



## Undergraduate and Graduate Courses

# Fall 2015

### ENGLISH COURSES AND YOUR CAREER

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. (Some of you may even be interested in a recent article --about the [“return on a Humanities investment”](#) in *Forbes*.)

#### **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)**

<b>2100-002</b>	<b>Brockman</b>	<b>WF</b>	<b>11:00AM-12:15PM</b>
<b>2100-090</b>	<b>Brockman</b>	<b>M</b>	<b>05:30PM-08:15PM</b>

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**

<b>2109-001</b>	<b>Minslow</b>	<b>WF</b>	<b>02:00PM-03:15PM</b>
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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)**

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

**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)**

<b>2126-001</b>	<b>Muir</b>	<b>WF</b>	<b>02:00PM-03:15PM</b>
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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)**

<b>2127-001</b>	<b>Phillips</b>	<b>WF</b>	<b>11:00AM-12:15PM</b>
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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**

<b>2128-001</b>	<b>Gwyn</b>	<b>TR</b>	<b>12:30PM-01:45PM</b>
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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 18<sup>th</sup>-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.

**Topics in English: Graphic Novels (D)****3050-001****Rauch****MW 11:00AM-12:15PM**

Comic Books and Graphic Novels are hardly new phenomena in the world of publishing, but they are still very new to the world of literary interpretation and scholarship. In this class we will examine the intersections among word, image, and format that are critical to the understanding of graphic novels. How do we “read” images and how do sequential images mediate narrative in a way that words alone do not (or perhaps cannot)? The course will include theoretical approaches to the graphic novel format. The theoretical perspectives will be complemented by a close look at the history of the graphic novel, as well as at contemporary examples, ranging from Alan Moore’s comic-based, *The Watchmen* to Roz Chast’s memoir, *Can't We Talk about Something More Pleasant?* We will also consider controversial texts, such as Alison Bechdel’s *Fun Home*, and, in *The Amazing Adventures of Kavalier and Clay*, a major literary treatment of the graphic format.

**Topics in English: Movie Time: Memory and Temporality in Film****3050-002****Jackson****TR 12:30PM-01:45PM**

Of all the forms of storytelling, movies have a unique ability to present the human experience of time in general and of memory in particular. In this class we will be studying cinematic explorations of time and memory. Possible titles will be: *12 Monkeys*, *Memento*, *Eternal Sunshine of the Spotless Mind*, *Night on Earth*, *21 Grams*, *Rashomon*, *Snow Falling on Cedars*, *Shutter Island*, *Slumdog Millionaire*.

**Topics in English: War and Genocide in Children’s Literature****3050-004****Minslow****WF 09:30AM-10:45AM**

In this course, students will read a variety of books intended for child and young adult audiences that represent conflict, war, and genocide. The course will consider the ways authors represent the atrocities associated with war and genocide to a young audience and how these books are used to inculcate children into a society’s dominant ideologies. Borrowing from theories from a number of academic disciplines, the course will also address how these texts help child readers construct concepts of themselves as global citizens and form attitudes about war, racism, ethics, and globalization. The differences between war and genocide, the uniqueness of the Holocaust, and the function of literature as a tool for promoting social change will also be explored. {Geo-Political}

**Topics in English: Masterpieces in Russian Literature in Translation (W)****3051-001****Baldwin****MW 02:00PM-03:15PM**

Masterpieces of Russian Literature. Course is taught in English. No knowledge of Russian is required. Writing Intensive. Survey of 19<sup>th</sup>-20<sup>th</sup>-century Russian prose and poetry, including such writers as Dostoyevsky, Tolstoy, Turgenev, and Solzhenitsyn as well as contemporary Russian writers. Among discussion topics such as “insanity” in Russian literature, Tolstoy’s views on death and art, Dostoyevskian psychology of crime and punishment, universal problems of serfdom, state socialism, the dissident and émigré literature, and the tales of modern Russia.

**Topics in English: American Indians in Children’s Literature****3051-009****Gardner****WF 11:00AM-12:15PM**

Probably the history and literature of no other ethnicity in the contemporary US have been so “over-written” by the mainstream culture. White writers have predominantly controlled how Am. Indian children are represented. Focusing on YA novels and biographical reflections on the YA experience by Am. Indian writers, we will explore their differences from the stereotypes that had (and, to some extent, still do) prevailed. We will also explore the forced confinement of Am. Indian children in federally and church-run boarding schools during the 19<sup>th</sup> and 20<sup>th</sup> centuries, which aimed to strip them of their culture: an “education for extinction,” as one scholar has described it. Note: This course meets the writing intensive general education goal.

**Approaches to Literature (W)****3100-001****Socolovsky****TR 09:30AM-10:45AM**

This course is designed to introduce you to critical theory as it applies to close readings of literature. We will study 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.

**Language and Digital Technology****3180-001****Hassell****TR****12:30PM-01:45PM**

This class will explore rhetorical, psychological, and anthropological theories that underscore the interrelations of written, graphic, and digital communication within technical, rhetorical contexts.

**Intermediate Poetry Writing****3201-001****Hutchcraft****MW****11:00AM-12:15PM**

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.

**Intermediate Fiction Writing****3202-001****Chancellor****MW****12:30PM-1:45PM**

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.

**British Literature in Transition, 1870-1914****3216-090****Moss****R****05:30PM-08:15PM**

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.

**Modern British Literature****3217-001****Meneses****MW****03:30PM-04:45PM**

In this course, we will read a number of texts produced by British authors throughout the entire 20<sup>th</sup> and the first decade of the 21<sup>st</sup> 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.

**American Literature of the "Romantic Period"****3233-001****Shealy****TR****12:30PM-01:45PM**

"Things are in the saddle and ride mankind," wrote Ralph Waldo Emerson. The first half of the 19<sup>th</sup> 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.

**Modern American Literature****3235-001****Eckard****TR****11:00AM-12:15PM**

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.

**Independent Study****3852-002****TBA****TBA TBA**

Independent study courses are available to undergraduate students under certain conditions. These courses must be arranged with individual instructors before registering for them 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.

**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 20<sup>th</sup> and 21<sup>st</sup> 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 transfeminisms.

### **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 21<sup>st</sup> 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.)

**History of Global Englishes****4260/5260-001****Davis, B****100% Online**

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 ([mpmorgan@uncc.edu](mailto:mpmorgan@uncc.edu)) for more information.

**Independent Study****4852-C01****TBA****TBA****TBA****C02****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**



