Courses in English instill knowledge of language, literature, rhetoric, and writing and an awareness of diverse ideas, cultures, languages, and viewpoints. In this current “Information Age,” our classes also foster a flexible set of skills that employers value: the ability to think, read, and write critically and expressively; to analyze, interpret, and adapt complex ideas and texts; to solve problems creatively; and to research, manage, and synthesize information. Those with degrees in English go on to thrive in a wide range of fields, including education, law, medicine, business, finance, marketing, writing, community service and nonprofit work, journalism, editing, the arts, library and museum work, and in many other fields. One of our recent alums has recently accepted a position at Groupon in Chicago to serve as a “taxonomist.” The English Department offers a variety of courses in creative writing, technical communication, linguistics, literature, rhetoric and writing. So whether you’re looking for an introductory or a graduate course, a class in language or in writing, a broad survey of literature or a seminar on a specialized topic, chances are we have a course suited for you.

Topics in English— “Seeing is believing—I can’t believe my eyes”: Storytelling, Movies, Science Fiction

2090-001 Jackson TR 09:30AM-10:45AM

Film is humankind’s first entirely technological storytelling medium. One most famous aspect of the technology is its ability to present photo-realistic images of impossible occurrences. We see mechanically-produced images with a visual quality (visual form) that is very much like the visual quality with which we see the everyday natural world; but the content of the images is impossible in the everyday world of the third planet from the sun. For this reason, the experience of movies has long been associated with the experience of stage-show magic. Because of this technological ability to make the impossible look real, the movies from their very beginnings have featured stories of science fiction and of the supernatural: both of which involve occurrences that are impossible in the everyday world. Although we will have much to say about the supernatural (and magic), science fiction stories will be our focus in this class.

But the class won’t be set up just for science fiction fans, and it won’t be geared to make you a science fiction fan. It’s set up for anybody interested in one of the defining qualities of our species: storytelling. If you take this class seriously, when it’s done you should know as much about storytelling in general as you do about science fiction film in particular.

We will be studying sci-fi that is both technologically and thematically sophisticated: with titles such as 12 Monkeys, Interstellar, Inception, Minority Report, The Matrix, Children of Men, Blade runner, AI, Terminator, Avatar, etc.

Topics in English: The Films of Hitchcock

2090-090 Shapiro R 06:30PM-09:15PM

If there was a Mount Rushmore for film directors, the enormous visage of Alfred Hitchcock would no doubt stare gloomily down upon us. Often referred to as “The Master of Suspense,” Hitchcock was a prolific artist, whose films and film-making style inspired a legion of directors and writers. In this course, we will view Hitchcock masterpieces and analyze what makes these films such powerful, transcendent works of art (as well as terrifically suspenseful flicks). Films studied will include The Thirty Nine Steps, Notorious, Strangers on a Train, Psycho and The Birds.

Writing about Literature (W)

2100-001 Bright WF 11:00AM-12:15PM

This foundation course focuses on writing processes and a range of writing modes in the discipline, including argument. The course will also provide an introduction to basic research skills and literary analysis.
Writing about Literature (W)

2100-002  Brockman  WF  11:00AM-12:15PM
2100-090  Brocman  M  05:30PM-08:15PM

A requirement for English majors in the Literature and Culture concentration, this course offers an extensive introduction to the analysis of poetry, fiction and drama. It will provide an introduction to literary devices, close reading, and other foundational elements of literary analysis that will prepare you for more advanced literature courses.

Children's Literature, Media and Culture: Adaptations of Classical Children's Literature

2109-001  Minslow  WF  02:00PM-03:15PM

In this class, students will read and analyze the original versions and adaptations of several classic children’s and young adult books, including Little Red Riding Hood, Alice’s Adventures in Wonderland, The Wonderful Wizard of Oz, and The Hunger Games. Students will read novels, fairy tales, picture books, and graphic novels and view video games, digital media, and films. Using theories of adaptation and cultural studies, we will explore how the alterations to texts reflect, challenge, and reinforce dominant ideologies of historical periods in which the texts are produced and consider how advances in technology have influenced textual production and adaptation.

Introduction to Technical Communication (W)

2116-001  Hassell  TR  09:30AM-10:45AM
2116-002  Muesing  WF  08:00AM-09:15AM
2116-003  Muesing  WF  09:30AM-10:45AM
2116-004  Hassell  TR  02:00PM-03:15PM
2116-005  Gordon  WF  11:00PM-12:15PM
2116-006  Douglas  WF  11:00AM-12:15PM
2116-007  Gordon  WF  12:30PM-01:45PM
2116-008  Intawiwat  W  05:30PM-08:15PM
2116-091  Hassell  M  05:30PM-08:15PM

Restricted to ENGR, ITCS, GEOG, PHYS, ANTH, COMM, ENGL, & TEWR majors and minors see your department for permits. Used seats will be released 4/10/2015 for other majors and minors. This course is designed to show you how to solve technical problems through writing. Emphasis will be placed upon the types of writing, both formal and informal, that you will most likely do in the workplace. In this course you should learn:

* the theoretical bases of technical communication
* the most common forms of technical document
* how to plan, draft, and revise documents
* how to plan and make presentations
* how to work and write collaboratively
* how to integrate text and visual elements into technical documents.

