

Undergraduate Course Offerings of Interest to Majors and Minors
Spring 2026

Literature and the Good Life

ENGL 2300-001

MWF 11-11:50

Kathryn Warren

In his *Nicomachean Ethics*, written in the fourth century BCE, Aristotle devotes his attention to a question of significance to all of us: what does living a good life entail? What should we humans cherish and pursue as an end in and of itself, not as a means of obtaining something else? The term that Aristotle invokes to answer this question is *eudaimonia*, often translated as “flourishing.” *Eudaimonia*, for Aristotle, is the ultimate good, more significant than wealth, power, or even honor. Of course, the terms of that flourishing will differ for every person.

In this class, our approach to those questions will be distinctly literary, getting at “the good life” by reading, discussing, and writing about the effects poetry and literary prose have on us. We’ll be asking what literature has to tell us about the good life both in terms of its content—the themes and questions a work of literature raises—and its form—the way a particular arrangement of language generates particular effects.

By taking Aristotle’s question as our departure point, this class is significantly different from English classes where you learn to interpret literature or to write it yourself. Here, instead, we’ll be reading in order to pursue Aristotle’s questions, asking both what “the good life” consists of and how we can draw on literature to get there.

Literature and the Good Life

ENGL 2300-002

TR 12:30-1:50

Desirée Henderson

This course takes a humanistic approach to literature in order to explore the moral, ethical, and social questions that have long defined the search for a good life. We ask: What can literature teach us about happiness, fulfillment, and meaning? What kind of reading leads to self-discovery or a deeper engagement with the world? What texts are worth our attention? What kinds of community can be built around literature and the arts? To answer these questions, this course emphasizes attentive reading practices, close textual analysis, and the application of literature to personal development.

Analysis and Interpretation

ENGL 3350-001

MW 1-2:20
Rachael Mariboho

This course is an introduction to the field of English Studies. Like other disciplines, English Studies has its own vocabulary and methodology, which must be learned to undertake literary analysis at the college level (and beyond). This course teaches you to identify characteristics of genres, recognize and understand critical and literary terms, and to develop and use methods and strategies for analyzing and interpreting texts. This course also incorporates learning objectives from UNIV 1101.

Analysis and Interpretation
ENGL 3350-002
TR 9:30-10:50
Penny Ingram

This course is an introduction to the discipline of English Studies. Like other disciplines, English Studies has its own vocabulary and methodology, which must be learned to undertake literary analysis at the college level (and beyond). It is the purpose of this course to teach you these methods by introducing you to various strategies of interpretation, including textual strategies, contextual strategies, cultural strategies, and theoretical strategies. In developing and honing these skills of reading, analysis, and writing, you will participate in the discourse community of scholars and students in the field of English Studies. This course also incorporates learning objectives from UNIV 1101 and addresses the unique contribution the humanities can play in advancing human knowledge, progress, and justice.

Russian and Soviet Cinema
ENGL 3300-001: Topics in Literature (literature in translation, literature)
TR 3:30-4:50
Lonny Harrison

This course surveys the Russian cinematic tradition from its origins through the first decades following the disintegration of the USSR. Special attention is paid to avant-garde film and theory of the 1920s; the totalitarian aesthetics of the 1930s-40s and the ideological uses of film art; the “New Wave” of the 1950s-60s; contemporary cinema in post-Soviet Russia, and cinema as a medium of cultural dissent and witness to social change.

No prior knowledge of Russian language or culture is required for English or interdisciplinary students. Russian majors and minors complete coursework in Russian. Films are in Russian with English subtitles. The course is taught in English, with additional instruction in Russian for students of the language.

History of American Literature II
ENGL 3341 (survey, literature)
TR 2-3:20

Neill Matheson

In this course, we will explore a range of authors and works, both canonical and less well-known, illustrating the diversity of perspectives and kinds of writing produced in the United States from the Civil War to the present. We will discuss significant movements in American literary history, such as realism, regionalism, modernism, the Harlem Renaissance, and post-war and contemporary literature. We will read the works of mainstream American writers alongside those who represent more marginalized perspectives, exploring shifting ideas of cultural identity and national belonging. One central framework will involve considering “America” as a contact zone, a geographical, social, and political space, and ultimately an idea, that has been continually renegotiated, as a result of the interrelations of its diverse inhabitants, and their cultures and languages. We will also discuss innovations in literary forms and genres, primarily in fiction and poetry, and their broader cultural meanings. We will treat the category of “American Literature” as an open question: both a tenuous historical achievement and a lingering critical problem, its defining characteristics and boundaries remain contested.

