ENGL 3300.1MT

INTRODUCTION TO ENGLISH STUDIES

SUMMER 1 MINIMESTER . MTWRF . 8-10:30 . EDINBURG . ELABS 350

DESIGNING YOUR MAJOR/LIFE THRU IMMERSION & INQUIRY

A BA-ENGLISH COURSE WITH DR. COLIN CHARLTON
This course introduces students to the English major focusing on critical reading of texts & appropriate critical thinking patterns for research and writing within the disciplines covered within the English major--literature and cultural studies, rhetoric and composition, linguistics, English education, and creative writing. Prerequisites: 6 hours of English; Must be taken within the first 12 hours of the English Major.
INTRODUCTION

We designed ENGL 3300-Introduction to English Studies to help you navigate a complex area of study defined by the English BA. English Studies is actually an umbrella term for a lot of different areas of knowledge that have had interesting relationships since people started designing and running universities. In “English” programs, you will often find creative writing; English Language Arts (secondary teaching); linguistics; literature; and rhetoric, composition, & literacy studies. Maybe one or two of those ring a bell. Maybe they don’t. Maybe you thought literacy studies was literary studies. Doesn’t matter. We’re going to start with your understanding of an English degree, look at historical and local learning designs, and then work on designing YOUR goals, projects, and planned courses for the next two years. Here’s what that means in terms of work for the class.

One, you’re going to learn the history and current role of a variety of English Studies areas—specializations in reading, writing, analyzing, learning, and teaching what we do with language to communicate and make things happen in the world.

Two, we’re going to investigate the types of questions people ask in each area (or the types of questions that connect several areas), what values those questions reflect and promote, and how those questions make new knowledge in the world.

Three, we’re going to do some overlaying—that’s where you take one set of information, lay it on top of another set, and see what you can learn from the resulting synthesis. In this case, we’re going to overlay your interests with the English BA’s requirements, and the questions we uncover from #2 above.

Overall, this version of ENGL 3300 is a design course—you look at a large design made of many pieces and try to figure out how all the pieces would, could, or should fit together so that you can re-make that design and make it work for your goals. Taking the course late in your degree or out of sequence can work; it just means your degree design work will cover a shorter time period until you graduate. By the end of our course, you should have a clear understanding of the opportunities that an English degree offers you and how you want to organize those opportunities to meet your own writing, learning, and/or teaching goals. I’m looking forward to working with you on your designs and your visions as we reflect together this semester.

STUDENT LEARNING OUTCOMES & INSTRUCTIONAL GOALS FOR ADVANCED ENGLISH COURSES

1. Students will analyze and interpret a variety of texts and patterns of language, using a range of theoretical approaches and disciplinary modes of inquiry.
2. Students will demonstrate a broad and foundational knowledge of the traditions of American, British, Ethnic and/or World literatures by critically situating specific works of literature within these traditions.
3. Students will write coherently and demonstrate a consistent use of the conventions of a variety of genres, including, but not limited to, the academic essay.
4. Students will apply appropriate research methodologies, including appropriate use of electronic media, to understand and/or illuminate specific research questions about language and literature.
5. Students in certification tracks will demonstrate knowledge and skills in the areas of writing, literature, reading, oral communication, media literacy, and English language arts pedagogy.
ENGL 3300-INTRODUCTION TO ENGLISH STUDIES

By completing English 3300-Introduction to English Studies, you will touch on all the above English Course Outcomes (minus #2), and specifically be able to:
1. demonstrate an understanding of the history, evolution, and current states of English Studies specializations;
2. give and receive productive feedback from peers on readings and writings for the class; and
3. produce a set of degree, project, and career design plans informed by your metacognitive study of “English Studies.”

