

SUMMER 2013 COURSE DESCRIPTIONS

DYNAMIC

COURSE NO: 1301-700

DAY & TIME: OFF WEB

COURSE TITLE: INTRODUCTION TO CRITICAL THINKING, READING AND WRITING II
INSTRUCTOR: ROLLINS, PAM

The critical thinking about, and reading and writing of, referential/expository discourse. Introduction to inventional procedures. Writing assignments focusing on identification and development of a subject, on organization, audience analysis, style, and the revision process.

11W

COURSE NO: 1302-001

DAY & TIME: OFF WEB

COURSE TITLE: INTRODUCTION TO CRITICAL THINKING, READING AND WRITING II
INSTRUCTOR: MCKEEVER, ASHLEY

Introduction to Critical Thinking, Reading, and Writing II is a course that builds on the skills learned in English 1301 by providing a more extensive introduction to rhetorical and argument theories. Students learn to identify a controversial issue independently, research that issue by navigating library databases, compile a bibliography of relevant sources, map the conversation surrounding the issue, and advocate their own position by developing claims supported by good reasons and evidence. Students continue to practice recursive reading and writing processes and develop a more sophisticated awareness of context and audience.

11W

COURSE NO: 1302-002

DAY & TIME: OFF WEB

COURSE NO: 1302-003

DAY & TIME: OFF WEB

COURSE TITLE: INTRODUCTION TO CRITICAL THINKING, READING AND WRITING II
INSTRUCTOR: CURE, KARI

Introduction to Critical Thinking, Reading, and Writing II is a course that builds on the skills learned in English 1301 by providing a more extensive introduction to rhetorical and argument theories. Students learn to identify a controversial issue independently, research that issue by navigating library databases, compile a bibliography of relevant sources, map

the conversation surrounding the issue, and advocate their own position by developing claims supported by good reasons and evidence. Students continue to practice recursive reading and writing processes and develop a more sophisticated awareness of context and audience.

DYNAMIC

COURSE NO: 1302-700

DAY & TIME: OFF WEB

COURSE NO: 1302-900

DAY & TIME: OFF WEB

COURSE TITLE: INTRODUCTION TO CRITICAL THINKING, READING AND WRITING II

INSTRUCTOR: CHRISTIE, RECHELLE

Introduction to Critical Thinking, Reading, and Writing II is a course that builds on the skills learned in English 1301 by providing a more extensive introduction to rhetorical and argument theories. Students learn to identify a controversial issue independently, research that issue by navigating library databases, compile a bibliography of relevant sources, map the conversation surrounding the issue, and advocate their own position by developing claims supported by good reasons and evidence. Students continue to practice recursive reading and writing processes and develop a more sophisticated awareness of context and audience.

Books:

First Year Writing: Perspectives on Argument. UTA 3rd Custom Edition
Graff, Gerald, and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. 2nd Ed.
Scott Foresman Handbook

ISS

COURSE NO: 2303-001

DAY & TIME: MTWRF 8:00-11:45 AM

COURSE TITLE: VAMPIRES IN LITERATURE

INSTRUCTOR: ENGLAND, NANCY

Course Description: Why are vampires so fascinating? Is it their immortality? Is it because they are the supernatural creature that most resembles us? This course will trace the path of the vampire in literature and film, and address its prominence in popular culture and its flexibility as a metaphor. Course readings include Bürger's *Lenore*, Polidori's "The Vampyre," and Le Fanu's *Carmilla*. In-class screenings include Dreyer's *Vampyr*, Jordan's *Interview with the Vampire*, and Whedon's *Buffy the Vampire Slayer*.

Required Text: *Dracula* by Bram Stoker

Grading: The course grade will be determined by participation, quizzes, a 3-4 page term paper and presentation, and a final exam.