History of British Literature II

ENGL 3352 (survey, literature)

TR 11-12:20

Shelley Christie

Examines British literature from Romanticism to the present, focusing on the relationship between literature and its social and historical contexts. Texts may include poetry, novels, plays, essays, and short stories.

History of World Literature II

ENGL 3362 (survey, literature)

MWF 9-9:50

Gyde Martin

That is an overly ambitious course title! Make that “History of the Western World” and subtract British and American Literature, since they have their own survey courses. In short, we will limit ourselves to the literatures of Continental Europe, translated from French, Italian, German, Norwegian, Russian, and possibly a couple of other languages.

Note that I am not naming countries, for national borders were still evolving, with frequent renegotiations, between 1650 and the present day.

These almost 400 years provide us with plenty of literary productions to study the the various cultural movements— Neoclassicism, Romanticism, Realism, Naturalism, Modernism, and all the other -isms—that have swept across the Continent and, of course, also across the English-speaking world. In fact, we will frequently glance sideways at British and American literature to complete “the big picture.” Speaking of side glances, we will also take in the visual arts, maybe even music, because all were affected by the *Zeitgeist* of their time.

What exactly will be reading? I am not sure of any specific texts yet. But they will cover all the prominent genres (plays, novellas, the occasional full novel, poetry) and come from prominent writers who have influenced other creative minds across time. *And* they will be works that still have the power to make us think and feel.

Book History, Book Making

ENGL 3363: Book History and Print Culture (rhetoric)

MW 2:30-3:50

Amy Tigner

This interdisciplinary class examines the phenomenon of the book through two separate but related lenses: historical/theoretical inquiry and handmade fabrication. Employing these two perspectives, we will study books against their historical political, social, and intellectual landscapes. This course draws upon theories and concepts from rhetoric, material culture, sociology, economics, and graphic design, as well as studies in reading, literacy, and the creation and transmission of meaning. We will investigate major developments from papyrus scrolls, to Gutenberg, to the web, with a special emphasis on the impact of printing in early modern Europe, 15th-18th centuries. We will focus on shifts from orality to literacy, manuscripts to print, and analog to digital media. Major themes include the economic and technical conditions governing book production and trade; the changing economic and legal conditions of authorship; and the social and intellectual contexts of reading and their impacts. Our study emphasizes hands-on learning, from studying historical to contemporary examples of books in UT Arlington Library Special Collections to participating in practical workshops that cover early handwriting (paleography), ink making, marbling, woodcut printing, intaglio printing, letterpress printing, and bookbinding in the Fab Lab, the Wild Pony Press, and UTA Art Studios. The course will culminate in a final book-making project that uses one or more of these technologies to explore the boundaries between the oral and written, manuscript and print, writer and reader, accompanied with a reflection paper.

Strange Ecologies: Weird Fiction and the Environment

ENGL 3366: Topics in Literature and Environment (theory, literature)

TR 3:30-4:50

Neill Matheson

This course explores the environmental imagination of American Gothic and weird fiction, participating in recent scholarly and popular interest in ecogothic, nature horror, and fictions of environmental apocalypse. Gothic and weird fiction have long been concerned with challenging a fundamentally human-centered view rooted in Enlightenment rationality, offering visions of worlds in which the human is unsettled or displaced, even glimpses of what philosopher Eugene Thacker calls “the world without us,” in which humans are absent. Nonhuman and posthuman forms of life proliferate in this strain of literary writing, which features hybrids and monsters, chimerical beings that emerge on the borders of human and animal, human and plant. Yet these dark imaginings of troubled futures resonate with real life in our own time, faced with the urgent threats of climate change, toxic pollution, loss of biodiversity, and mass extinction. They describe life in the Anthropocene, or what Donna Haraway has termed the “Chthulucene”: she

argues that to survive in the future world we will live in, we will need “tentacular thinking” that reaches across boundaries that separate science, politics, art, and literature, and more fundamentally divide humans from other living beings. While acknowledging the horrifying, grotesque, and sometimes ludicrous elements of weird fiction, we will also take seriously its potential for thinking differently about our place in a more than human world. Course readings will include a wide range of literary authors, such as Edgar Allan Poe, H.P. Lovecraft, Angela Carter, Ursula K. Le Guin, Margaret Atwood, Octavia Butler, Jeff Vandermeer, and China Miéville, alongside recent writing about environmental issues such as climate change and extinction. We will also discuss two or three films.