Introduction to Creative Writing (W)

2126-001  Muir  WF  02:00PM-03:15PM

Introduction to creative writing, including both poetry and fiction writing, assuming little or no previous creative writing experience. Students will learn the techniques of fiction and poetry, practice these techniques through various writing prompts and exercises, and share their writing in small groups as well as with the class in a more formal writing workshop setting. Students are expected to write one completed short story and two to three original poems by the semester's end.

Introduction to Poetry (W)

2127-001  Phillips  WF  11:00AM-12:15PM

An introductory course for those with little experience in reading, writing, and critiquing poetry. Students read and discuss poetry in an anthology and also are responsible for writing poems based on assigned formal strategies or themes and for bringing them to a workshop setting for group critique.

Introduction to Fiction Writing

2128-001  Gwyn  TR  12:30PM-01:45PM

In this class we will learn a set of terms for describing the elements of good fiction, and we will begin to practice one of the most fundamental kinds of story-writing; the plot which involves a self-recognition and reversal. This plot has been fundamental to narrative at least since Aristotle explained its nature in his Poetics. While it is one of the most universal plots, it is still one of the most difficult to master. We will read Aristotle on plot as well as a selection of
modern short fiction whose plots work according to the principles that Aristotle laid out so long ago. In this way, we will all be creating our own individual stories in our own individual voices; and, at the same time, we will be a community working on a shared form. We may not master this plot in one term; but, if we seriously work at it, we will learn much about the craft of story-writing. *Fulfills prerequisite for advanced fiction workshops, ENGL 4203 and ENGL 4209.*

**Introduction to Fiction Writing**

2128-090  
Martinac  M  05:30PM-08:15PM  
This course introduces beginning fiction writers to the craft of fiction writing, with an emphasis on the literary short story. Through assignments and exercises, students will learn to write and revise a short story using essential elements of craft (characterization, dialogue, setting, plot, point of view). They will also learn to critique the work of other students constructively, and analyze the craft techniques used in published works of literature.

**Grammar for Writing**

2161-001  
Miller  WF  11:00AM-12:15PM  
This course provides a systematic, hands-on review of the grammar behind professional copy editing for academic and public submission, including techniques for using sentence structure, word choice, and information management to make texts intuitively appealing without sacrificing precision and to maximize reading speed. Students will read a variety of published texts, with an eye for writing, analyzing the choices professional writers make in crafting these texts and the effects those choices have on the meaning conveyed to readers. In workshops, students will apply new understandings of grammar to their own writing, experimenting with the techniques introduced in the course. Through the revision and editing process, they will fine tune their use of these techniques to achieve maximum impact on the reader. Ultimately, students will conduct a discourse analysis and present it in a final paper edited to all the standards we will learn in class.

**Introduction to African American Literature (D)**

2301-001  
Leak  MW  03:30PM-04:45PM  
*(Cross-listed with AAAS 2301 and AMST 3000)* This course offers an introduction to African-American drama, prose, and poetry. It is a prerequisite for upper-level African-American literature courses in the English department and meets a requirement for the African-American Minor in Diverse Literature and Cultural Studies. Requirements include arriving and staying in class on time, quizzes, one paper, final exam, one creative or group project.

**American Literature Survey**

2400-001  
Lewis  TR  02:00PM-03:15PM  
This course surveys American Literature from the Colonial period to the Modern era and emphasizes important literary movements and works published by both major and lesser-known American authors. We will discuss how American literature has evolved from its beginning in the 1600s to the early twentieth century with a focus on cultural context and thematic content. Assessments include exams and short essays.

**British Literature Survey I**

2401-001  
Brockman  WF  12:30PM-01:45PM  
In this class we will work through some of the most important and entertaining moments in British literary history from the Middle Ages through the early 18th-century. Throughout the course, we’ll look at various genres of writing and discuss how these literary forms are shaped by changing political and social climates and how literary production itself can reflect moments of either peace or unrest. In addition to these social and historical contexts, we’ll develop an arsenal of key literary concepts and terms so that by semester’s end, you will be able to speak about not only these texts, but literature in general, with greater sophistication and ease. Requirements will include engaged participation in class discussion, formal and informal essays, and a final examination.