REQUIRED READINGS YOU NEED TO PURCHASE ($25 to $40)

REQUIRED READINGS I’LL PROVIDE IN PDF

REQUIRED READINGS BY YOUR ENGLISH STUDIES AREA
You will survey the latest issue of a journal in your English Studies area and read the article in it that is most closely tied to your research interests.
• Creative writing periodical
• English Language Arts periodical
• Literature periodical
• Linguistics periodical
• Rhetoric, composition, & literacy periodical

SUPPLEMENTARY READINGS ON LIBERAL ARTS, CAREERS, & COGNITION

PROJECTS & GRADES (You’ll find details on each project after this syllabus.)
1. 14 Class Discussions .................................................................................................................................................................................................................10%
2. 13+ Feedback Conversations ........................................................................................................................................................................................................15%
3. 3 Designs on Interest, Degree, and Career/School...........................................................................................................................................................................25%
4. 5 Summary, Response, & Inquiries (SRIs) ........................................................................................................................................................................................................25%
5. 1 Final Exam: Design Overlay ........................................................................................................................................................................................................25%
STUDENTS WITH DISABILITIES
Students with a documented disability (physical, psychological, learning, or other disability which affects academic performance) who would like to receive academic accommodations should contact Student Accessibility Services (SAS) as soon as possible to schedule an appointment to initiate services. Accommodations can be arranged through SAS at any time, but are not retroactive. Students who suffer a broken bone, severe injury or undergo surgery during the semester are eligible for temporary services.

Pregnancy, Pregnancy-related, and Parenting Accommodations
Title IX of the Education Amendments of 1972 prohibits sex discrimination, which includes discrimination based on pregnancy, marital status, or parental status. Students seeking accommodations related to pregnancy, pregnancy-related condition, or parenting (reasonably immediate postpartum period) are encouraged to contact Student Accessibility Services for additional information and to request accommodations.

Student Accessibility Services
Brownsville Campus: Student Accessibility Services is located in Cortez Hall Room 129 and can be contacted by phone at (956) 882-7374 (Voice) or via email at ability@utrgv.edu. Edinburg Campus: Student Accessibility Services is located in 108 University Center and can be contacted by phone at (956) 665-7005 (Voice), (956) 665-3840 (Fax), or via email at ability@utrgv.edu.

MANDATORY COURSE EVALUATION PERIOD
Students are required to complete an ONLINE evaluation of this course, accessed through your UTRGV account (http://my.utrgv.edu); you will be contacted through email with further instructions. Students who complete their evaluations will have priority access to their grades. Online evaluations will be available on or about: ???
ATTENDANCE
Students are expected to attend all scheduled classes and may be dropped from the course for excessive absences. UTRGV’s attendance policy excuses students from attending class if they are participating in officially sponsored university activities, such as athletics; for observance of religious holy days; or for military service. Students should contact the instructor in advance of the excused absence and arrange to make up missed work or examinations.

SCHOLASTIC INTEGRITY
As members of a community dedicated to Honesty, Integrity and Respect, students are reminded that those who engage in scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and expulsion from the University. Scholastic dishonesty includes but is not limited to: cheating, plagiarism (including self-plagiarism), and collusion; submission for credit of any work or materials that are attributable in whole or in part to another person; taking an examination for another person; any act designed to give unfair advantage to a student; or the attempt to commit such acts. Since scholastic dishonesty harms the individual, all students and the integrity of the University, policies on scholastic dishonesty will be strictly enforced (Board of Regents Rules and Regulations and UTRGV Academic Integrity Guidelines). All scholastic dishonesty incidents will be reported to the Dean of Students.

SEXUAL HARASSMENT, DISCRIMINATION, & VIOLENCE
In accordance with UT System regulations, your instructor is a “Responsible Employee” for reporting purposes under Title IX regulations and so must report any instance, occurring during a student’s time in college, of sexual assault, stalking, dating violence, domestic violence, or sexual harassment about which she/he becomes aware during this course through writing, discussion, or personal disclosure. More information can be found at [www.utrgv.edu/equity](http://www.utrgv.edu/equity), including confidential resources available on campus. The faculty and staff of UTRGV actively strive to provide a learning, working, and living environment that promotes personal integrity, civility, and mutual respect that is free from sexual misconduct and discrimination.

COURSE DROPS
According to UTRGV policy, students may drop any class without penalty earning a grade of DR until the official drop date. Following that date, students must be assigned a letter grade and can no longer drop the class. Students considering dropping the class should be aware of the “3-peat rule” and the “6-drop” rule so they can recognize how dropped classes may affect their academic success. The 6-drop rule refers to Texas law that dictates that undergraduate students may not drop more than six courses during their undergraduate career. Courses dropped at other Texas public higher education institutions will count toward the six-course drop limit. The 3-peat rule refers to additional fees charged to students who take the same class for the third time.