Advanced Exposition

ENGL 3371

TR 3:30-4:50

Tim Morris

Expository writing is typically defined as a genre in which authors attempt to inform, but not necessarily persuade, their readers about a particular topic. The distinction between “informing” and “persuading”—i.e., between “explaining” and “arguing”—is, of course, contestable, but it seems reasonable to assume that a reader may be informed by a text without being persuaded by it or that a writer may write about a particular viewpoint without advocating it. The first major goal for ENGL 3371, then, will be the improvement of your abilities to critically read and effectively write brief expository texts. The second major goal is to hone your skills in writing precisely, coherently, cohesively. That is, whereas most writing courses focus on invention or production (i.e., writing *more*) and perhaps sentence-level mechanics (i.e., writing *correctly*), we will repeatedly practice strategies for *writing more effectively in fewer words*; to do so, we will attend closely to matters of meaning, structure, and style at all levels of discourse, from words to phrases to clauses to sentences to paragraphs to sections to complete texts. Along the way, I will try to demystify concepts such as “coherence,” “clarity,” “concision,” etc. Furthermore, writing is always writing about something to someone. That “something” will be, for this course, derived from our readings and discussions about interconnections between literacy, writing instruction, grading, higher education, and society. And that “someone” will be, besides me, your fellow classmates, who will read and respond to your writing just as you will read and respond to their work; consequently, a significant portion of class time will be spent in peer groups.

Structure of Modern English

ENGL 3384 (language)

TR 3:30-4:50

Matthew Tettleton

This course is designed to prepare students for any profession that requires a thorough knowledge of English grammar: teachers in secondary schools, TESOL instructors, editors, writing coaches, technical writers, to name a few. To this end, we explore our intuitive language competence: our ability to build and comprehend sentences without having to think about the “rules.” In other words, we add conscious awareness to what we take for granted when we know

a language well. This conscious awareness involves mastery of grammar terminology and the skill of parsing a sentence into its constituent phrases with the help of Chomsky-style diagrams. These diagrams let us see the structures and rules that govern the language.

Topics in Rhetoric: Rhetoric of True Crime

ENGL 3385 (rhetoric)

TR 2-3:20

Kaci O'Donnell

English in Professional and Public Life

ENGL 3391 (experiential learning/professionalization)

MW 4-5:20

Sarah Shelton

In this course, we'll reflect on the value of the humanities in today's world and examine how English majors/minors contribute to cultural conversations, workplaces, and communities. Approaching career exploration as a creative, iterative process, you'll experiment with different futures, actively designing and testing out possibilities for what you *could* do with an English degree.

Together, we'll map the wide range of careers connected to English studies, explore what it means to be a professional communicator/storyteller, and hone the skills that make English majors so adaptable and in demand. You'll build a professional portfolio (resumes, LinkedIn profiles, digital projects), engage directly with campus resources and networks, and take part in professional development experiences that connect your coursework to real-world opportunities.

By the end of the semester, you'll not only have a clearer sense of career paths you might pursue, but also have artifacts, experiences, and a set of design tools/skills to help you keep reimagining and taking the next step.

History of the English Language

ENGL 4301 (language)

MWF 10-10:50

Gyde Martin

Before getting into the actual history of invasions and takeovers with maps and dates, this course will introduce some basic principles of linguistics. What *is* language? What does it mean to really know a language? Why can there be no "primitive" languages or "inferior" dialects? What can cause a language to change? And what, specifically, rise to the language we call English.

This will dispel some myths and at the same time introduce the linguistic terminology needed when tracing the development of the English language.

No worries, we will not be reading *Beowulf* in Old English. Much smaller samples will do, and those only with translations by our side. If we are patient with ourselves, we will discover that Chaucer's Middle English is not so foreign that it requires a translation. And then we are *almost* home free when we get to Shakespeare. At that point we shall look the causes of a gradual slowdown in language change.

Near the end of the semester, we will examine the emergence of English as the world's *lingua franca*.