11W

COURSE NO: 2303-001

DAY & TIME: MW 6:00-8:00 PM

COURSE TITLE: WRITING ABOUT FILM

INSTRUCTOR: RICHARDSON, TIM

This course will focus on (some of) those films that offer versions of the high school experience, certainly with an eye to what they say, but just as certainly with an eye toward how they present whatever they seem to say. This means that, though this is not a course in film studies or history but “writing about film,” we will pay a great deal of attention to the language and elements of films (those that are common with literature, for instance, and those that are specific to the genre). Beyond the work we do in class, grades will be based on various shorter assignments and analytical-critical studies of films. Since time in class is limited, students will be expected to spend time outside of class seeing and studying additional films.

Texts:

1. *A Short Guide to Writing about Film*, Timothy Corrigan.
2. Any material distributed in class

ISS

COURSE NO: 2303-002

DAY & TIME: TR 6:00-9:45 PM

COURSE TITLE: TOLKIEN & MODERN MYTHOLOGY

INSTRUCTOR: PORTER, KEVIN

In 1961, one of Tolkien’s critics, Philip Toynbee—despite the fact that each volume of *The Lord of the Rings* trilogy was in its eighth or ninth hardcover impression!—opined that “today these books have passed into merciful oblivion.” Yet Tolkien’s work has outlasted its early critics, not merely lingering into the twenty-first century, but thriving, bolstered by the phenomenal success of Peter Jackson’s film versions. Why? What are its sources of continued vitality? And what sets Tolkien’s work apart from its many forgettable or already-forgotten imitators?

We will explore these questions among others as we read and discuss as much of Tolkien’s work as is feasible within the confines of a Maymester course: *The Lord of the Rings* trilogy (which Tolkien did not think of as a trilogy at all, since each text cannot stand on its own) and *The Silmarillion* (completed by his son, Christopher). Secondly, we will learn about Tolkien’s life and career; his personal and professional interests in philology, mythology, and medieval studies; his elaborate writing and revising processes; and some of his many wellsprings of inspiration in literary, mythological, linguistic, or historical sources— some obvious, like the calque of the creation story in Genesis that we find in the opening of *The Silmarillion*, and some subtle, like the name of the dragon Smaug (from *The Hobbit*), which is the past tense of reconstructed Germanic verb “smaugen” (i.e., “to squeeze through a

hole”). We will also talk about the ways in which Jackson’s films depart from Tolkien’s texts, and why; the function, if any, that myth retains in the twenty-first century; and the logic of gift-giving and the webs of obligations that it spawns as they play out in Tolkien’s work. But beyond discussing all of these topics, I wish to encourage a greater appreciation for and enjoyment of the aesthetics—both aural and visual—of the language(s) that Tolkien draws upon, extends, and, at times, creates.

Required Textbooks and Other Course Materials

Tolkien, J. R. R. *The Lord of the Rings* (50th Anniversary, One Volume Edition). Houghton-Mifflin, 2005. [ISBN: 0618645616] [Hardcover]

---. *The Silmarillion* (2nd ed.). Houghton-Mifflin, 2004. [ISBN: 0618135049] [Hardcover]

5W1

COURSE NO: 2309-001

DAY & TIME: MTWR 8:00-10:00 AM

COURSE TITLE: WORLD LITERATURE INSTRUCTOR: MARIBOHO, RACHAEL

This course will examine contemporary popular modes of storytelling, including fantasy, magical realism, and science fiction. We will discuss the ways magic and other elements have enabled authors to transgress the boundaries between reality and imagination and create works whose popularity transcend language and cultural barriers. The authors we will read and the characters they have created have influenced many facets of literature, film and the arts. Students will be encouraged to explore the literary, artistic, cultural, and historical milieus of the works we will read and to share their discoveries with the other students in the class.

5W1

COURSE NO: 2309-002

DAY & TIME: OFF WEB

COURSE NO: 2309-003

DAY & TIME: OFF WEB

COURSE TITLE: WORLD LITERATURE INSTRUCTOR: WILSON, KRISTINE

Students will read/watch, discuss, and write about significant works of world literature (poems, short stories, films, and novels) of the 20th and 21st Centuries with emphasis on ideas and the ways in which they reflect cultural and aesthetic values.

