

Writing and Rhetoric in the Humanities

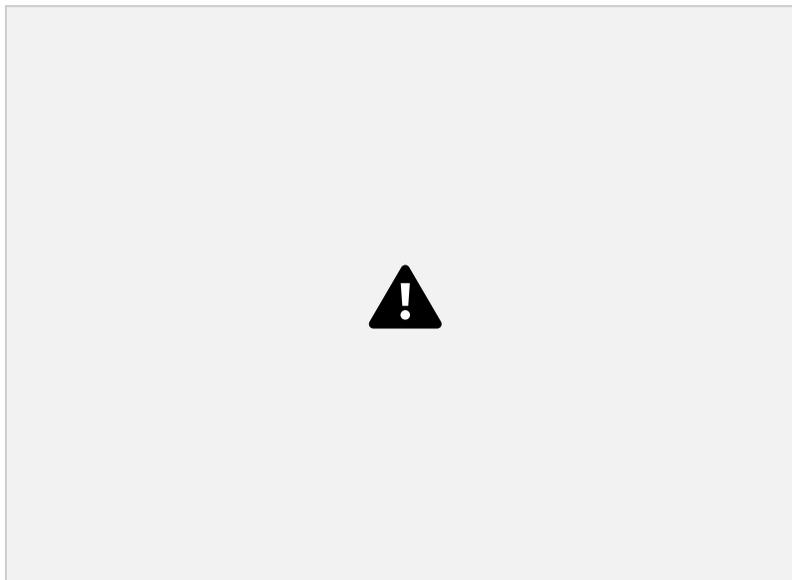
English 3110.003

Professor Deb Armintor

MW, 12:30 - 1:50

LANG 313

UNT Spring 2026



YOUR PROFESSOR

Dr. Deb Armintor (they/she), a.k.a. "Dr. A"

Email me 24/7 at dna@unt.edu or deborah.armintor@unt.edu (response within 48 hours)

Text my cell 24/7: 940-300-9857 (response within 24 hours)

In-Person Office Hours: LANG 409B, By Appointment

Phone Office Hours: 940-300-9857, By Appointment

Zoom Office Hours: By Appointment:

<https://unt.zoom.us/my/dr.a.zoom.meeting>

How to contact me with a question or to schedule an Office Hours appointment:

Email or Text me with your question or Office Hours appointment request at the email address or cell phone number listed above. Please do not attempt to reach me via Canvas chat, messenger, or any other Canvas interface. Be sure to state the following in the subject heading of every email and the body of each text: your full name, the name or number of the course, and your course section number.

COURSE DESCRIPTION & OBJECTIVES

The term "Humanities" refers to an umbrella category of academic disciplines that includes Literature & Literary Criticism, Philosophy, Religion, Art, & Art Criticism, and Media & Cultural Studies. In this class, we will learn some of the key rhetorical modes of those major Humanities fields, while exploring strategies for successful advanced college writing and critical thinking in each of them.

REQUIRED COURSE READINGS

All required course readings are linked directly to our electronic Canvas syllabus beneath the course date by which you are to have read them.

There are no books that you are required to buy for this class.

YOUR 5 COURSE GRADES:

Your final grade for this course is derived from the 5 assignments listed below, each of which is worth 20% of your final grade. There are no

additional assignments, no tests, no quizzes, and no final exam. **Any other assignments you might see listed in your Canvas Modules, Canvas Calendar, or Canvas Grades do not apply to this class.** Please **consult only our Canvas syllabus** for assignments and due dates, and only consider the grades you've received on these 5 components below when determining your final grade:

1. Video Essay: 20% of final course grade, due via Canvas by 11:59pm, Saturday, February 28: Make and upload or link to Canvas an approximately 6- to 8-minute well-researched original video essay (think TikTok but longer, or [Coates, *The Story of the Contract Buyers League*](#) but shorter), exploring a new perspective about or inspired by any *one* of the texts or topics covered in this unit, from the perspective of any one of the major Humanities disciplines, or from an interdisciplinary perspective. You will not be graded on technological prowess or complexity, so feel free to be as technologically simple as you wish to be, as long as you use original content and both audio and visual elements, all original content, and your own voice rather than a computer-generated voice. Be sure to include an MLA-style Works Cited list citing any other primary or secondary sources you use besides your chosen text. No generative AI is allowed for this or any other assignment.

