



# Department of English

## Undergraduate and Graduate Courses Fall 2017

### 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. The English Department offers a variety of courses in creative writing, technical communication, linguistics, literature, rhetoric and writing. Therefore, 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: Minority Voices in Short Stories**

**2090-001**

**Bright**

**TR**

**09:30AM-10:45AM**

In this course, we will study short stories written by African Americans, Latin Americans, and American Indians. We will explore the origins of these short stories as well as the genre of the short story itself. Some of the authors we will read include Zora Neale Hurston, Sherman Alexie, and Rudolfo Anaya.

#### **Topics in English: The Vampire Novel**

**2090-002**

**Morin**

**MW**

**09:30AM-10:45AM**

In this class, students will read and analyze vampire novels from the early 1800s on, including *Dracula*, *Interview with the Vampire*, and *30 Days of Night*. Students will examine how social influences affect how the vampire legend changes by reading a variety of novels, novellas, and graphic novels. Stories and characters will be analyzed to explore how authors use the vampire myth to help foster human understanding of complex ideas, including gender, relationships, a changing world, the nature of humanity, and the meaning of it all.

#### **Topics in English: Introduction to Linguistic Anthropology**

**2090-003**

**Berman**

**MW**

**12:30PM-01:45PM**

Linguistic anthropology is the study of the relationship between language and culture. This course examines how linguistic practices differ around the world, how language effects and transforms thought, the relationship between language and gender, race, class, and age, how linguistic practices socialize people into cultural habits and norms, and the relationship between language and power.

#### **Writing about Literature (W)**

**2100-001**

**Bright**

**MW**

**08:00AM-09:15AM**

**2100-002**

**Bright**

**MW**

**12:30PM-01:45PM**

**2100-090**

**Morton**

**W**

**05:30PM-08:15PM**

A requirement for English majors, 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. English 2100 is also a Writing Intensive Course. This means that it meets Goal 1 of Communication: (1) Effectively send and receive English written and oral messages in different situations for a variety of audiences, purposes and subjects and (2) Communicate effectively in a symbolic system of language having written, oral and visual components.

## Film Criticism

2106-001

Jackson

100% Online

In this class, we'll begin to learn how to interpret the world's most important form of technologized storytelling: movies. We'll use writing as the means to produce our interpretations. Because movies are so thoroughly technological, we'll begin by learning a batch of technical terms based on the ways that cameras, film, lighting, and audio-recording all work in the creation of cinematic story. Then we'll study a batch of movies in detail, with the main goal to enable you to write interpretive essays about film. Because this class will online, we will use a text that will be indispensable for your success. The text for this course is *Film Studies: An Introduction*, by Ed Sikov.

## Children's Literature, Media and Culture: Superheroes on Screen

2109-001

Basu

MW 03:30PM-04:45PM

The past few years have seen comic books travel triumphantly from panel to screen, as costumed heroes and villains easily conquer at the box office. In this course, we'll examine this new golden age of superheroes at the movies, exploring issues of film theory, narrative, storytelling, folklore, myth making, marketing, fandom, and visual culture. As we watch and think about these immensely popular films, we'll consider how these varying cinematic adaptations and interpretations reflect important changes in American society, culture, and politics.

## Introduction to Technical Communication (W)

2116-001

Rhodes

WF 09:30AM-10:45AM

2116-002

Rhodes

WF 11:00AM-12:15PM

2116-003

Rhodes

WF 08:00AM-09:15AM

2116-004

Sindelar

TR 11:00AM-12:15PM

2116-005

Dolmatova

TR 08:00AM-09:15AM

2116-006

Sindelar

TR 03:30PM-04:45PM

2116-007

Gordon

MW 08:00AM-09:15AM

2116-008

Gordon

MW 09:30AM-10:45AM

2116-009

Gordon

MW 12:30PM-01:45PM

2116-010

Intawiwat

MW 02:00PM-03:15PM

2116-011

Sindelar

TR 12:30PM-01:45PM

2116-012

Intawiwat

MW 03:30PM-04:45PM

2116-013

Intawiwat

MW 11:00AM-12:15PM

2116-090

Sindelar

R 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

Davis, C

TR 02:00PM-03:15PM

Introduction to Creative Writing, including both poetry and fiction writing, assumes little or no previous creative writing experience. Students will learn the techniques of fiction and poetry, through discussing published poetry and fiction, and through engaging in writing that comes from prompts and exercises. Students will share and critique their writing in small groups as well as with the class in a more formal writing workshop setting. Students are expected to write and revise at least three original poems, and develop a short story idea, by the semester's end.