5W2

COURSE NO: 2309-001

DAY & TIME: MTWR 10:30-12:30 PM

COURSE TITLE: WORLD LITERATURE INSTRUCTOR: STRINGER, JARROD

Significant works of world literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking.

DYNAMIC

COURSE NO: 2309-700

DAY & TIME: OFF WEB, 6/3 to 7/26/13

COURSE TITLE: WORLD LITERATURE INSTRUCTOR: WARREN, MARTHA

In The Namesake, Ashoke Ganguli says, "My grandfather always says that's what books are for...To travel without moving an inch." In English 2309 – World Literature – we will take a whirlwind tour of modern literature from around the world. From Texas, we will travel from Bengal to the battlefields of World War I and from Africa to Afghanistan and many places in between. We will read, watch, discuss, and write about representative works of literature from diverse places and cultures, considering issues and ideas of enduring significance in the 20th and 21st century world.

Required Textbooks:

Lawall, Sarah. Ed. The Norton Anthology of World Literature. 2nd Ed. Vol. F ONLY. NY: Norton, 2002.

Lahiri, Jhumpa. The Namesake.

Hosseini, Khaled. A Thousand Splendid Suns

5W1

COURSE NO: 2319-002

DAY & TIME: MTWR 10:30-12:30 PM

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: KING, JEFFREY

Consideration of significant British works with a focus on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered. This section will focus the "heavyweights" of early 20th Century British Literature--W.H. Auden, T. S. Eliot, James Joyce, D. H. Lawrence, Virginia Woolf, and William Butler Yeats-- and explore what in their works caused them to achieve this status.

5W2

COURSE NO: 2319-002

DAY & TIME: OFF WEB

COURSE NO: 2319-003

DAY & TIME: OFF WEB

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: MEYER, CONNIE

Significant British works with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered. This course will introduce students to a study of literature on the college level. The works we will read are drawn from several different historical periods and represent a number of different literary genres. Class lectures and discussions will focus on ways of understanding and interpreting the works and on locating them in their historical, cultural, and intellectual milieus.

ISS

COURSE NO: 2329-001

DAY & TIME: MTWRF 1:00-4:45 PM

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: HENDERSON, DESIREE

This course provides a general introduction to the study of American literature through a focus on banned books and other controversial media. Students will consider the role of literature in society, the debates and disagreements about language, content, purpose and audience that cause some books to be banned and censored, as well as how authors contend with the silencing of their writing.

5W1

COURSE NO: 2329-001

DAY & TIME: OFF WEB

COURSE NO: 2329-002

DAY & TIME: OFF WEB

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: SHAFFER, BETHANY

This course considers significant American works with a focus on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

5W2

COURSE NO: 2329-001

DAY & TIME: MTWR 8:00-10:00 AM

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: BRITAIN, MICHAEL

In this course we will read a wide range of American fiction written during the last fifty years, supplemented by theoretical readings that explore related issues. A major issue we will try to wrap our minds around is the term "postmodern," that conceptual sponge which can refer to such diverse phenomena as: "high" vs. "low" forms of expression in art, literature, architecture, music, and (in the "popular" or "low" category) film, TV, comics, advertising; an historical period of cultural (literary, artistic, etc.) production. Postmodern works may also draw upon a particular formal stylistic repertoire such as self-reflexivity, "new"-ness, and/or being consciously experimental or difficult. Whether we argue that the postmodern era was ushered in with the assassination of JFK in 1963, the opening of Disney World in 1971, or some other entirely arbitrary event, it is clear that Americans of the last several decades have witnessed a fundamental shift in our relationship to technology, mass media, and consumer culture. In this course we will consider texts, films, artwork, music, and other cultural artifacts that revel in, critique, or even resist these elements of postmodernism. Though we will try to get a handle on this admittedly slippery term, we will not limit ourselves to the "postmodern." We will also consider how fiction interacts -- or fails to interact -- with history, race, ethnicity, gender, class, politics, and the conditions of a work's production.