2. Graphic Essay: 20% of final course grade, due via Canvas by 11:59pm, Saturday, March 28: Make and scan, link, or upload to Canvas a 3- to 4-page well-researched original graphic essay, comic, or zine (think McCloud, *Understanding Comics*, but shorter), exploring a new angle about or inspired by any *one* of the texts or topics covered in this unit, from the perspective of any one of the major Humanities disciplines, or from an interdisciplinary perspective. You will not be graded on artistic prowess or complexity, so feel free to be as artistically simple as you wish to be (stick figures are perfectly okay!), as long as you use both words and graphics, and all original content. Be sure to include an MLA-style Works Cited list citing any other primary or secondary sources you use besides your chosen text. Your Works Cited list does not count towards the total page length. No generative AI is allowed for this or any other assignment.

3. Research Essay: 20% of final course grade, due via Canvas by 11:59pm, Saturday, April 25: Write and upload to Canvas a 5-page double-spaced, 12-point Arial or Times New Roman formal (i.e. serious, mature) well-researched academic research essay (intro paragraph, body paragraphs, conclusion paragraph; think Kruger, "Panels and Faces: Segmented Metaphors and Reconstituted Time in Art Spiegelman's *Maus*," Ryan, "Franz Kafka's *Die Verwandlung*: Transformation, Metaphor, and the Perils of Assimilation;" or "Thiher, "Surrealism's Enduring Bite: Un Chien Andalou," but shorter), advancing an original critical argument about or inspired by any *one* of the texts or topics covered in this unit, from the perspective of any one of the major Humanities disciplines, or from an interdisciplinary perspective. Be sure to include an MLA-style Works Cited list citing any other primary or secondary sources you use besides your chosen text. Your Works Cited list does not count towards the total page length. No generative AI is allowed for this or any other assignment.

4. Virtual Writer's Notebook: 20% of final course grade. Your virtual writer's notebook will consist of required Canvas Discussion posts about each new course reading, completed *prior* to the class meeting specified, and following the written instructions provided in the discussion prompt. Any *excused* missed virtual writer's notebook activities must be completed as soon as possible. Any *unexcused* missed virtual notebook activities will receive a zero. Students must complete all excused missing Virtual Writer's Notebook activities before our last class meeting on Wednesday April 29 or receive a zero for each missing activity.

5. Creative Nonfiction Research Essay: 20% of final course grade, due via Canvas by 11:59pm, Friday May 8 : Write and upload to Canvas a 5-page double-spaced, 12-point Arial or Times New Roman well-researched "creative nonfiction" research essay, advancing an original critical (and, if you wish, personal) argument about or inspired by any *one* of the texts or topics covered in this unit, using first-person personal anecdote and/or third-person nonfiction journalistic storytelling, combined with well-researched critical

argument (think Coates, "The Case for Reparations" by Ta-Nehisi Coates or Wallace, "String Theory," but shorter) from the perspective of any one of the major Humanities disciplines, or from an interdisciplinary perspective. Be sure to include an MLA-style Works Cited list citing any other primary or secondary sources you use besides your chosen text. Your Works Cited list does not count towards the total page length. No generative AI is allowed for this or any other assignment.

RESEARCH RESOURCES

- Contact info for our Reference Librarian, Carol Hargis:
<https://library.unt.edu/people/carol-hargis>
- Carol Hargis's library resources for ENGL 1310:
https://guides.library.unt.edu/ENGL1310?utm_source=www&utm_medium=staff_profile
- Sample MLA-Style Works Cited List & Formatting Guide:
https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_sample_works_cited_page.html
- How to find electronic resources online:
 - 1. Go to UNT LIBRARY WEBSITE
 - 2. Click on DATABASES
 - 3. Click on EBSCOhost
 - 4. Click "Select All" & "Continue"
 - 5. Click ADVANCED SEARCH
 - 6. Under "LIMIT YOUR RESULTS," check the boxes for FULL TEXT and PEER REVIEWED
 - 7. Go to "ALL FILTERS" and experiment with refining your results in various ways to help narrow down your choices.

GRAMMAR RESOURCES:

Book: Elements of Style by Strunk & White, free pdf:

https://ia804502.us.archive.org/5/items/pdfy-2_qp8jQ61OI6NHwa/Strunk%20%26%20White%20-%20The%20Elements%20of%20Style%2C%204th%20Edition.pdf

Website: Grammar Monster <https://www.grammar-monster.com/index.html>

WRITING HELP:

Using the UNT Writing Center:

At any time in this course or throughout your UNT career, you may schedule an appointment with the UNT Writing Center to request extra help with any writing assignment. All writers can benefit from sharing and discussing their work with a trained peer tutor, early and often. A writing tutor can help you get started on a paper or help you decide what to revise on an existing draft. You can make an appointment with a writing tutor via the QR code in the Writing Center flyer attached below. The Writing Center also offers online tutoring through UNT's Zoom portal.