**British Literature Survey II: “Caught in a Bad Romance”: Modern Love in British Literature, 1600-Present**

2402-001  
Shishko  WF  02:00PM-03:15PM  
It can be a little hard to pin down just what Lady Gaga mean when she sings about a “bad romance.” Listen closely to the lyrics and you’ll see that she uses the word “romance” to mean: a state of being (“caught in a bad romance,”); a behavior (“your bad romance”); and a mood or emotion (“I want it bad, bad romance”); a behavior (“your bad romance”). By reading a wide range of literature across a variety of historical periods, this course will study the changing cultural, political, and literary understandings of the terms “romance” and “romantic” and their relationship to one another. What exactly does it mean to be “romantic”----or “a romantic”? What distinguishes a “good” romance from a “bad” one? What are the similarities and differences discussions, we will examine how the rise of our modern ideals of romance as a concept Restoration to the present. Readings will include works by John Keats, William Wycherley, Charlotte Bronte, Robert Browning, Virginia Woolf, Samuel Richardson, and William Hogarth.
Approaches to Literature, will introduce you to the theory and practice of literary criticism. We will study various important in your career as an English major essential for success in English studies and in communication. I want you to think of this course as centrally intensive, we will spend class time discussing writing, and you will be expected to write a considerable amount different critical approaches and practice using them to read primary texts. Because this course is also writing intensive, we will spend class time discussing writing, and you will be expected to write a considerable amount throughout the semester. Both these goals should help you develop critical thinking and writing skills that are essential for success in English studies and in communication. I want you to think of this course as centrally important in your career as an English major, as it teaches you the skilled and rigorous work of reading and communicating critically about a piece of literature (and culture), thus building on what you can already do (read literature for leisure).

Approaches to Literature (W)
3100-002 Morton WF 11:00AM-12:15PM
Approaches to Literature, will introduce you to the theory and practice of literary criticism. We will study various critical approaches and practice applying them by examining literary and cultural texts. English 3100 is a writing
intensive course, so we will spend time applying and writing about these critical approaches as well as reflecting on our application of them. As a student of English literature and culture, you will be expected to write critically and analytically about many different texts, and this course will help you develop the knowledge, vocabulary, and writing skills to do so effectively. Perhaps more importantly, however, direct engagement with literary theory and criticism will make you a more dynamic thinker and engaging with these concepts will make you smarter, even if you do not master all of them.

**Literature for Young Children**

3102-001  
**Bright**  
**WF**  
**12:30PM-01:45PM**

In this course, we will study various genres of children’s literature, focusing on historical changes in children’s literature and storytelling, utilizing texts that will include picture books and books for younger readers. In addition to studying the stories and text, we will also examine visual aspects and how color and shape may also impact the understanding of literature for younger audiences.

**Children’s Literature**

3103-001  
**West**  
**TR**  
**11:00AM-12:15PM**

Students in this course will read several classics in children’s literature as well as a number of contemporary children’s books. Among the topics that will be covered during class lectures is the history of children’s literature. This course will be taught in lecture format and is not restricted to English and Education majors.

**Children’s Literature**

3103-090  
**Basu**  
**R**  
**05:30PM-08:15PM**

This course will evaluate children’s literature through a series of sophisticated theoretical and literary lenses. We will pair works that are often considered part of the “canon” together with a variety of culturally and chronologically diverse texts, in order to create conversations across space and time and examine how authors, separated by race, gender, period, and background, deal with similar themes. Questions considered will include: how do these texts construct the child? How do children’s books create our cultural milieu? What makes a book a “children’s book”? How can we read these books critically, and does a critical reading do violence to the pleasure of childhood?

**Literature for Adolescents (L)**

3104-001  
**Moss**  
**TR**  
**03:30PM-04:45PM**

An intensive study of texts suitable for middle and high school students. Students will focus on critical analysis of texts, considerations of the needs and responses of young adult readers, young adult literature in the context of various types of diversity, controversial issues in the reading of young adults. The course will include such texts as *The Hunger Games, Bronx Masquerade, The House on Mango Street*, and others.

**Literature for Adolescents (L)**

3104-090  
**Moss**  
**T**  
**05:30PM-08:15PM**

An intensive study of texts suitable for middle and high school students. Students will focus on critical analysis of texts, considerations of the needs and responses of young adult readers, young adult literature in the context of various types of diversity, controversial issues in the reading of young adults. The course will include such texts as *The Hunger Games, Bronx Masquerade, The House on Mango Street*, and others.

**Introduction to Contemporary American English**

3132-001  
**Miller**  
**TR**  
**02:00PM-03:15PM**

This course gives you the language to talk about language. It explains the structural and functional processes of English, including its inventory and combination of sounds, how words are formed and change, how these words combine to form phrases and sentences, and how we use all of these units of language in written and spoken discourse. Another important focus is language development, both at the individual level in considering how babies learn their first language(s) as well as on a broader scale in considering how language evolves and changes over time.