## Introduction to Creative Writing

2126-002

Martinac

WF 08:00AM-09:15AM

An introduction to the process of creative writing – poetry, fiction, creative nonfiction, and other forms – for students with little previous experience. Students learn the basic elements of craft; read and analyze published works; practice creative writing techniques through prompts and exercises; and share their own writing in a workshop setting. Varied assignments lead students to a new awareness of their own interests and strengths as creative writers.

**Introduction to Creative Writing****2126-003****Ocasio****WF****12:30PM-01:45PM**

This course is designed to offer students the opportunity to learn the art of creative writing. Central to this class will be the study of the foundational elements of writing fiction, poetry, and non-fiction. Upon completion, students should be able to craft and critique their own writing and critique the writing of others. The main emphasis of this course is poetry and fiction although some attention will be given to non-fiction. Students will share their pieces in a workshop setting.

**Introduction to Poetry (W)****2127-001****Hutchcraft****TR****09:30AM-10:45AM**

This course is designed to introduce you to the reading and writing of poetry. Throughout the semester, we will read and discuss anthologized poems and essays on craft, approaching this work from a poet's perspective. Regularly, we will explore different approaches to writing through prompts and in-class exercises. This exploration, along with our close examination of the readings, will help us develop our own poems and thoughts about poetry as a dynamic and nuanced art form. Together, we will build a vocabulary with which we can ask meaningful questions about our drafts. Individually, you will focus on creating and revising original work, which you will showcase in two portfolios.

**Introduction to Fiction Writing****2128-001****Martinac****WF****11:00AM-12:15PM**

This course introduces beginning fiction writers to the craft of fiction writing, with an emphasis on the literary short story. You will learn to write and revise a long short story and several shorter pieces, using essential elements of craft. In regular in-class peer workshops, you will critique the work of other student writers constructively -- and in the process, improve your ability to judge your own work. By the end of the semester, you and your peers will have formed a community of writers who learn from each other and support each other's work.

**Introduction to Fiction Writing****2128-090****Gwyn****MW****11:00AM-12:15PM**

This course will introduce students to the fundamentals of narrative craft, paying close attention to the formation of Plot, Character, Chronology, Setting, and Theme. Students will be required to write a number of exercises that build various storytelling skills, and a 10-20 page short story.

**Grammar for Writing****2161-001****Thiede****MW****11:00AM-12:15PM**

This course covers editing conventions and punctuation rules, but it goes well beyond that. Grammar for Writing is a how-to course for getting into people's heads. We will study how to apply grammar to produce texts tailored for grade levels, information management, attitude formation through implicatures, calculated degrees of clarity, genre conventions, audience background, and even reading speed. We also learn about the clever tricks of copy editing, advertising, political spin, and literature. At the end of this course, you will have a working understanding of how to calibrate writing for impact and purpose – and you will know a lot of grammar to do it with.

**Topics in English: War and Genocide in Children's Literature****3050-090****Minslow****R****05:30PM-08:15PM**

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: The Cinema of Alfred Hitchcock****3050-091****Shapiro****R****06:30PM-09:15PM**

This course will examine the films and career of Alfred Hitchcock.

**Topics in English: American Short Story (W)****3051-001****Shealy****100% Online**

Reviewing Nathaniel Hawthorne's *Twice-Told Tales*, Edgar Allan Poe wrote: "We have always regarded the *Tale* . . . as affording the best prose opportunity for display of the highest talent." This course explores the development of the short story in America from the early 1800s to the mid 20<sup>th</sup> century and covers the periods of romanticism, realism, naturalism, modernism, and post-modernism. Among the authors we will read are Edgar Allan Poe, Nathaniel Hawthorne, Harriet Beecher Stowe, Mark Twain, Kate Chopin, Charles W. Chesnutt, Stephen Crane, Willa Cather, Henry James, Edith Wharton, H. P. Lovecraft, Jean Toomer, Ernest Hemingway, F. Scott Fitzgerald, Richard Wright, Shirley Jackson, John Updike, and Joyce Carol Oates. This online class satisfies the university's writing intensive requirement.