5W2

COURSE NO: 2329-002

DAY & TIME: OFF WEB

COURSE NO: 2329-003

DAY & TIME: OFF WEB

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: CLOUGH, TRA

This course considers significant American works with a focus on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

5W1

COURSE NO: 2338-001

DAY & TIME: MTWR 8:00-10:00 AM

COURSE TITLE: TECHNICAL WRITING

INSTRUCTOR: QUIJANO, JOHANSEN

This course covers the processes of researching, designing, drafting, editing, revising, and designing technical reports, proposals, instructions, resumes, and professional correspondences for specific audiences.

Prerequisite: ENGL 1301, ENGL 1302

5W2

COURSE NO: 2338-001

DAY & TIME: MTWR 8:00-10:00 AM

COURSE TITLE: TECHNICAL WRITING

INSTRUCTOR: VISSER, SARAH

An advanced writing class that prepares students for writing about technical, scientific, and professional subject matters. Students will learn professional business word choice and style to fit a variety of audiences. Students learn rhetoric and theory through readings and class discussions. Students apply their knowledge through in-class discussions and projects, revisions of existing texts, as well as through writing and revising their own documents. Students learn to create a variety of documents, such as technical descriptions, videos, job application material, instructions, reports, and professional correspondences.

Required Textbook:

A Strategic Guide to Technical Communication, Heather Graves and Roger Graves.

DYNAMIC

COURSE NO: 2338-500

DAY & TIME: OFF WEB

COURSE TITLE: TECHNICAL WRITING

INSTRUCTOR: PEARMAN, DIANNE

This class is an introduction to the discourse conventions of technical communication. Students will become familiar with and aware of the major components of technical writing and the practices within the field. The class will provide students the opportunity to both analyze and practice the techniques they are studying, from analyzing website design and email conventions to writing résumés and instructions.

5W1

COURSE NO: 2350-001

DAY & TIME: MTWR 8:00-10:00 AM

COURSE TITLE: INTRODUCTION TO TEXTUAL ANALYSIS AND INTERPRETATION

INSTRUCTOR: KILGORE, CHRISTOPHER

The course is designed to introduce students to what is required of them as UTA English majors, and it's a prerequisite for all upper-level English courses. This summer we will learn to (1) identify characteristics of genres, (2) recognize and understand critical and

literary terms, (3) develop methods and strategies for analyzing and interpreting texts, and (4) demonstrate a command of these methods and strategies in written work. Course texts will include poems, short stories, one novel, one film, and one graphic novel.

5W1

COURSE NO: 3375-001

DAY & TIME: MTWR 10:30-12:30 PM

COURSE TITLE: CREATIVE WRITING INSTRUCTOR: KOPCHICK, LAURA

This course is designed to introduce students to the world of contemporary creative writing, particularly to the 2 genres of literary prose fiction and poetry. This will be accomplished through discussions, readings, writing assignments (both in-class writing prompts and group exercises as well as take home, typed writing assignments), and workshops.