STUDENT SERVICES
Students who demonstrate financial need have a variety of options when it comes to paying for college costs, such as scholarships, grants, loans and work-study. Students should visit the Students Services Center (U Central) for additional information. U Central is located in BMAIN 1.100 (Brownsville) or ESSBL 1.145 (Edinburg) or can be reached by email (ucentral@utrgv.edu) or telephone: (888) 882-4026. In addition to financial aid, U Central can assist students with registration and admissions.

Students seeking academic help in their studies can use university resources in addition to an instructor's office hours. University Resources include the Learning Center, Writing Center, Advising Center and Career Center. The centers provide services such as tutoring, writing help, critical thinking, study skills, degree planning, and student employment. Locations are:

- Learning center: BSTUN 2.10 (Brownsville) or ELCTR 100 (Edinburg)
- Writing center: BLIBR 3.206 (Brownsville) or ESTAC 3.119 (Edinburg)
- Advising center: BMAIN 1.400 (Brownsville) or ESWKH 101 (Edinburg)
- Career center: BCRTZ 129 (Brownsville) or ESSBL 2.101 (Edinburg)
THREE DESIGNS TOWARDS AN OVERLAY

INTRODUCTION

This course depends on three projects that I hope challenge you to think about what we write, how we write, and why we write. They’re not essays; they’re designs. You’re going to create three different designs that, hopefully, will help us see potential pathways for you (1) as a student who is learning, (2) as a creative thinker who is contributing to a knowledge community, and (3) as a person who is going to “make a living” after graduating. Our goal, then, is to see if we can find sweet spots where your interests overlap or work really well with your coursework and your career options.

Your goal for each of these designs is to create a map of “things” and represent the connections (or disconnections) among those things. This could be a Venn diagram or a Mindmap or a concept map. The shape of the map matters, but it can matter more later once you have some ideas down that you can work with. The last time I did a map, it was based on the dissection of a human hand. It was an anatomical map of the types of art and design I do and how I think of myself as a maker of things (hence the hand). But that idea of an anatomical hand came to me after I had done some exploring. I’ve also done a map of my mind and how it works based on a classroom to show how much of what I do is connected to students and learning spaces. To the right, you’ll see a piece of art by Simon Evans, also using hands and riffing on reflexology. Again, we don’t know what your final map is going to look like. Right now, we’re just collecting ideas, things, etc. so that you can figure out how they’re connected to each other and how they work.

INTEREST DESIGN

I’m interested in what interest you. These are ideas, activities, people, places, and things that you devote time to when you have extra time or when you choose to sacrifice time dedicated to what you have to do or what you find yourself thinking about or searching for (online) when you least expect it.

- What do you spend your time doing outside of school? Why?
- What types of school-related projects or activities do you like to spend your time on? Why?
- What are your guilty and not-so-guilty pleasures? Why?
- What types of things do you volunteer for? Why?
- When you have to do research, reading, and writing for school, what types of things do you try to fit in to assignments? Why?
- What are the activities that bring you joy? Why?

DEGREE DESIGN

I’m interested in how you choose your classes when you have options in requirements (this class or that class), when you have electives, and even when you have a requirements but choices of teacher. I’m also interested in why you chose an English BA in the first place. Be honest. I’m not trying to get you to rationalize your choice. Rather, I want to know what drives your choice of things to study.

- Where were you when you decided on your degree? Were you thinking of other degrees?
- What was most important reason for choosing this degree? Have you been able to do what you wanted to do?
- Who have been your biggest influences when it comes to choosing what you study?
- Do you like working with people? In what role?
- What types of reading, writing, and/or research do you like to do? What types scare you off or don’t interest you? Why?
- Which classes are you taking, why, and in what order? What are your criteria for choosing a class (inside or outside of your degree)?
- When you take electives, what influences your choice?
CAREER/SCHOOL DESIGN

Whether you implicitly plan for a job after graduation or it just happens to you, a career of some kind is going to happen. That career may be one job that lasts a lifetime with slight changes and adjustments. It might be lots of different jobs that don’t seem to add up to a single career. Maybe you’ll find a patron who supports you in doing something you love, and you never think of it as a career. But you have food, shelter, and spending money, so you count yourself lucky. Maybe you stay in school long enough that you think being a student is a full-time job. Any of these is possible and pretty normal. Well, that patron idea doesn’t happen often:) You can’t ensure your future, but you can make strategic choices that will lead you somewhere you enjoy while it satisfies your need to contribute something to the world.