**Topics in English: Masterpieces of Russian Literature-Russian Literature in Translation (W)****3051-002****Baldwin****MW 02:00PM-03:15PM**

Masterpieces of Russian Literature in Translation. Course is taught in English. Writing Intensive. Survey of 19<sup>th</sup>-21<sup>st</sup> century Russian short stories and poetry, including Dostoevsky, Tolstoy, Chekhov, Solzhenitsyn as well as contemporary writers. Among discussion topics such as "insanity" in Russian literature, Tolstoy's views on education, art, life and death, Dostoevsky's psychology of crime and punishment, and problems of Soviet and modern Russia.

**Approaches to Literature (W)****3100-001****Hogan****TR 11:00AM-12:15PM**

This course uses literary and cultural theory as prisms for interpreting and writing about literature and culture. Students will explore what theory is and consider how critics create complex interpretations by "theorizing" about texts--that is, by creating explanations of a text's structure and meaning. Students will draw on these theories to create their own original interpretations of literary and cultural texts. Because this course is also writing-intensive, we will devote class time to discussing writing, and students will be expected to engage in peer-review of one another's work. With an emphasis on "close reading" of theory, literature, and culture, the course will enhance students' critical thinking and writing, which will assist them in every area of their lives.

**Approaches to Literature (W)****3100-002****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.

**Approaches to Literature****3100-090****Blaylock****M 05:30PM-08:15PM****Literature for Young Children****3102-001****Connolly****MW 12:30PM-01:45PM**

Stories for even the youngest of children are comprised of a sophisticated range of literary and visual techniques. From fairytales to picture books, early readers to film and television, we will discuss how stories are re-presented, adapted, and shaped for young audiences. We will further explore how not only prose, but also visual elements—such as colors, shapes, and even fonts—tell a story of their own. From the development of children's literature to studies of specific authors and illustrators who have revolutionized children's literature—such as Dr. Seuss and David Wiesner—we will study a variety of books including alphabets, historical fiction, realism, and fantasy, as well as recent children's media including *Sesame Street* and *Reading Rainbow*.

**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.

### **Literature for Adolescents (L)**

**3104-001**

**Moss**

**TR**

**02:00PM-03:15PM**

**3104-090**

**Moss**

**R**

**05:30PM-08:15PM**

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

### **Introduction to Contemporary American English**

**3132-001**

**Roeder**

**MW**

**09:30AM-10:45AM**

This is an introductory survey course that covers basic concepts in the field of linguistics, focusing on the inner workings of modern American English. Topics include examination of the sound inventory and sound patterns of the language, the structure of words and phrases, word creation and word meaning, language use in social context, language acquisition, dialect variation and change within the United States, and how English has changed over the centuries and continues to change. No prerequisite.

### **Language and the Virtual World**

**3162-001**

**TBA**

**MW**

**02:00PM-03:15PM**

### **Language and Digital Technology**

**3180-001**

**Gordon**

**MW**

**03:30PM-04:45PM**

The purpose of English 3180 is to explore intersections between language and technology – especially digital electronic technology. Our readings will inform discussions about languages, communications media, writing, coding, computing, history and the future. We will discuss social, economic, and even political effects of shifts in the audiences, purposes, and communication media across the digital spaces inventors and designers have shaped. We will also discuss our own language and digital media practices. Course work will focus on readings, but will include small collaborative writing projects that explore their implications.

### **Intermediate Poetry Writing**

**3201-001**

**Hutchcraft**

**TR**

**12:30PM-01:45PM**

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 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**

**TR**

**11:00AM-12:15PM**

In Intermediate Fiction Writing, students will advance their skills as readers and writers of fiction through 1) active informal writing, with exercises intended to trigger ideas and develop techniques; 2) deepened analysis and discussion of fictional techniques (e.g. description, imagery, characterization, point of view, plot, and structure) in several contemporary works; and 3) the studio workshop, the exchange and critique of students' original short fiction. The course strongly emphasizes literary writing over genre writing (though these need not be mutually exclusive). This course is intended for students who have completed an introductory creative writing course and are familiar with the workshop method. Prerequisite: ENGL 2126, 2127, or 2128.