CLASS POLICIES

ATTENDANCE AND UNEXCUSED ABSENCES:

Attendance will be taken daily and is expected daily of all enrolled students.

You are allowed 3 “free” unexcused absences in this course, i.e. an absence about which you have not notified the instructor in writing.

You are responsible for keeping track of your own absences. After a fourth unexcused absence, you might be dropped from the course. If you reach a fourth unexcused absence, please contact the instructor immediately to discuss your options.

EXCUSED ABSENCES DUE TO ILLNESS:

It is important for all of us to be mindful of the health and safety of everyone in our classroom community. If you are experiencing any symptoms of illness please seek medical attention from the Student Health and Wellness Center or your health care provider PRIOR to attending class, and do not attend class if you are or might be contagious. If you choose to do so, you may email your professor to inform them of your absence due to illness or other medical issues. **Any and all absences due to illness count as excused absences, as long as you notify the instructor in writing before or after the class missed. Please do NOT email any medical records directly to your instructor.**

EXCUSED ABSENCES FOR NON-ILLNESS REASONS:

An absence for non-illness reasons counts as excused if you have notified the instructor in writing, before or shortly after your absence, whenever you are reasonably and safely able to do so. You need not provide detail or documentation to justify your absence. Just the briefest and most general two or three-word explanation will suffice: family emergency, traffic/parking issue, pet issue, mental health day, medical appointment, religious holiday/observance, etc. **All absences due to religious observance automatically count as excused.**

LATENESS TO CLASS:

Most students, at some point or another, meet with unforeseen circumstances that make them late for class. Although you should ideally arrive to class on time so as not to miss any important material, you are always better off showing up to class, even if you are late. You will not be marked absent simply for arriving to class late.

ELECTRONIC DEVICES:

No phone or headphone use during class, unless needed for ADA accessibility reasons or otherwise specified by the instructor. While some computer use is permitted, you are expected to be accessing course materials only during class. This policy is important for participation in the course and as a general exercise in focusing our attention and showing respect for the classroom space. If I see you using your phone during class, I can mark you as absent. If you have an issue that requires you to have your phone out during class, please inform me beforehand.

LATE ASSIGNMENTS:

All writing assignments must be submitted in the order listed in the syllabus, on or before the due date listed in the syllabus, unless you require additional time for ADA accommodation purposes. Outside of ADA accommodations, if you require additional time to work on an assignment for any reason, please contact the instructor to receive permission for an excused late submission without penalty. Special permission to submit late will be granted by the instructor on a case by case basis, erring on the side of trust and generosity. Even in the case of excused late submissions without penalty, written work submitted after the last day of final exam week will result in a zero for the assignment, or --if, and only if, requested of the instructor by the student in writing and granted by the instructor in writing-- a final course grade of "Incomplete," which will revert in your transcript to a regular course grade without penalty once you have emailed the instructor your remaining missing work as specified by the instructor when granting your requested incomplete.

AI POLICY

This course requires that all written work submitted by each student will be the original work and writing of that student alone. That means the use of any content-producing AI tools such as ChatGPT is strictly prohibited. Any

student in this course who uses ChatGPT or any other content-producing AI tool will receive the same consequence that they would for plagiarizing the work of others or for having another person(s) or company write their assignment for them: an automatic zero (F) on the assignment, and a report filed with the Office of Academic Integrity.

PLAGIARISM AND ACADEMIC DISHONESTY:

The UNT Policy Manual defines plagiarism as: “(a) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgement and (b) the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in the selling of term papers or other academic materials.” (18.1.11). Students in all English courses need to be aware of the strict policies against plagiarism and academic honesty enforced by UNT and by instructors in the Department of English. All writing must be original, and all uses of other writer’s material (i.e., for the purposes of research based argumentation) must be acknowledged and clearly cited in any writing submitted for a grade. If your instructor suspects plagiarism, you will automatically receive a zero on the paper or assignment, and will be reported to the Office of Academic Integrity. Your instructor may also require you to meet with them to discuss the suspected plagiarism.

ADA Policy:

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as

possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the Office of Disability Access website at <https://studentaffairs.unt.edu/office-disability-access> .You may also contact ODA by phone at (940) 565-4323.