- What types of people do you like to be around?
- What types of people do you like to avoid?
- What types of projects get you excited and lead to you getting work done rather quickly?
- What types of work seem to go on and on forever?
- What types of spaces do you like to spend time in?
- What types of spaces make you feel tired or trapped?
- What kinds of problems do you like to solve?
- What kinds of problems aggravate you and make you want to quit trying?
- How much do you like change and when do you most crave it?
- How much do you like stability and when do you most need it?
- In what type of situation can you imagine yourself being a leader and why?
Each of your designs will likely start out as a simple set of relationships, but they should grow in complexity as we move through the semester. To help with that development, I want you to get feedback from every person in this class on at least one of your designs before the semester is over. You’ll get feedback from me on all of them when I take them home, but it’s your job to have at least one conversation with each person in this class about one of your designs. Here is the list of people and some guidelines for sparking those conversations.

SPARKS
- What are the major areas in the design and how can you tell they are more important than other areas?
- What kind of balance is there between naming things and describing them? How can details be a part of the design?
- What are the major connections among areas and to what degree can you tell HOW these connections work?
- What are areas of the design that interest you and that you would like to see developed or added to?
- What are the areas that confuse you? Do you think they need to be clarified or deleted (and why)?
- Is there an overarching theme or thread that weaves throughout the design? What is it and how could your peer develop that theme visually and structurally in the design?
- Is there a suggested way for reading the design that is part of the design?

FEEDBACK CREW, NOTES, & REVISION PLANS

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<th>Areas to Develop</th>
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SUMMARY, RESPONSE, & INQUIRIES (SRIs)

Email Word docs to colin.charlton@utrgv.edu on 5.15, 5.17, 5.22, 5.24, & 5.30 (see Calendar)

By the time you get to this class, you’ve at least finished your core 42 hours. That means, I expect, a lot of writing under the bridge. And a lot of reading. So much experience, in fact, that you have probably moved from just thinking that you are writing for some teacher to writing in certain ways depending on who wants you to write and who you’re writing for (which are often two different audiences). If that last part makes sense and you, for instance, imagine that you are a linguist writing for Dr. Foreman or a future teacher writing for Dr. Cavazos because they each have particular goals and peeves for your writing, that’s good. If not, it just means that your understanding of audience based-writing and rhetorical context isn’t as developed as it could be. Wherever you fall on the spectrum of audience-awareness, let me help all of you out.

There is no such thing as “academic writing”:

There. All done. Well, not quite. It has scare quotes around it, so I should probably explain.

There is a lot of writing that happens in college, so it happens in an “academic” setting. And there are a lot of teachers in a variety of disciplines that have specific criteria for “good” writing. While there may be some common expectations with all those teachers, they are not all asking you to write in the same genre for the same audience about the same content. So you face a myriad of choices as a writer. One of my jobs in any class about and with writing is to help you develop your rhetorical adaptability, increase the amount of rhetorical moves you can make that lead to appropriate and effective choices in how you say what you want to say. In this class, you’ll create several designs, most likely directed at me and you peers. You’ll write and discuss feedback you give to your peers about their designs. And you’ll do 5 summary, response, and inquiry writings. And, through your writing of multiple drafts, you’ll learn how to adapt, adapt, adapt.

Along the way, we need some common ground in the class. I’m a writing teacher, so I tend to make that common ground about writing (and reading). So part of the class will be reading and writing about the readings our common book, McComiskey’s English Studies. Here are the details on what those SRIs should look like and do (spoiler alert: discussion of what makes a great one follows:)

Here’s what each part needs to do. Your summary of each reading needs to be short and factually accurate. This usually means I have to read twice or three times before I feel like I can get a reading assignment boiled down to one or two sentences. But that’s what you’ll do. Now, feel free to write a rambling summary paragraph, but you’re going to revise that big chunk down to smaller piece. The trick is finding each writer’s main discussion of the chapter’s point (usually a section, not a thesis statement) and locating the major supporting points or sub-arguments. You’ll have multiple readings by multiple authors, so extra points to anyone who starts creating one sentence summaries. Honestly, you can use two to three sentences, but maybe aiming for the one is a challenge worth accepting.