### **British Renaissance Literature**

**3212-001**

**Doss**

**MW**

**02:00PM-03:15PM**

British Renaissance Literature will survey and explore a wide range of works and ideas that today are associated with British literature of the Early Modern period. Over the course of the semester, we will consider the religious, political and economic climate of the day as understood through a wide variety of texts. Our focus will be on deep reading of several major texts (Sir Thomas More, Christopher Marlowe, John Milton), and on building a working acquaintance with a broader range of selected texts and authors from the period. Our aim will be to build a strong conceptual understanding of the key ideas, movements and conflicts of the period, and to associate those key ideas with texts and authors. There is a strong

emphasis on in-class discussions, and on the individual student's engagement and struggle with the texts. This engagement is revealed through deep textual inquiry, critical dialogue, analytical writing, informal blogs and examinations.

### **Romantic British Literature, 1785-1832**

**3214-001**

**Rowney**

**TR**

**09:30AM-10:45AM**

Though we tend to think of globalization as a relatively recent phenomenon, its roots can be found some two hundred years ago, in what is often referred to as the Romantic period. This course will consider British Romanticism in terms of the growing global network of interconnections and exchanges in which it was formed. Canonical authors, such as William Wordsworth and Samuel Taylor Coleridge will be studied alongside American Romanticists and the thought and expression of peoples marginalized, colonized, and enslaved during the period. This broad investigation will provide us with a bird's eye view of the interconnected world writers of the period inherited and responded to, and a better sense of what it means to be a part of a globalized world today.

### **British Victorian Literature**

**3215-001**

**Gargano**

**MW**

**12:30PM-01:45PM**

The literature of the Victorian era dramatized the major issues that were re-mapping a society in transition: changing gender roles, class conflicts, industrialization, and new attitudes toward science, society, and faith. An age of dramatic contrasts and accelerated change, the Victorian period still influences the way we live and think today; to explore this continuing influence, we will discuss the many film and television versions of Victorian fiction. Finally, we will pay special attention to how Victorian authors modernized and reshaped the novel, helping to create the genre that we know today. Texts will include Emily Bronte's portrait of love and madness in *Wuthering Heights*, the magic alternate worlds of Carroll's *Alice in Wonderland* and *Through the Looking Glass*, and Dickens's exploration of the gritty urban landscape of London. Our class will require a final seminar essay and an exam.

### **Introduction to African American Literature, Harlem Renaissance to Present**

**3236-001**

**Deck**

**MW**

**12:30PM-01:45PM**

This course will cover the specific cultural and historical contexts of African American literature from the Harlem Renaissance through the early 21<sup>st</sup> century. What is distinctive about African American literature written during this period? What purpose does it serve the African American and larger American society? The course will cover some of the personal narratives, poetry, drama, essays and fiction by women and men. We will read *Plum Bun* by J.R. Fauset, *Cane* by Jean Toomer, *Dust Tracks on a Road* by Zora Neale Hurston, *Fences* by August Wilson and selections from the *Norton Anthology of African American Literature, 3<sup>rd</sup> edition, vol. 2*.

### **Women in Literature**

**4002-001**

**Gargano**

**MW**

**03:30PM-04:45PM**

Our class will explore the major contributions that women have made, and continue to make, to contemporary and postmodern fiction, expanding its subject matter and re-envisioning its form. Riffing on the sci-fi genre, Margaret Atwood's *Handmaid's Tale* depicts a futuristic dystopian society, which embodies disturbing and challenging trends present in our own contemporary world. In contrast, Toni Morrison's novel *Beloved* explores the historical reality of slavery through fragmented narrative, and the depiction of personal and collective ghosts. In *The Magic Toyshop* and *the Bloody Chamber*, Angela Carter retells and re-animates traditional fairy tales and folktales, interrogating them through the lens of gender relations. Works by these (and other) contemporary women writers will serve as our primary texts. Our discussions will explore the changing roles of women, conceptions of women's authorship and readership, and the effect of popular culture on women's contemporary and postmodern narratives. In addition, we will investigate the impact of science fiction, fantasy, and magic realism on contemporary conceptions of the literary novel. Our class will require a final seminar essay and brief reader response papers throughout the course.