**Language and the Virtual World**

3162-001  
**Roeder**  
**TR**  
**09:30AM-10:45AM**

This course will explore connections between written language and cyberspace from several perspectives. These include pop culture attitudes about changing linguistic norms, manipulation of digitally-mediated text to fit diverse purposes, use of web-based corpora for linguistic inquiry, and evolving norms of politeness in digitally-mediated communication. These explorations will be grounded in introductory readings on basic linguistic concepts. Students will have the opportunity to explore language practices through observation and analysis as well as through reading and discussion. No prerequisite.
<table>
<thead>
<tr>
<th>Course Name</th>
<th>Code</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language and Digital Technology</td>
<td>3180-001</td>
<td>Hassell</td>
<td>TR</td>
<td>12:30PM-01:45PM</td>
<td>This class will explore rhetorical, psychological, and anthropological theories that underscore the interrelations of written, graphic, and digital communication within technical, rhetorical contexts.</td>
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<tr>
<td>Intermediate Poetry Writing</td>
<td>3201-001</td>
<td>Hutchcraft</td>
<td>MW</td>
<td>11:00AM-12:15PM</td>
<td>In this intermediate poetry-writing workshop, we will further develop our skills as readers and writers of contemporary poetry. Throughout the semester, we will read and discuss a variety of published poems, poetry collections, and essays on craft, approaching this work from a poet’s perspective. In equal measure, you will also develop and write your own original poems, which you will radically revise as part of a final portfolio. Writing exercises, close-readings, discussion, class participation, and a readiness to explore poetry as a dynamic and nuanced art form will be essential aspects of this course.</td>
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<tr>
<td>Intermediate Fiction Writing</td>
<td>3202-001</td>
<td>Chancellor</td>
<td>MW</td>
<td>12:30PM-1:45PM</td>
<td>Prerequisite: ENGL 2125, ENGL 2126, ENGL 2127, ENGL 2128, ENGL 2200, ENGL 2201, or ENGL 2202, or permission of instructor. Workshop combines the reading and discussion of published fiction with the writing of original creative works.</td>
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<tr>
<td>British Literature in Transition, 1870-1914</td>
<td>3216-090</td>
<td>Moss</td>
<td>R</td>
<td>05:30PM-08:15PM</td>
<td>A study of British poetry, fiction, and drama published in the period 1870-1920. These years in British literature feature the fading influence of Victorian writers and the highly experimental writers who forge the traditions of Modernism: naturalism, determinism, symbolism, urban alienation, British Imperialism, socialism, the aesthetic movement, scientific discovery and the aftermath of Charles Darwin, the Irish Renaissance, and the emergence of innovations in the short story, novel, poetry, and drama. The course will include such writers as Oscar Wilde, Joseph Conrad, James Joyce, Katherine Mansfield, H.G. Wells, and William Butler Yeats.</td>
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<tr>
<td>Modern British Literature</td>
<td>3217-001</td>
<td>Meneses</td>
<td>MW</td>
<td>03:30PM-04:45PM</td>
<td>In this course, we will read a number of texts produced by British authors throughout the entire 20th century and the first decade of the 21st centuries. We will combine the study of general historical movements such as modernism, postmodernism, and contemporary literature with the examination of particular aspects related to imperialism and post colonialism, gender multiculturalism, Britishness, globalization, violence, and the environment as reflected in these works. Simultaneously, as literature commentators we will seek to develop a critical voice with which we can identify and discuss their aesthetic qualities. Active participation in class discussions as well as the completion of a number of short assignments and longer papers is essential for students to perform satisfactorily in this course.</td>
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<tr>
<td>American Literature of the “Romantic Period”</td>
<td>3233-001</td>
<td>Shealy</td>
<td>TR</td>
<td>12:30PM-01:45PM</td>
<td>“Things are in the saddle and ride mankind,” wrote Ralph Waldo Emerson. The first half of the 19th century, often hailed as the age of reform, saw the United States grapple with some of this most dramatic and important challenges—slavery, industrialism. Out of the social and political upheaval of the era emerged some of the most important literary figures of American letters. This course will examine the development of American literature from 1820 to 1865. Among the authors we shall read are Ralph Waldo Emerson, Henry David Thoreau, Louisa May Alcott, Harriet Beecher Stowe, Harriet Jacobs, Frederick Douglass, Nathaniel Hawthorne, and Herman Melville.</td>
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<tr>
<td>Modern American Literature</td>
<td>3235-001</td>
<td>Eckard</td>
<td>TR</td>
<td>11:00AM-12:15PM</td>
<td>This course will examine selected authors and works representative of modern American literature from the 1920s to the present. We will study selections as individual works of art and will set them in historical, literary, and cultural contexts. Requirements include essay assignments, reading quizzes, mid-term and final exams, and thoughtful engagement in class discussions and small group work.</td>
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</table>
Grant and Proposal Writing  
4008/5008-090 Wickliff T 06:00PM-08:45PM
This course will examine the principles and practices of writing effective grants and proposals in technical, scientific, educational, governmental and non-profit contexts. The focus will be on designing and drafting formal documents, specifically proposals, grants, and reports, for clients representing actual organizations. Some key topics will include:

Defining problems
Researching funding options
Planning projects
Communicating proposals and results

Effective proposal writing is useful to professionals in many fields: science, technology, teaching, public service, social services or healthcare. Students will work both individually and collaboratively. A series of revisions will lead to a final portfolio version for each project in the course.

Topics in English: Writing Young Adult Fantasy  
4050/5050-001 Gargano TR 11:00AM-12:15PM
This class combines intensive reading and writing of “young adult” and “young” (twenty-something) fantasy fiction. Students will have the opportunity to plot a fantasy novel, create complex characters, develop a voice, and learn how to orchestrate conflict and resolution. In addition, we will explore such topics as world-building, avoiding fantasy clichés, and the resonances between fantasy and contemporary culture. Over the course of the term, students will move from brief introductory exercises to more extended writing. By the end of the class, they will plot a novel and generate one or two opening chapters. Our readings will include a range of contemporary fantasy fiction.