Shakespeare's Comedies on Stage and Film

ENGL 4326: Shakespeare (early British, literature)

MW 1-2:20

Amy Tigner

Why have so many filmmakers around the world chosen to adapt Shakespeare for contemporary audiences, and what have they sought to do with his works? In this class, we will begin to explore the complexities of Shakespearean adaptation by reading some of his best known comedies and considering them in relation to a selection of film adaptations that engage the originals from a range of cultural and political perspectives. We will pay special attention to the cultural politics of producing Shakespeare in the twentieth and twenty-first centuries with respect to questions of race, gender, class, language, and colonialism. To what extent are Shakespeare's plays, or what some critics have called "the Shakespeare effect," problematic for these writers, and to what extent has "Shakespeare" provided a common language or meeting ground for larger cultural or political conversations? We will be reading a Shakespeare play about every three weeks and watching film/stage versions of that play every week. We will also be watching videos about Shakespeare and the plays to supplement our knowledge of the subject.

Contemporary Speculative and Fantasy Fiction

ENGL 4333: Literary Genres (diverse perspectives, literature)

TR 11-12:20

Cedrick May

What is "speculative" and "fantasy" fiction? Most of us immediately think of science fiction classics, like Arthur C. Clarke's *Childhood's End* or Phillip K. Dick's *Do Androids Dream of Electric Sheep*. In the fantasy realm we immediately turn to J.R.R. Tolkien's *Lord of the Rings* and Robert Jordan's *Wheel of Time* Series. These are foundational books within their respective subgenres but what they have in common is their departure from "realistic" narratives and the depiction of everyday life in order to explore *alternative realities* and other highly imaginative realms of existence—in other words, *speculative fiction is the fiction of imagined possibilities*.

Over the course of the semester, we will read and discuss speculative fictions across a range of genres, including science fiction, science fantasy, fantasy, paranormal, weird fiction, utopia and dystopia, and horror. We will also study how this literature permeates our perceived cultural boundaries and platforms (TV, film, video games, etc.). We will read foundational texts from

writers such as Charlotte Perkins Gilman, H.P. Lovecraft, Jorge Luis Borges, C.S. Lewis, Frank Herbert, and Octavia Butler along with short fiction and novels by contemporary authors like Victor LaValle, Margaret Atwood, Stephen Graham Jones, Gemma Armor, and Jeff VanderMeer (among others).

The focus of our study will be speculative literatures written within the last twenty years paired with writings of early 20th-century authors: Shirley Jackson alongside Margaret Atwood; H.P. Lovecraft next to Victor LaValle; and Frank Herbert juxtaposed with Jeff VanderMeer, etc. Our goal is to understand a history of speculative fictions and how they shape literature and our understanding of reality today.

Magical Realism

ENGL 4337: Topics in Comparative Literature (diverse perspectives, lit in translation, literature)
MWF 10-10:50
Rachael Mariboho

Since the Latin American boom of the 1960s generated worldwide fascination with magical realism, the proliferation of magical realist works from around the world has highlighted the influence of magical realism on contemporary world literature. In this course, we examine how magical realism has flourished as a global literary and artistic mode by studying its connection with historical events and its broad representational possibilities for writers and filmmakers from different backgrounds and geographic locations. Because the parameters of magical realism as a narrative mode are fluid and continuously evolving, we will explore our own ideas of what makes these texts magically real.

Young Adult Literature

ENGL 4366-001 (literature)
asynchronous online
Joanna Johnson

This course introduces students to young adult (YA) literature as a significant field of study within both education and literary scholarship. Together, we will examine a range of widely read and frequently discussed YA texts, considering their literary qualities, historical and cultural contexts, and the reasons for their enduring popularity. Students will analyze how these works reflect themes relevant to adolescent development and how they engage with broader cultural conversations. Attention will also be given to the ways YA texts are adapted into other media, including film, and how such adaptations interpret and represent the original works. Throughout the semester, students will practice critical reading, discussion, and writing skills that prepare them to engage thoughtfully with literature of all kinds. While some of the texts studied have generated public debate, our focus will remain on their literary merit, cultural significance, and educational value.

Game Studies

ENGL 4374 (theory)
TR 5:30-6:50

Stephanie Kinzinger

Around the turn of the millennium, the rise of video games prompted academics to establish conferences, publication venues, and, ultimately, a field of research dedicated to games. This course introduces students to theories of and approaches to games by charting a rough chronology from the field's early attempts to define what a game is to current topics like artificial intelligence, live streaming, esports, environmental collapse, and "battle pass capitalism." On the way, we will cover critical approaches to the representation of race, gender, and sexuality in games; the video game's ties with the military-entertainment complex; and the various ways in which the game industry extracts value from play. Each week, readings will be paired with relevant, freely accessible games or video games, especially indie titles that explore complex themes. No prior affinity with games is required, and while we will treat the video game as an object that demands unique approaches, this course will impart analytical abilities, theoretical frameworks, and communicative skills applicable to other media.