5W2

COURSE NO: 3375-001

DAY & TIME: MTWR 1:00-3:00 PM

COURSE TITLE: CREATIVE WRITING INSTRUCTOR: RICHARDSON, TIM

This course is designed to introduce students to the world of contemporary creative writing, particularly to the 3 genres of literary prose fiction, creative non-fiction essay writing and poetry. This will be accomplished through discussions, readings, writing assignments (both in-class writing prompts and group exercises as well as take-home, typed writing assignments), and workshops. All students will compose original works of creative non-fiction, prose fiction and poetry, culminating in three final, *polished* portfolios (one poetry portfolio of *at least* 4 poems, one fiction portfolio containing a final, polished short story of 8-10 pages and one creative non-fiction portfolio containing a final, polished creative non-fiction essay of 8-10 pages). We will practice the art of writing poetry, creative non-fiction and fiction critically as well as creatively. We will not hold one person's work against another's—there is no corner on good, and there is enough excellence to go around—but against the light of the finest that has been—is being—written, and we will encourage one another to reach beyond our current grasps, remembering that we are here not in the service of ego, but of art. We will also read and discuss some of the best contemporary poetry, non-fiction essays and short stories to see what we can steal. By “Steal” I don't mean plagiarize (more on this as the term progresses). Unlike literature courses, where the discussions focus mainly on subject and theme, we will discuss these works in terms of craft. We will be architects of language, and will learn the best ways to deliver meaning to an audience. Specifically, we will concentrate on the three “S's” of good writing: style, structure, and specifics. Most importantly, we will learn that writing is work, but an enjoyable (and quite rewarding) form of work.

Texts: *Three Genres*, Ninth Edition, Minot (you MUST get the latest edition). Please also purchase a cheap writing notebook to use during in-class writing assignments.

5W1

COURSE NO: 3384-001

DAY & TIME: MTWR 1:00-3:00 PM

COURSE TITLE: STRUCTURE OF MODERN ENGLISH

INSTRUCTOR: MARTIN, GYDE

We will examine English grammar, **not** to teach you “proper” grammar but to find out what is unique about the grammar, or structure, of this particular language. In other words, we will discover the “real” rules that govern English, rules you already know as speakers of the language.

ISS

COURSE NO: 4366-001

DAY & TIME: MTWRF 1:00-4:45 PM

COURSE TITLE: YOUNG ADULT LITERATURE

INSTRUCTOR: JOHNSON, JOANNA

This course will analyze young adult (adolescent) literature from both education and literary perspectives. We will incorporate ideas of practical application into critical and scholarly discussions of the work. Young adult literature is unique in that, unlike other literatures—African-American, Native-American, women’s literature, etc.—the description indicates the audience and *not* the author (of course, there are children authors but they are not publishing the majority of children’s literature). By looking at a variety of genres within young adult literature, we will assess how these works both reflect and shape general literature and culture.

This class will be conducted primarily in a seminar format with major contributions from the students. Grading will be based on quizzes, an exam, short papers, short presentations, and creative projects relating to both assigned and additional readings of the student’s choice.

5W1

COURSE NO: 4370-001

DAY & TIME: MTWR 10:30-12:30 PM

COURSE TITLE: RHETORIC AND COMPOSITION FOR SECONDARY SCHOOL TEACHERS

INSTRUCTOR: WARREN, JAMES

This course is required for students pursuing an English degree with Secondary Teacher Certification and students seeking Mid-Level English Language Arts Certification, so these students are the primary audience. However, the course is designed to appeal to any student interested in the history, theory, and practice of reading and writing instruction.

We'll frame the course with some of the historical and epistemological issues involved in the study of rhetoric, paying particular attention to the quarrel between rhetoric and philosophy that spans virtually the entire history of Western thought. In many ways, this dispute remains with us today and determines the type of language instruction predominant in public education.

As we delve into rhetorical theory as manifested in the classroom, we'll consider questions like: What is "rhetoric," "composition," and "rhetoric and composition?" Why do we teach reading and writing differently from the way it was taught 50 or 100 years ago? Why is reading and writing taught so differently in college and in high school, and what, if anything, should we do to improve alignment between the two?

This is a content course, not a pedagogy course, but we *will* examine writing instruction as itself a research field. You'll learn what pedagogical practices are supported by recent scholarship in rhetoric and composition, and as you do so, you'll occupy the dual role of student and teacher-in-training. For example, you'll learn how to teach analytic reading skills as you practice these skills. You'll learn how to teach argument as inquiry as you produce written arguments that engage timely issues. I'll include you in the process of composing writing assignments that you then complete. We'll talk about how to comment on and grade student writing as I give you feedback on your writing. We'll consider the best ways to teach grammar and mechanics as you sharpen your command of Standard Written English.