### **Topics in English: African American Literature: History, Memory, and the Civil Rights Movement**

**4050/5050-001**

**Leak**

**TR**

**12:30PM-01:45PM**

This course will look at some of the significant--but in some cases unknown--moments in African American history and culture and the ways in which black writers explore these moments in more creative terms. How do Charles Johnson and Robert Hayden create a novel and poem focused on the historical Middle Passage? How does Toni Morrison take the experience of Margaret Garner and weave a timeless take about motherhood and female autonomy? We'll also delve into science fiction and satire, looking at writers such as George Schuyler and Octavia Butler. In terms of drama, we'll consider the drama of Susan Lori Parks.

**Topics in English: Internal/External Landscape: Walking, Place, and Writing****4050-002****Chancellor****TR****03:30PM-04:45PM**

From Blake to Baudelaire, Wordsworth to Woolf, walking, environment, and creative writing have a long, intricate connection. Through readings and discussion, students will explore the literary, historical, philosophical, and cultural contexts that surround walking and place, including the tradition of psychogeography, and consider how creative impulses/conceptions and landscapes are intertwined. Students will use intersectionality as a lens to understand the complicated walking experience for people of varied genders, races, classes, sexualities, and abilities. A key question: How does navigating our environments—natural, urban, rural, or suburban—shape how we think, and further, how we write?

This course also is interactive: Students will take several group and individual walks around the campus and city and write creatively during and after these excursions (intended to accommodate varied abilities). Students will shape and hone their writing through informal exchange, gaining a basic understanding of craft techniques to best express their visions. No prior creative writing experience required, but students should have a seriousness of purpose toward their work and toward the art and craft of creative writing.

Please note: While this course draws on the techniques of creative writing, it does NOT count toward the core requirements for the English creative writing concentration or as a prerequisite to further creative writing courses; it counts ONLY as a 4000-level elective.

**Topics in English: Crossing Borders: Immigrant and Resistance Literature in Contemporary American Culture****4050/5050-003****Socolovsky****TR****11:00AM-12:15PM**

This course explores selected works of the 20<sup>th</sup> and 21<sup>st</sup> century that examine experiences of immigration and resistance in U.S. literature. Interpreting the term “borders” broadly, we will look at the notion of crossing literal geographic borders, political and national borders, and the borders set up by cloistered communities. We will consider the place and strength of such “minority” and ethnic voices in a political climate of rising nativism and punitive, anti-immigrant policymaking. We will read from a selection of U.S. Latino/a (including children’s books), Jewish American, and Arab American texts.

**Topics in English: LGBTQ Literature & Film****4050/5050-004****Hogan****TR****02:00PM-03:15PM**

This course focuses on culturally diverse LGBTQ fiction, drama, memoir, and film of the 20<sup>th</sup> and 21<sup>st</sup> centuries, with an emphasis on contemporary texts. We will study the writings within their historical, social, and political contexts, with attention to changing views of sexuality and gender and issues of self-representation within cultures.

**Topics in English: Queer Theory****4050/5050-090****Brintnall****M****06:30PM-09:15PM**

An examination of the ways the social order shapes our sense of gender and sexual identity, and imposes norms regarding gender behavior and sexual desire. This course will also think about how gender and sexuality inform our experience of subjectivity and the political costs that relate to conforming to or deviating from social norms. It will give close and careful attention to works by central authors in the field—for example, Gayle Rubin, Michel Foucault, Eve Kosofsky Sedgwick, Judith Butler, Leo Bersani, Tim Dean, and Lee Edelman—as well as works that are important for understanding those central authors—for example, Sigmund Freud, Jacques Lacan and Georges Bataille.

**American Children’s Literature****4103-090****Shealy****W****05:30PM-08:15PM****5103-001****Shealy****W****05:30PM-08:15PM**

This course will explore the development of American children’s literature from its beginnings through the 20<sup>th</sup> century. Among the authors we will study are Mary Mapes Dodge, Louisa May Alcott, Mark Twain, Francis Hodges Burnett, L. Frank Baum, E. B. White, Marjorie Kinnan Rawlings, Scott O’Dell, and Mildred Taylor.

**Multiculturalism and Children’s Literature****4104-001****Connolly****MW****03:30PM-04:45PM**

In this course, we will explore a range of genres and forms—including picturebooks, folktales, 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. Texts will include: *Snowy Day* (Keats), *A Step from Heaven* (An Na), and *Wonder* (R. J. Palacio).