Game Analysis

ENGL 4375: Topics in Digital Studies (elective)

MW 4-5:20

Doug Stark

Why are games enjoyable? How do they make meaning? Which design techniques evoke feeling? This course prepares students to answer these questions by educating them in game analysis. From "perspective" to "sound," and from "game feel" to "critical play," each week examines a key game design term through a blend of lecture, discussion, and hands-on play. Assignments include weekly "Playing Notes," a mid-semester oral exam, and a final creative project: either a 10-minute video essay or a game prototype. The course concludes with a mini showcase where students play or view one another's work. No prior experience with games is required.

Contemporary Literature

ENGL 4387 (literature)

TR 12:30-1:50

Mike Brittain

In July of 2024, *The New York Times* published its list of the "100 Best Books of the 21st-century," a controversial checklist for readers that included works of both fiction and nonfiction. Many of the books on this list are considered works of "metamodernism," which cultural historian Timotheus Vermeulen defines as texts that "oscillate between a modern enthusiasm and a postmodern irony, between hope and melancholy, between naiveté and knowingness, empathy and apathy, unity and plurality, totality and fragmentation, purity and ambiguity." In this course, we will read and examine several works from the *NYT*'s list (including George Saunders's *Tenth of December* and Jennifer Egan's *A Visit from the Goon Squad*), create a working definition of metamodernism and its literary characteristics, and apply different theoretical lenses of inquiry to the readings (e.g., "Event" and "Remix" theories). The focus of the

course is not to debate the “list worthiness” of each text, but instead to analyze how these works depart from literary tradition and reflect/refract the current cultural landscape.

Dante

ENGL 4388: Major Authors (lit in translation, literature)

MWF 9-9:50

Kaci O'Donnell

Dante Alighieri is most famous for his work *The Divine Comedy*, which gives one of the most expansive and descriptive works of the medieval worldview of the afterlife. In this course, we will read this entire text, paying particular attention to the influence of both the Catholic Church and Italian politics that helped shape Dante's writing. We will look at Thomas Aquinas's theological treatise and how Dante drew from his *Summa Theologica* to create his vision of hell, purgatory, and paradise. We will also look at Erich Auerbach's scholarship over Dante's work.

Internship in English

ENGL 4390 (experiential learning/professionalization, technical writing)

online asynchronous

Sarah Shelton

Not sure what you want to do with your English degree after graduation? Want to graduate with real-world experience already on your resume? ENGL 4390 gives you the chance to explore your options and apply the skills you've developed in your English courses in a professional setting of your choice. Whether you're interested in publishing, marketing, technical writing, nonprofits, research, law, teaching, or another field, this online, asynchronous course lets you try out your options and gain hands-on experience while earning course credit.

Here's how it works: you secure an internship that requires at least 10 hours of work per week. Need help finding one? The Internship Coordinator, Dr. Shelton, can guide you through the process. Already have an internship in place? You can use that one. Either way, once you have instructor (Dr. Shelton) and advisor permissions, you enroll in 4390 during the semester you have the internship. The course itself is entirely online and includes submitting time sheets, professional development activities, and reflection assignments, but most of your time will be spent at your internship. Paid and unpaid internships are eligible.

Internships can be game changers for English majors and minors, helping them explore career paths, build resumes, and make professional connections. Even if you're not planning to intern this summer or fall, you can start planning now! Reach out to Dr. Shelton (sshelton@uta.edu) to discuss your goals and explore what kind of internship could be right for you.

Prerequisites for English majors: C or better in ENGL 3350, plus a C or better in one literature survey course (ENGL 3340, 3341, 3351, 3352, 3361, or 3362), and instructor permission.

Prerequisites for non-majors: C or better in ENGL 1301 and 1302, at least 60 hours toward your degree, and instructor permission.