Topics in English: Digital Narratives for Young People  
4050/5050-002 Basu TR 02:00PM-03:15PM
Engulfed in a brave new online world practically since birth, the young people of today are unsurprisingly the acknowledged masters of digital discourse, at ease among the screens and consoles that shape narrative and communication today. While the Information Age is still in its adolescence, many of its principles, like those of web 2.0—user generated content; virtual communities; serials and the long tail; social media platforms; sampling, collage and mash-up; and collaborative creation—have been part of children’s literature since long before the internet was invented. As a result, the history of children’s literature, with its record of child readers (or users or consumers) has fascinating things to tell us about our contemporary digital era. In this course, we’ll examine the numerous ways in which texts and narratives can travel from the analog world to the digital one and back again... and how children’s literature can serve as a guidebook for such a journey. Expect to read and write about all kinds of texts (from Romeo and Juliet, Alice in Wonderland, and Harry Potter to podcasts, smartphone apps, video games, web comics, and fan fiction) via all kinds of interfaces (i.e. dead-tree books as well as computer/television screens).

Topics in English: Trauma, Memory and Migration in Contemporary American Literature (D)  
4050-003 Socolovsky TR 11:00AM-12:15PM
This course examines selected works of the 20th and 21st centuries that explore experiences of trauma, memory, and migration in the U.S. We will look at literary and cultural representations of various national and/or personal traumatic experiences (such as the Holocaust, Vietnam, political dictatorships, slavery, migration), and consider how various writers have engaged with the difficulties, limitations and possibilities of representing such experiences through narrative. We will think about how the storytelling process is a memorializing process that creates personal and national acts of memory, and read from a diverse range of ethnic-American texts, including African-American, Jewish-American, U.S.-Dominican, and U.S.-Puerto Rican.

Topics in English: Transfeminisms  
4050-004 Hogan T 03:30PM-06:15PM
This course explores feminist perspectives within trans studies and trans and genderqueer activism. It will explore the following questions: Is feminist transphobia inescapable and universal? Is a trans life adverse to feminist politics? Through a focus on intersectionality, this course will also consider how trans feminist politics ought to include race,
ethnicity, class, religion, geography and other aspects of identity in order to capture the complexities of transfeminsts.

Topics in English: Communities and Identities in Digital Worlds  
4051/5050-090  Avila  T  05:00PM-07:45PM  
This course provides an exploration of how the Internet and digital media are changing our definitions of community and identity. We will also examine the intersection between out-of-school digital literacies and school-based literacies. Through this exploration and examination, we will critically reflect upon both the positive and negative effects of digital literacies on notions of community and identity, both in and out of school. Students will be expected to actively participate in this learning community and create, as well as evaluate, projects that incorporate the digital tools we will work with throughout the course.

Multiculturalism and Children’s Literature (D)  
4104/5104-001  Connolly  MW  02:00PM-03:15PM  
In this course, we will explore a range of genres and forms—including picture books, folktales, poetry, graphic novels, and historical and realistic fiction—that represents a wealth of cultural, racial, religious, political, and social diversity in literature for children and adolescents. We will explore how visual and verbal texts reveal social constructions of cultural identity and also work to develop definitions of what “culture” and “multiculturalism” mean in the context of children’s and adolescent literature.

Modern World Literature  
4112-001  Meneses  MW  12:30PM-01:45PM  
This course provides a general overview of world literature from the early modern period to the present. While reading a range of representative texts from the major movements of the last three centuries, we will adopt a dynamic approach to explore the development of several recurrent themes. The course will center on aspects such as the birth of modernity, the presence of nature and the city in the construction of modern nations, the increasingly important role of women in public and political life, the rise and fall of the Empire, war, and globalization. Simultaneously, we will consider the significance of the three most prominent literary genres (poetry, drama, and the novel) and the aesthetic and historical motivations behind them, paying special attention to the stylistic particularities of the texts. Finally, we will connect and contrast the texts across centuries and movements. Thus, as 21st century, American readers, our ultimate objective will be to assess the ways in which those texts speak to our particular national and global context. Active participation in class discussions as well as the completion of a number of short assignments and longer papers is essential for students to perform satisfactorily in this course.

Shakespeare Late Plays  
4117-001  Hartley  TR  02:00PM-03:15PM  
This class will explore the plays written by Shakespeare after the turn of the sixteenth century. During the course of the semester, we will pay close attention to the ways in which plays like Othello, Macbeth", Coriolanus, and The Tempest manifest Jacobean anxieties about culture, religion, gender and sexuality. Performance will be a pervasive element in this course; we will consider Shakespeare's use and understanding of theatrical performance as a professional dramatist and we will use performance to heighten our engagement with the plays. A significant part of our time will also be spent perusing film adaptations of Shakespeare’s late drama by such directors as Olivier, Welles, Polanski and Greenaway. Scene work, a play review, essays and an exam will be assigned with the design of encouraging close engagement with Shakespeare’s rich poetic dramaturgy.