The response is you writing your reaction to the whole reading or a part of it that really got your attention. This can be a logical response, an emotional response, a confused response. It just has to be you walking me through how you were affected by the reading and WHY.

The inquiry . . . that’s the fun stuff. You end the whole piece of writing with (1) a discussion of a new question that you have that you want to answer that is connected to the reading or (2) an explanation of how we can combine ideas from different pieces of the reading and come to a new insight or understanding. This last part challenges you to make new connections, recognize new patterns, rather than just relying on figuring out the main idea.
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<th>DATE</th>
<th>WORK WE’LL DO IN CLASS</th>
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| M 5.13 | 1. **Introductions-Spark Writing-Hour 1**  
• Think about this last semester and take 5 minutes to write about the moments you remember from several areas of life and why they stayed with you: school moments, home/family moments, work moments, free moments, friend moments. Then introduce yourself and tell us the type of learner and doer that those moments suggest to you.  
2. **In-Class Readings-Hour 2**  
• Obrist on Collecting Knowledge  
• Burnett/Evans on Designing Your Life  
• Strayhorn on College Student Belonging  
• McComiskey on English Studies (Intro)  
• Your learning experiences so far (coursework, jobs, family, friends…memorable moments of learning and why they stayed with you)  
• UTRGV English BA Degree Plan-Highlight areas of interest  
3. **Map/Design 1: Designing Your Interests-Wrap Up** | MAP/DESIGN 1 | I’ve printed this week’s readings for you, including the first 2 areas of English Studies that we’ll work with. Please have a copy of McComiskey’s *English Studies* by Monday 5.20. |
| T 5.14 | 1. **Map/Design 1 Feedback Session-Hour 1**  
2. **Area 1-Creative Writing: Writing & Questions-Hour 2** | Draft of SRI 1 | |
| W 5.15 | 1. **Area 1-Creative Writing: Reading & Discussion**  
• Haake on Creative Writing (ESAID)  
• Mapping out the history, application, and potential for CW  
• Thomas De La Cruz (9:30-10:30) | SRI 1 | Goal: integrate discussions of at least 3 connections among our readings, class discussions, and/or your experiences. |
| R 5.16 | 1. **Map/Design 1 Feedback Session-Hour 1**  
2. **Area 2-Literature: Writing & Questions-Hour 2** | | |
| F 5.17 | 1. **Area 2-Literature: Reading & Discussion**  
• Taylor on Literature and Literary Criticism (ESAID)  
• Topacio Santivanez (9:30-10:30) | SRI 2 | Goals: 25% more words than SRI 1; improve 1 area from feedback |
| M 5.20 | 1. **Designing Your Degree: Reviewing the BA-English & Mapping Your New Pathway** | MAP/DESIGN 2 | |
| T 5.21 | 1. **Map/Design 1 Feedback Session-Hour 1**  
2. **Area 3-English Language Arts: Writing & Questions-Hour 2** | | |
| W 5.22 | 1. **Area 3-English Language Arts: Reading & Discussion**  
• Yagelski on English Education (ESAID)  
• Amanda Kay Cruz (9:30-10:30) | SRI 3 | Goals: 25% more words than SRI 2; improve 1 area from feedback |
| R 5.23 | 1. **Map/Design 1 Feedback Session-Hour 1**  
2. **Area 4-Linguistics: Writing & Questions-Hour 2** | | |
| F 5.24 | 1. **Area 4-Linguistics Reading & Discussion**  
• Barton on Linguistics & Discourse Analysis (ESAID)  
• Yemin Sanchez (9:30-10:30) | SRI 4 | Goals: 25% more words than SRI 3; improve 1 area from feedback |
The UTRGV academic calendar can be found at [https://my.utrgv.edu/home](https://my.utrgv.edu/home) at the bottom of the screen, *prior to login.*
Without revising what we design, without really re-seeing it’s impact on ourselves, our partners, and our publics, we privilege a hope in the already-is over the surprise and power of what could be.