Moby-Dick

ENGL 4399-001: Senior Seminar

MW 1-2:20

Kathryn Warren

The advantage a seminar has over a survey is the ability to go deep into one topic or question. In this senior seminar, we will train our focus on a single book: Herman Melville's wild, astonishing, rollicking *Moby-Dick* (1851), a novel that has left an immense wake in American culture. We will read slowly. Attentively. Assignments like a close reading of a passage you'll perform orally as well will hone your sensitivity to language and your skills of analysis. The culminating experience of the seminar is the presentation you'll be giving at the Senior Symposium. This exciting opportunity is your chance to communicate the interest and value of *Moby-Dick* with a broader audience. Our secondary reading will include Geoffrey Sanborn's remarkable work of criticism *The Value of Herman Melville*, as well as a host of essays that represent various theoretical approaches to the study of literature.

Big Data and Society

ENGL 4399-002: Senior Seminar

TR 9:30-10:50

Amy Hodges

This section of Senior Seminar will explore the dynamic and often complex relationship between humans and big data, meaning the massive, complex, and ever-growing collections of information that shape our world. We will examine how this data shapes our lives, from the algorithms that curate our social media feeds to the systems that mediate our interactions with healthcare, employment opportunities, and financial services, among others. Through an interdisciplinary lens, we will analyze data as a form of narrative, exploring the dynamic feedback loop between data and human behavior: how our actions shape big data, and how that data, in turn, influences our decisions and social structures. Students will develop their data and quantitative literacies, empowering them to ask critical questions about data sources, identify embedded biases, and understand the ethical and rhetorical power of data visualization.

This course empowers you to use your English major skills to engage with the world of big data. We will explore not only the risks of big data but also its potential for social good. Through a series of mini-projects, you'll learn how to analyze and critique data-driven systems and propose human-technology partnerships as solutions to real-world problems. The course culminates in a public poster presentation where you will share your insights and advocate for responsible technology practices. You will leave this course with a professional portfolio and the knowledge and confidence to contribute to the creation of a more equitable and ethical digital landscape, regardless of your chosen career path.

Creative Writing Offerings

Genres of Creative Writing
 ENGL 2375-004
 MW 2:30-3:50
 Amy Bernhard

This course is designed to introduce you to the world of contemporary creative writing, particularly to the genres of literary prose fiction, creative nonfiction, and poetry. We'll kick procrastination through a daily, focused writing practice and learn awareness for our own writing process. This will be accomplished through discussions, readings, writing assignments, and workshops. All students will compose original works of prose fiction, creative nonfiction, and poetry, culminating in three final, polished portfolios (one poetry portfolio of 4 poems, one fiction portfolio containing a short story of 8-12 pages, and one nonfiction portfolio containing a personal essay of 8-12 pages). We will practice the art of writing poetry, fiction and creative non-fiction critically as well as creatively. We will also experience the joy and support that comes from working within a creative writing community.

The primary focus of this class will be on student work. 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.

Unlike literature courses, where the discussions focus mainly on subject and theme, we will discuss these works in terms of craft. Most importantly, we will learn that writing is work, but an enjoyable (and quite rewarding) form of work. This is an introductory course, and assumes that you have had no previous writing experience (although some of you may have). The course is designed to appeal to a wide range of writing histories, and no matter what level of experience you have, if you complete all of the reading and writing assignments, you will leave this class a stronger writer (and reader).

Genres of Creative Writing
 ENGL 2375-005
 TR 11-12:20
 Nathanael O'Reilly

Genres of Creative Writing is a craft/workshop course in writing poetry, fiction and creative nonfiction. This class is intended for writers who are interested in creative writing, but previous creative writing experience is not necessary. "Workshop" implies that the products of our minds as well as the writing process are our chief concerns - such concerns that will encourage a questioning of everyday assumptions about genre, meaning, structure, form, voice, and tone. Students will be expected to experiment and challenge themselves. Students will create original works of poetry, fiction and creative nonfiction, culminating in three portfolios (one poetry portfolio of at least 4 poems; one fiction portfolio containing 8-12 pages, and one creative nonfiction portfolio containing 8-12 pages). During class we will discuss writing, compose new

works, share our work with each other, learn to constructively critique each other's writing, and discuss problems and possibilities with the imagination and writing.

Advanced Creative Writing: Fiction

ENGL 3334

MW 2:30-3:50

Laura Kopchick

This advanced workshop class centers around the writing of original, creative, fictional short stories. Prior to the commencement of this course, all students must have taken 2375 (Intro to Creative Writing, formerly 2375) since the class assumes basic knowledge of literary devices. In this class, we will look in more particular detail at the building blocks of a literary short story that you learned about in 2375.