Modern English Grammar  
4161/5161-001  Roeder  TR  12:45PM-01:45PM  
In this course, students will study the functional syntactic structure of contemporary American English--both on the sentence level (syntax) and within a word (morphology). The frameworks for structural description will come from traditional concepts of English grammar and theoretical linguistic concepts of generative syntax. The tension between static notions of standardized norms and the dynamic mechanisms of language variation and change will be explored, as well. The goal of the course is to enable students to describe and explain, explicitly and formally, grammatical processes which native speakers of English acquire intuitively. No prerequisites, but a knowledge level equivalent to ENGL 3132 “Introduction to Modern American English” is highly recommended.
The Mind and Language
4167-001 Thiede TR 03:30PM-04:45PM
This course investigates how the architecture of language reflects (and may be determined by) the architecture of the human mind. That inquiry cuts across a variety of disciplines, including philosophy, cognitive science, neuroscience, and artificial intelligence research. We will base our readings on a working understanding of the grammar of English, which will require a compressed review of it as we go along. Thus, the course counts towards the minor in Cognitive Science and equally satisfies the Applied Linguistics requirement for majors of English. At the end of this course, you will know the fundamental concepts in cognitive science and linguistics, and how they interface in theory and research.

Information Design and Digital Publishing
4182/5182-090 Toscano R 06:30PM-09:15PM
The purpose of this course is to introduce you to the principles, vocabulary, and theories of computer-aided document design. You will be expected to use the computer to solve a variety of writing problems, including planning, drafting, editing, and publishing. All students will plan, design, and complete print and electronic documents that will be evaluated in a course portfolio. The course meets in a computer classroom with various Adobe and Microsoft software applications students will use for assignments. This course, however, is not a course on InDesign, Photoshop, and Dreamweaver. Not only is it inappropriate to consider giving students credit for a 4000/5000-level course based on software instruction, a once-a-week 3-hour class is an ineffective situation for software instruction. Any software/technology skills students come away with are secondary to the goal of exploring the theoretical, cultural, and rhetorical frameworks implicit and explicit concerning information design.

Teaching of Writing
4200/5050-004 Brannon MW 02:00PM-03:15PM
Introduction to various theories that inform practices in the teaching of writing and methods of teaching writing to middle and secondary learners. Required for English majors, pedagogy track.

Writing Poetry
4202/5202-001 Hutchcraft MW 02:00PM-03:15PM
In this advanced poetry-writing workshop, we will explore the myriad ways to make a poem come alive on the page, as a voice, and in the mind. Throughout the semester, we will read and discuss a variety of poems and essays on craft, considering how other poets have sparked (and worried) their poems into being, and how we might do so, too. Each week will be devoted to our exploration of the readings as well as discussion of our own works-in-progress. In equal measure, you will write and revise your own original poems, which you will showcase in a final portfolio. Writing exercises, close-readings, discussion, class participation, and a readiness to explore poetry as a dynamic and nuanced art form will be essential aspects of this course.

Writing Fiction
4203/5203-001 Gwyn TR 03:30PM-04:45PM
Prerequisite: ENGL 2126 or 2128, graduate student status, or permission of instructor. An advanced creative writing class wherein students will read a variety of texts—short stories, novels, and criticism—and will hand in three short stories or novel chapters over the course of the semester for workshop critique (I will also accept a series of short-shorts for one of these assignments). This class will assume that students will enter having had a number of creative writing courses, also, that they are familiar with the techniques of fiction writing and the rhetoric of the fiction workshop. (Satisfies M.A. requirement for writing/rhetoric.)

Teaching English/Communication Skills to Middle and Secondary School Learners
4254/5254-090 Brannon W 05:30PM-08:15PM
This course will cover various approaches to the teaching of English, including recent theories, teaching methodology, and research related to writing and literary study. This course is appropriate for those students seeking licensure in 6-12 English education (English 9-12 and English language arts 6-8 certification). Pre-requisites: MDSK 6162. Online version of course requires candidates to have a webcam, microphone, and reliable Internet connection. This course will meet online once per week for 10 weeks during both summer sessions.

Teaching English/Communication Skill to Middle and Secondary School Learners
4254/5254T-091 Coffey W 05:00PM-07:45PM
This course will cover various approaches to the teaching of English, including recent theories, teaching methodology, and research related to writing and literary study. This course is appropriate for those students seeking licensure in 6-12 English education (English 9-12 and English language arts 6-8 certification). Course requires a clinical experience of 15 (for undergraduate students)-30 (for graduate students) hours. (Course is 3 credit hours.)
This course will explore the origins and development of the English language from its earliest forms to contemporary usage, with an emphasis on features of linguistic structure. The course will include the examination of issues involved in the development, spread, and maintenance of varieties of English throughout the world, now commonly referred to as Global or World Englishes. No prerequisite is required, but a knowledge level equivalent to ENGL 3132 "Introduction to Modern American English" or ENGL 6161 "Introduction to Linguistics" is recommended.

Theory and Practice of Tutoring Writing
4400/5400–001 Vorhies TR 02:00PM-03:15PM
Through supervised tutorial experience and class seminars, this course introduces students to foundational writing center and composition theory. Coursework explores the history and context of writing centers, the social, collaborative nature of writing, current tensions in writing center and composition pedagogy, and alternate models of one-on-one writing instruction. In addition to completing coursework, students will tutor in the Writing Resources Center for three hours per week.