### **Ancient World Literature**

**4111-001**

**Larkin**

**WF 09:30AM-10:45AM**

Through exposure to a variety of literary texts from the ancient world—both Western and Eastern—students will confront daunting historical and cultural issues that separate these texts from the modern world. Readings for this course cover a large swath of civilizations and periods: *The Epic of Gilgamesh*, the Bible, *The Odyssey* of Homer, Ovid’s *Metamorphoses*, Sophocles’ *Oedipus Rex*, ancient Indian and Chinese texts, and *Beowulf*, among others. Topics to be considered include the nature of the hero, varied notions of genre, how cultural practices inform literary texts, gender relations, and variations in the representation of reality.

### **Shakespeare Late Plays**

**4117-001**

**Hartley**

**MW 12:30PM-01:45PM**

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*, *King Lear*, *Anthony and Cleopatra*, *Cymbeline*, 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. Though much of the course will utilize conventional close reading, we will also use some exercises which treat the plays as the raw material of practical theatre.

### **Romantic British Literature 1785-1832**

**4120-001**

**Rowney**

**TR 02:00PM-03:15PM**

British literature turned its focus to the natural world at the beginning of what is now termed the anthropocene, the first geological period in which humans have affected the climate of the earth. This course will consider how British Romantic authors conceived of the natural world, and what these conceptions have meant, and still might mean, in terms of ongoing environmental destruction and looming environmental crises. Through close readings of such authors as Mary Wollstonecraft, William Wordsworth, John Clare, and others, we will investigate the relationship between the idealization of nature and the forces that have motivated its destruction.

### **Literature of the American South**

**4145-090**

**Eckard**

**T 05:30PM-08:15PM**

This course explores the works of southern writers that reflect literary and cultural concerns from colonial and antebellum times to the present. We will study such writers as John Smith, John Lawson, George Moses Horton, Kate Chopin, Charles Chesnut, William Faulkner, Thomas Wolfe, James Still, Flannery O’Connor, Eudora Welty, Bobbie Ann Mason, Lee Smith, and others. Questions we will consider include: What is the South? Who is a southern writer? What is southern literature? What concerns are evident in the literature of the region? What commonalities and contradictions exist?

### **Origins of Language**

**4160-001**

**Lunsford**

**TR 12:30PM-01:45PM**

English 4160: Origins of language will briefly explore current research into the origins of human language. Our study will not be limited to linguistics; rather, we will add to linguistics, work done in such fields as archaeology, psychology, and anthropology. One of our two primary texts for the course will explore theories of when and how early species of humans first used language; the other text will focus on changes in human language reflected in written language in an attempt to understand better how human language works. In our primary writing assignment for the course, you will be encouraged to identify and explore a question that relates to some aspect of human language origins.

### **The Mind & Language**

**4167-001**

**Thiede**

**MW 02:00PM-03:15PM**

This course investigates how the architecture of language reflects (and may be determined by) the architecture of the human mind/brain. 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, the minor in Linguistics, and the Language & Digital Technology concentration in the English major. 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**

**M 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 Multi-Ethnic Literature**

**4201/5050-002**

**Avila**

**TR 12:30PM-01:45PM**

We will explore ideas of multiculturalism and its controversies, how one selects the literature she will teach, and how one addresses that literature without minimizing or trivializing cultural differences. Our focus will be on issues of pedagogy and examining debates in the field on what should be taught, how, and why with the aim of facilitating middle and secondary student readers in reading and responding to multicultural literature.

**Writing Poetry**

**4202/5202-090**

**Davis, C**

**T 05:30PM-08:15PM**

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**

**MW 02:00PM-03:15PM**

Students will be required to write and workshop several short stories or novel chapters. The course will also require intensive reading of contemporary novels/short stories, and a familiarity with the vocabulary of the workshop/narrative craft.

**Expository Writing: Community-based Writing**

**4204-001**

**Morgan**

**TR 03:30PM-04:45PM**

In this course, students will explore lesser known organizations in the Charlotte Community that work for the benefit of residents. Students will write histories of these organizations, record the work they do, perhaps set up a webpage for them, write funding proposals, or revise and edit work already written. An important outcome, in addition to writing community-based documents, is working to expand organizations that work to help others.