We'll read these short works of fiction not as mere passive readers but rather as architects of language, tearing down the walls and ceilings of these stories to figure out how they've been constructed. We'll tap against the windows and railings, bang around the pipes in our class discussions. Then, we'll write our own stories using what we have learned from the writers who have come before us and who have mastered techniques and tropes that we—as fellow writers—will learn to better and complicate our own writing. The idea came from a quote the fiction writer Antonya Nelson gave to Story Prize Magazine recently when asked to offer up some writing rules for aspiring writers. Her rule #3 states: "Figure out how to read the work you love in a way that teaches you how to write better. Own the stories you love by committing them to memory, by studying them, by unearthing the care with which they are made. The process of re-reading is not unlike the process of revision: You are mastering the methods behind the artwork, complicating and texturizing and making it, inasmuch as you can, bulletproof." Since better readers make better writers, we will read several contemporary short stories as well as craft chapters in our textbook (which is, hands down, the absolute best guide to writing fiction out there), discuss them, then use them as inspiration for our own works. Our goal is to become better writers, yes, but also to become more confident of our writing strengths and more aware of our weaknesses.

Advanced Creative Writing: Poetry

ENGL 3335

TR 12:30-1:50

Nathanael O'Reilly

Advanced Creative Writing: Poetry is a craft/workshop course in poetry for students with creative writing experience. In this course, students will create original works of poetry and are expected to experiment and challenge themselves. In class we will discuss writing, compose new work, share our work with each other, learn to constructively critique each other's writing, and discuss problems and possibilities with the imagination and writing. Students will read poetry written by a wide variety of poets and create and develop their own poetry. Students will write original poems and take part in a collaborative workshop environment where each person will receive constructive feedback on their work. Additionally, students will be required to complete reading

assignments and writing exercises. Students will complete a minimum of eight poetry exercises for this course in preparation for their final portfolio. The poetry exercises will include a variety of styles, forms, and subject matter. The assigned texts will include collections by Taylor Byas, Jericho Brown, Seamus Heaney, Ada Limón and Ocean Vuong.

Structuring Your Novel

ENGL 4353

TR 11-12:20

Laura Kopchick

Many aspiring novelists write with the hope that inspiration will come. The result is time wasted on a flabby novel with no clear shape and a sagging pace. On the other hand, story structure gives your novel a skeleton; it forms the bones of your story. And just as adding flesh and clothing to a body makes that body more unique, so does any creative addition the writer makes to his or her basic structure. This course teaches you how to build that skeleton, from a solid premise line to building the moral argument of your novel. You ensure that your novel has a beginning, a middle and an end and you learn how reversals and reveals, as well as character wants and needs, can drive your story to a satisfying conclusion. Exercises focus on structural elements such as character ghosts, story world, and more, and by the end of the course, you have in-hand a complete outline for a novel structured in three acts (each act having 9 chapters for a total of 27 chapters). THREE of these chapters (3,000 words each, one from each act of your novel) will be written out and workshopped by your group members.

Technical Writing Offerings

Technical Writing

ENGL 2338

Online Asynchronous

This course explores the intersection of rhetorical theory and technical communication. The course delves into key elements of technical writing including audience advocacy and awareness, document design, tactics vs. strategies, and responsible representation of content. Students will write and revise four major user-centered technical and professional projects over the semester including: 1) a rhetorical analysis of a technical document ; 2) a job application package; 3) a tactical technical communication project; and 4) a proposal.

You will learn how to create technical documents for a variety of uses. The more of yourself, your interests, and your aspirations you bring to this class, the better results you will get. You will also explore an unfamiliar platform (Photoshop, Canva, iMovie, and so on) as a means of expanding your toolkit and gaining new marketable skills.

Professional Practice in Technical Writing

ENGL 4372

MW 2:30-3:50

Gabe Aguilar

ENGL 4372 provides you the opportunity to earn pre-professional experience in serving clientele in industry. Throughout the semester, we will gain hands-on experience serving different stakeholders through written and visual communication. In partnership with iFixit (the DIY technology repair company), this class incorporates projects that will have you create documents, troubleshooting guides, proposals, search-engine optimization resources, technical editing guidelines, and usability tests with devices and components provided at no cost from iFixit. Alongside these projects, you will also learn how to market these professional skills in a portfolio, resume, and CV. Overall, ENGL 4372 allows you to gain marketable, and meaningful, experience in a classroom setting that can translate to any industry or profession.