Professional Internship
4410/5410-001, 002 Morgan WF 12:30PM-01:45PM
The Professional Internship Program in the Department of English offers students the opportunity to bring their backgrounds in writing, editing, document design, close reading, and critical thinking to a professional setting. Students may intern at business sites but also at not-for-profit organizations where they can give back to the community and focus on the humanities as defined by today’s culture. Students must contact Dr. Meg Morgan (nmpmorgan@uncc.edu) for more information.

Independent Study
4852-C01 C02 TBA Thiede TBA TBA
Independent study courses are available to undergraduate and graduate students under certain conditions. These courses must be arranged with individual instructors before registration and are intended to enable students to pursue studies in areas not provided by regularly scheduled courses. For further information, students should see their advisors. Requires prior arrangement before registration.

Topics in English: Gender and Genre in Earl African American Literature
6070-090 Lewis R 05:30PM-08:15PM
Students will read novels, memoirs, poetry, and essays published by 18th and 19th Century African American authors alongside literary criticism about genre, theme, and perspective (with attention to how more contemporary literary theories apply to these texts). Authors will include Frederick Douglass, Harriet Jacobs, Frances Ellen Watkins Harper, Charles Chesnutt, and W.E.B. Du Bois, among others, and most of the theoretical essays will be found in Napier's African American Literary Theory. Assessments include critical essays to be developed throughout the semester.

Topics in English-- “Writing a Woman’s Life”: History, Memoirs and Gender
6070-091 Gargano W 06:00PM-08:45PM
This class explores memoirs and examples of life writing that reflect both personal or individual change, as well as larger social and political changes within transatlantic literature and culture. We will pay particular attention to issues of gender, race, and class. Our texts will include such classic works as Virginia Woolf’s groundbreaking A Room of One’s Own, which integrates personal and political writing, as well as more recent texts like Diana Abu-Jaber’s The Language of Baklava, a lyrical and experimental memoir of a cross-cultural childhood. Students are invited to respond to these works by writing in a variety of genres, from scholarly and critical analysis to memoir and life writing.

Topics in English-- Creative Writing: Forms of Fiction
6070-092 Chancellor M 05:30PM-08:15PM
In Creative Writing: Forms of Fiction, graduate student writers will study and practice fictional techniques and forms ranging from the traditional to the explosive. We will read and discuss representative published pieces and then create several of our own. The course will include informal class readings and at least one formal workshop, in which writers will exchange and critique each other’s work. This class is about discovering and exploring the great range of possibilities within fiction writing and recognizing the value in stretching beyond our comfort zones; at the same time, we will continue to develop our skills in literary craft elements such as characterization, perspective, setting, voice, language, and narrative structure, which are integral to deeply resonant literature of all shapes and sizes.

Introduction to English Studies
6101-090 Munroe T 05:30PM-08:15PM
The purpose of this course is to introduce you to certain ways of thinking that have shaped the discipline of English and aid in your professionalization as graduate students. We will devote much of our time to interrogating modes of critical study by looking at changing trends in critical theory and how they have both influenced the profession and influence our readings of texts and culture. The course will also focus on developing your critical thinking and writing skills, both of which will help you become better graduate students now and better professionals later—not to mention simply better informed and discriminating human beings.

Major Figures and Themes Children’s Literature: Visual Semiotics in Children’s and Young Adult Literature and Film

6104-090  Connolly  M  05:30PM-08:15PM
Visual texts, such as picture books and graphic novels, are keenly sophisticated narrative forms containing recursive structures that require readers/viewers to make meaning of often differing yet simultaneous texts. In this course we will examine a range of visual forms in children’s and young adult literature and film including picture books, graphic novels, illustrations, photographs, object books, paper engineering, animation, and live action. Some subjects we will explore include visual adaptations of literary texts, how elements of visual depictions (such as color, shape, and scale) affect one’s understanding of a text, how the use of pictures has created new literary forms, as well as how difficult issues—such as violence—are visually mediated in children’s picture books. Texts will include Emily Gravett’s Little Mouse’s Big Book of Fears and Deborah Wiles’s Countdown.

Technical/Professional Writing

6116-090  Wickliff  R  05:30PM-08:15PM
In this graduate course in Technical/Professional Writing we will explore the art of designing and writing technical documents through theory and research in the field. The focus will be on ideologies surrounding technology and technology’s role in the production and distribution of texts. The course is designed to foster a critical understanding of technical and scientific writing and the social construction of technology.

Seminar in Language, Culture and Society

6137-090  Miller  T  05:30PM-08:15PM
This course explores the fundamental connections between language, identity, culture and society. Language is not only part of, it is constitutive of our social worlds and our identities. Thus, learning to use language also entails learning to become insiders or member of particular communities, learning how we make and recognize communities through language use, and how we create and resist particular identities as well as how we create and resist power relations in language use. Central to these perspectives is the assumption that one can only understand language in the contexts in which it is produced and interpreted.