**Teaching English/Communication Skills to Middle and Secondary School Learners**

**4254/5254-090**

**Avila**

**T 05:00PM-07:45PM**

**5254T-091**

**Avila**

**T 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). 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**

**4254/5254-091 Barnes 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.)

**Studies in the Politics of Language and Writing**

**4272-001 Barnes MW 02:00PM-03:15PM**

Throughout the semester, we will consider how the ways we use, understand, interpret, and make sense of language and writing are all deeply political acts. We will also consider how language (through various modes) shapes and is shaped by our understandings of the world, the ways we interact with one another, and our performances and behaviors in society. Specifically, we will consider the politics of language and writing as they manifest in and are shaped by literacy practices and identity.

**Theory and Practice of Tutoring Writing/English Composition Practicum**

**4400/5400--001 Lunsford R 02:00PM-04:45PM**

This course will introduce you to some of the fundamental questions of composition pedagogy and will provide foundational theory for tutoring in the WRC. We will examine such issues as what a writing center is, what error is (and isn't), what a consultant is, what a client is, and what writing is. In addition to composition theory, we will read and do exercises in a style book. To provide the building blocks for these exercises, we will review traditional grammar.

**Professional Internship**

**4410/5410-001, 002 Minslow 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. Sarah Minslow ([sminslow@uncc.edu](mailto:sminslow@uncc.edu)) for more information.

**English Honors Seminar: Language, Society and Ideology**

**4750-090 Miller M 05:30PM-08:15PM**

This course introduces students to powerful ideologies regarding language, with a particular emphasis on English in the U.S. Students will read classic as well as contemporary research articles that address topics such as language varieties in the U.S. (Hip Hop language, adolescent speech, Southern English, Asian American English etc.), the role of Standard or Educated English varieties beyond the classroom, and the real-world effects of people's attitudes toward standard and stigmatized language varieties.

**English Honors Thesis Seminar**

**4751-090 Melnikoff W 05:30PM-08:15PM**

This class will introduce students to the fast-growing field in cultural history known as "the History of the Book." It will also guide Honors students through the process of producing an Honors thesis on a Book-History topic of their choice. Over the course of the semester, we will talk about about the various material forms, textual apparatuses, and technologies associated with manuscripts, printed books, and digital publications. We will also pay close attention to different reading practices and to the differing religious, political, social, and cultural contexts of book production, especially in England between the fifteenth and eighteenth centuries. Whenever possible, we will spend time in Atkins Library's rare book collection, looking at paper, at typefaces, at bindings, and at illustrations.

**Topics in Advanced Technical Communication: Rhetoric of Technology**

**6008-090 Toscano T 06:30PM-09:15PM**

This course will introduce students to research and theories of the rhetorical construction of technology in history and culture. This course analyzes technologies to understand how they reflect the ideologies of the cultures from which they come. Students will engage with rhetorical analyses of technology and focus on the discourse surrounding technologies. We will also discuss how the field of technical communication should recognize historical, cultural, and rhetorical analyses of technologies not as tangential but as essential to the field. This course meets in a computer lab, and we will use computer-based technologies for assignments and discussions.

**Topics in English: The Victorian Novel: Theory and Practice**

**6070-090**

**Rauch**

**M**

**05:30PM-08:15PM**

The dominant form of literary expression in the Victorian era was the novel; in fact, the realist novel was so dominant in so many variations that it has come to shape what we now conceive to be “literary” fiction in the present era. In this course we will explore the Victorian novel by looking at some exemplary forms of the genre, and consider the nature of the novel in theoretical terms as well. 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 19<sup>th</sup> 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 *Pickwick Papers*, George Eliot’s *Middlemarch*, 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 lot of reading. We will also look at some critical theorists, such as George Levine, Leah Price, and Michel Foucault in an effort to approach the novel with a theoretical framework.

**Introduction to English Studies**

**6101-090**

**Vetter**

**R**

**05:30PM-08:15PM**

Critical theory is “thinking about thinking,” according to Jonathan Culler. This required graduate course is designed to introduce you to the discipline of English by focusing on major critical and theoretical approaches to literature and culture, which offer various lenses through which we interpret and interrogate texts. We will first spend an intensive period studying formalism and writings by two of the most important theorists of the twentieth century: Foucault and Derrida. A firm grounding in these areas will prepare us for the second half of the semester, in which we will examine several schools of theory and will practice what we have learned with analysis of literary texts. We will complete the course with a conference, at which you will present your work.