REQUIRED COURSE READINGS (& IN-CLASS SCREENED FILMS), LISTED BY HUMANITIES DIVISION:

Art & Art Criticism:

Foucault, *This_Is_Not_a_Pipe*

McCloud, *Understanding Comics*

Literature & Literary Criticism:

Spiegelman, *Maus: A Survivor's Tale*

Kruger, "Panels and Faces: Segmented Metaphors and Reconstituted Time in Art Spiegelman's *Maus*;"

[Kafka, "The Metamorphosis"](#)

Ryan, "Franz Kafka's *Die Verwandlung*: Transformation, Metaphor, and the Perils of Assimilation"

History:

Foucault, *Discipline and Punish: The Birth of the Prison*

Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*

Religion:

Quigley, "Religious Traditions and the Human Right to Housing"

Taylor-Seymour, "Troubling Climate and Religion: The Climate Crisis beyond Disenchantment"

Philosophy:

Descartes, *Meditations on First Philosophy*

Baudrillard, "Simulacra and Simulation"

Media & Cultural Studies

Laura Mulvey, "Visual Pleasure and Narrative Cinema"

Buñuel, *Un Chien Andalou* (short surrealist film, screened in class)

Thiher, "Surrealism's Enduring Bite: *Un Chien Andalou*,

Coates, "The Case for Reparations" by Ta-Nehisi Coates

Coates, *The Story of the Contract Buyers League* (short documentary film, screened in class)

Wallace, "String Theory"

COURSE SCHEDULE & ASSIGNED READINGS AND WRITING

Students will be notified in advance of any unanticipated schedule changes or syllabus adjustments via Canvas announcements and in our Canvas syllabus. It is each student's responsibility to keep up with the scheduled readings and assignments, and any unanticipated announced scheduling changes and syllabus adjustments that might occur. Reading and writing assignments listed under each course meeting date are **due on that date**.

WEEK 1

Mon (1.12):

- Discussion/Q&A, Intro to the Class, Day 1

Weds (1.14):

- Discussion: Why are we here?
- In class Activity: Choose your seat mindfully. **The seat you choose today will be your seat for the rest of the semester** unless you have a good reason to change seats, in which case, please let me know privately. Following Dr. A's instructions, letter and number the index card at your seat. Write your preferred first name, your last name, your pronouns, and (on the other side) something you like about your name.

ART & ART CRITICISM

WEEK 2

Mon (1.19): **MLK DAY, NO CLASS**

Weds (1.21):

- Read for today: First half of Foucault, *This_Is_Not_a_Pipe*
- Due before class: Virtual Writer's Notebook Activity on First half of Foucault, *This_Is_Not_a_Pipe*

WEEK 3

Mon (1.26): **UNT CANCELLED (FREEZE)**

Weds (1.28): **UNT CANCELLED (FREEZE)**

- Read: McCloud, *Understanding Comics*
- Due by 11:59pm Friday: Virtual Writer's Notebook Activity on McCloud, *Understanding Comics*

LITERATURE & LITERARY CRITICISM

WEEK 4

Mon (2.2)

- Read for today: Spiegelman, *Maus: A Survivor's Tale*
- Due before class: Virtual Writer's Notebook Activity on Spiegelman, *Maus: A Survivor's Tale*
- In class: Discussion on today's reading

Weds (2.4)

- Read for today: Kruger, "Panels and Faces: Segmented Metaphors and Reconstituted Time in Art Spiegelman's *Maus*;"
- Due before class: Virtual Writer's Notebook Activity on Kruger, "Panels and Faces: Segmented Metaphors and Reconstituted Time in Art Spiegelman's *Maus*;"
- In class: Discussion on today's reading

WEEK 5

Mon (2.9)

- Read for today: [Kafka, "The Metamorphosis"](#)
- Due before class: Virtual Writer's Notebook Activity on Kafka, "The Metamorphosis"
- In class: Discussion on today's reading

Weds (2.11)

- Read for today: Ryan, "Franz Kafka's *Die Verwandlung: Transformation, Metaphor, and the Perils of Assimilation*"
- Due before class: Virtual Writer's Notebook Activity on Ryan, "Franz Kafka's *Die Verwandlung: Transformation, Metaphor, and the Perils of Assimilation*"
- In class: Discussion on today's reading

HISTORY

WEEK 6

Mon (2.16)

- Read for today: Foucault, *Discipline and Punish: The Birth of the Prison*
- Due before class: Virtual Writer's Notebook Activity on first half of Foucault, *Discipline and Punish: The Birth of the Prison*
- In class: Discussion on today's reading

Weds (2.18)

- Discuss and brainstorm upcoming Video Essay Assignment

WEEK 7

Mon (2.23):