American Romanticism

6141-090  Shealy  T  05:30PM-08:15PM
“Things are in the saddle and ride mankind,” wrote Ralph Waldo Emerson. The first of the 19th century, often hailed as the age of reform, saw the United States grapple with some of its most dramatic and important challenges—slavery, industrialism. Out of the social and political upheaval of the era emerged some of the most important literary figures of American letters. This course will examine the development of American literature from 1820- to 1865. Among the authors we shall read are Ralph Waldo Emerson, Henry David Thoreau, Louisa May Alcott, Harriet Beecher Stowe, Harriet Jacobs, Frederick Douglass, Nathaniel Hawthorne, and Herman Melville. Two critical papers and a final exam are required. (Satisfies M.A. requirement for seminar, historically-oriented, or national literature course)

Introduction to the English Language

6160-090  Blitvich  R  05:30PM-08:15PM
This course aims to provide students with knowledge of linguistics that can be used as a tool to analyze the discourse of their different fields of enquire. To that end, we will take a broad view of language. In the first part of the course, we will examine the various sub-fields of applied linguistics and discuss the various theories of linguistics that have developed to explain the structure and functions of human language. In the second part, we will focus on how theories of discourse analysis and genre can be applied to the study of a multiplicity of texts and be very useful not only to linguists but to students of literature and rhetoric and composition. Also, stylistics – the application of linguistic postulates to the study of literary discourse – will be introduced. Special attention will be given to modern cognitive theories and their application to stylistic analysis.

Introduction to Linguistics

6161-090  Lunsford  W  05:30PM-08:15PM
This course is a hands-on overview of some of the main fields of linguistics: phonetics and phonology, morphology, syntax, pragmatics, language acquisition and learning, and language variation/history. The goal is to give graduate students in English and in the Teaching of English as a Second/Foreign Language a starting point for the formal
The major work in this class, then, is to identify 1) the components of language, 2) how to describe them formally, and 3) to become familiar with the considerable terminology that goes along with this kind of inquiry. The course participants should be able to find and consult the relevant literature in their field.

The course satisfies competency 1 (‘Internal System of Language’) of the NC State Board of Education’s “Standards for English-As-A-Second Language Teacher Candidates” (“ESL teacher candidates have knowledge and understanding of the different internal systems of language specific to English”).

Contexts and Issues in Teaching English
6274-085  Coffey  M  04:00PM-06:45PM

Prerequisite: Admission to the Program. Examine key concepts of the discipline. In doing so, students consider their own identities as readers, writers, teachers, researchers, and makers of meaning. Emphasizes critical approaches and pedagogical issues, with special attention given to technology in the teaching of language, composition, and literature, as well as cultural contexts for the study of English.

Internships in College Teaching
6495-001  Mullin  TBA  TBA

Must be approved by the English Graduate Coordinator. Research integrating the fields of English and Education in a theoretical or application-oriented study. If the thesis/project is the outgrowth of previous coursework, considerable additional research and exposition must be done.

Seminar in British Literature: Victorian Literature and Culture: The Novel in Context
6680-090  Rauch  M  05:30PM-08:15PM

The dominant form of literary expression in the Victorian era was the novel. The works of Dickens, Brontë, Gaskell, Thackeray, Eliot, Hardy, and Conrad have shaped the genre so indelibly, that even the most experimental works of contemporary fiction owe a debt to the canonical (and often not-so-canonical) writers of the 19th Century. The novel itself is a by-product of the material culture and the social forces that made fiction writing both possible (as a leisure activity) and necessary (as a force for social reform). We will look at several novels, including Dickens’s Great Expectations, Elizabeth Gaskell’s Mary Barton, and Hardy’s Tess of the D’Urbervilles along with materials — excerpts from Henry Mayhew, Arnold, Tennyson, Carlyle, and Charles Darwin--that help put the fiction into context.

The Victorians were a bit wordy (for a reason) and so the course will entail—by necessity—a good deal of reading. Students will also be asked to read one work (of their choosing) by a “2nd tier” author, such as Frances Trollope, Conan Doyle, Frederick Marryat, Charles Kingsley, Margaret Oliphant, Charles Reade, Benjamin Disraeli, George Gissing, Mary Augusta Ward etc.), which will expand our understanding of the breadth and significance of the novel.

Directed Reading
6890-001  Blitvich  TBA  TBA
6890-002  Hartley  TBA  TBA
6890-003  Basu  TBA  TBA
6890-004  Brannon  TBA  TBA
6890-005  Roeder  TBA  TBA

Directed reading courses are available to graduate students under certain conditions. These courses may be arranged with individual instructors before registering for them, and they are intended to enable students to pursue studies in areas not provided by regularly scheduled courses. For further information students should see their advisor. Note: Only six hours of ENGL 6890 can be applied to the M.A. in English.

Thesis/Project Teaching English
6974-001,002,003  TBA  TBA  TBA

Research integrating the fields of English and Education in a theoretical or application-oriented study. If the thesis/project is the outgrowth of previous coursework, considerable additional research and exposition must be done. Subject to departmental approval.

Thesis
6996-001  West  TBA  TBA
6996-002  Mullin  TBA  TBA
6996-003  TBA  TBA  TBA

Students interested in thesis work may not enroll for such work until a written thesis proposal has been approved by the student’s Thesis Committee (three graduate faculty appropriate to the topic) and by the Graduate Coordinator. It is recommended that thesis work not be undertaken until near the end of the graduate program.