This course is reading- and writing-intensive, and assignments will teach you how to conduct research into a topic and present that research in written and oral venues. Class periods will alternate between lecture, discussion, and exercises in application. Whatever your individual goals as graduate students, this class should help you improve your critical reading and writing skills and give you a sense of the profession.

**Major Figures and Themes Children’s Literature: The Classics Interpreted for Children**

**6104-090**

**Basu**

**M**

**05:30PM-08:15PM**

The stories of childhood travel easily from classroom to playground and back again, as young readers absorb, resist, transform, and act out the various narratives to which they’ve been exposed. With the aid of toys, games, costumes, and props, as well as the power of ‘pretend,’ young people have historically managed to extend textual universes well beyond the covers of their books. In this course, we’ll examine depictions of readers, writers, and players within literature for young people, while simultaneously considering how adult authors from a diverse range of backgrounds read, rewrite, and play with the texts that they were introduced to in their youth. While literary texts will be our main focus, we’ll also touch upon the material culture of children’s play. As we progress through the semester, we’ll pay special attention to the way in which North American and Anglophone children’s and young adult literature incorporates the reading and rewriting of the British Empire’s “canonical” texts. As we group culturally and temporally diverse texts together, we’ll identify intertextual conversations across space and time, discovering how disparate authors—separated by race, nationality, gender, class, and time-period—respond to one another as they reflect on similar themes. Requirements: a seminar paper, weekly responses, an annotated bibliography, and an oral presentation.

**Technical/Professional Writing**

**6116-090**

**Wickliff**

**W**

**06:00PM-08:45PM**

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 & Society**

**6127-090**

**Miller**

**T**

**05:30PM-08:15PM**

This class introduces students to several of many connections between language and aspects of our social and cultural world. For example, we will explore theoretical and empirical studies that address the connections between language and gender, language and ethnicity, language and class, and language and age. We will also consider how language is political, at the personal level as well as in the media. The class also includes a unit on linguistic landscapes. This is a discussion-based class and students will have ample opportunity to present their interpretations of research texts to the class in informal and more formal presentations. Students will also complete a research study that involves an empirical analysis of some aspect of language usage and its social/cultural implications.

### **Introduction to the English Language**

**6160-090**

**Roeder**

**M**

**05:30PM-08:15PM**

This course will explore the history and nature of English, including its grammar, syntax, and lexicon. The class integrates the study of language-based rhetorical and literary theory, asks students to consider the nature of language in general, its impact on the user, and the development of the systems of English, concentrating on features of major British and American dialects and registers. Required of all M.A. in English students, preferably at or near the beginning of their programs.

### **Introduction to Linguistics**

**6161-090**

**Davis, B**

**100% Online**

Introduction to Linguistics at the graduate level incorporates an overview of basic linguistics terms and concepts, placing them in the context of real-world applications of linguistics by K-12 teachers, software engineers, second-language/ESL specialists, medical educators, gerontologists, legal analysts, policy planners, marketers and media analysts. At the end of this course, you will be familiar with key terms and concepts, as well as prominent fields, methods and approaches for their application. The course provides training in competency 5 of the State-approved specialty studies competencies in Teaching English as a Second Language K-12 ("ability to analyze the linguistic components of English") and includes the new required Grammar module. Online only.

### **Seminar in British Literature: Early Shakespeare in Context**

**6680-090**

**Melnikoff**

**T**

**05:30PM-08:15PM**

This seminar will read Shakespeare's early plays in the context of the late 1580s-early 1590s English professional stage. During the course of the semester, students will not only read *Titus Andronicus*, *A Midsummer Night's Dream*, *The Two Gentlemen of Verona*, and *Richard III* but they will also look at plays by other contemporary dramatists like John Lyly, Robert Greene, Christopher Marlowe, and Thomas Kyd and learn about early theatrical practices and conditions. In-class discussions, secondary readings, presentations, commonplace book entries, and a final research paper will together ensure an in-depth and sustained engagement with one of the most significant decades in British theatre history.

### **Seminar in American Literature: Narratives of Freedom**

**6685-090**

**Lewis**

**W**

**05:30PM-08:15PM**

This course will engage narrative ideas of freedom in African American literature from 18th through 20th centuries as they inform our contemporary context. Students will analyze primary and theoretical texts, engage archival materials, and create their own analyses of what freedom means with respect to race, gender, class, and ethnicity. Assessments will include a midterm and final paper and weekly responses.