- Read for today: *First Half of Alexander, The New Jim Crow: Mass Incarceration in the Age of Colorblindness*
- Due before class: Virtual Writer's Notebook Activity on *First Half of Alexander, The New Jim Crow: Mass Incarceration in the Age of Colorblindness*
- In class: Discussion on today's reading
-

Weds (2.25):

- Read for today: *Second Half of Alexander, The New Jim Crow: Mass Incarceration in the Age of Colorblindness*
- In class: Discussion on today's reading

Video Essay Due on or before 11:59pm, Saturday, February 28

RELIGION

WEEK 8

Mon (3.2)

- Read for today: Quigley, "Religious Traditions and the Human Right to Housing"
- Due before class: Virtual Writer's Notebook Activity on Quigley, "Religious Traditions and the Human Right to Housing"
- In class: Discussion on today's reading

Weds (3.4)

- Read for today: Taylor-Seymour, "Troubling Climate and Religion: The Climate Crisis beyond Disenchantment"
- Due before class: Virtual Writer's Notebook Activity on Taylor-Seymour, "Troubling Climate and Religion: The Climate Crisis beyond Disenchantment"
- In class: Discussion on today's reading

WEEK 9: SPRING BREAK (3.9-3.15)

PHILOSOPHY

WEEK 10:

Mon (3/16):

- Read for today: First half of [Descartes, *Meditations on First Philosophy*](#).
- Due before class: Virtual Writer's Notebook Activity on First half of [Descartes, *Meditations on First Philosophy*](#)
- In class: Discussion on today's reading

Weds (3.18)

- Read for today: Second half of [Descartes, *Meditations on First Philosophy*](#).
- In class: Discussion on today's reading

WEEK 11

Mon (3.23):

- Read for today: First half of Baudrillard, "Simulacra and Simulation"Download Baudrillard, "Simulacra and Simulation"
- Due before class: Virtual Writer's Notebook Activity on first half of Baudrillard, "Simulacra and Simulation"
- In class: Discussion on today's reading

Weds (3.25):

- Read for today: Second half of Baudrillard, "Simulacra and Simulation"Download Baudrillard, "Simulacra and Simulation"
- In class: Discussion on today's reading

Graphic Essay due on or before 11:59pm, Saturday, March 28

WEEK 12

Mon (3.30)

- Video/Graphic Essay Showcase

Media & Cultural Studies

Weds (4.1)

- Read for today: First half of "The Case for Reparations" by Ta-Nehisi Coates
- Due before class: Virtual Writer's Notebook Activity on First half of "The Case for Reparations" by Ta-Nehisi Coates
- In class: Discussion on today's reading

WEEK 13

Mon (4.6)

- Read for today: Second half of "The Case for Reparations" by Ta-Nehisi Coates

- In class: Discussion on today's reading

Wed (4.8)

- Watch & discuss in class: Coates, *"The Story of the Contract Buyers League,"* a 10 minute documentary
film: https://www.youtube.com/watch?v=YxPX_uJ36bg

WEEK 14

Mon (4.13):

- Read for today: First half of Laura Mulvey, "Visual Pleasure and Narrative Cinema"
- Due before class: Virtual Writer's Notebook Activity on First half of Laura Mulvey, "Visual Pleasure and Narrative Cinema"
- In class: Discussion on today's reading

Weds (4.15)

- Read for today: Second half of Laura Mulvey, "Visual Pleasure and Narrative Cinema"
- In class: Discussion on today's reading

WEEK 15

Mon (4.20)

- Screen and discuss in class Buñuel, *Un Chien Andalou* (short surrealist film)

Weds (4.22)

- Read for today: *"Thiher, "Surrealism's Enduring Bite: Un Chien Andalou"*

- Due before class: Virtual Writer's Notebook Activity on "Thiher, "Surrealism's Enduring Bite: Un Chien Andalou"
- In class: Discussion on today's reading

Research Essay Due on or before 11:59pm Saturday, April 25

WEEK 16

Mon (4.27)

- Read for today: Wallace, "String Theory"
- Due before class: Virtual Writer's Notebook Activity on Wallace, "String Theory"
- In class: Discussion on today's reading

Weds (4.29):

- Last Day of Class!
- In-Class: SPOT evaluations
- In-Class: Creative Nonfiction Essay Writing Lab

All Missing Virtual Writer's Notebook Activities must be completed before class today, 4.29

FINALS WEEK (5.4 - 5.8) Note: There is no final exam for this course.

Creative Nonfiction Essay due via Canvas by 11:59pm Friday May 8

(i.e. the last day of UNT Finals Week)

