



## Undergraduate and Graduate Courses Fall 2014

### 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. So whether you're looking for an introductory or a graduate course, a class in language or in writing, a broad survey of literature or a seminar on a specialized topic, chances are we have a course suited for you.

#### **Topics in English: American Gothic and Horror Fiction**

2090-001                                      Shealy                                      TR                                      11:00AM-12:15PM

Since its beginnings in the late 18th century, American gothic and horror literature has been popular. From the sensational pictorial newspapers that published "blood-and-thunder tales" to the works of canonical authors, American writers have long been fascinated by horror. Probing the social, political, and cultural functions of horror, this class will examine how works of American fiction writers, from Nathaniel Hawthorne to Stephen King, from Edgar Allan Poe to Shirley Jackson, have penned works that reflect the concerns, worries, and traumas of their times, as well as those of today.

#### **Topics in English: Love and Marriage in African American Literature and Culture (D)**

2090-002                                      Leak                                      TR                                      02:00PM-03:15PM

This course will survey the African American literary and cultural traditions in relation to love and marriage. By reading canonical and non-canonical writers across a range of genres we will consider the unique challenges and opportunities related to African American love and marriage. From well-known figures like Frederick Douglass and his wife Anna Murray Douglass to contemporary entertainers like Beyoncé and Jay Z, how can we define, or do we need to define, love in the black context? Moreover, in terms of African American culture how will LGBT communities impact the concept or phenomenon of "black love.?"

#### **Topics in English: Children's Literature, Media, and Culture**

2090-003                                      Minslow                                      WF                                      11:00AM-12:15PM

Includes a study of children's literature as it relates to other media for young people, including film, television, digital narratives, games, and/or comics. In this course, students will read and analyze texts intended for young audiences and consider how they construct childhood, how they have transformed over time, and how they are used to educate, entertain, and socialize children. Texts and authors that will be studied include Sesame Street, Disney, Dr. Seuss, Dora the Explorer, and Roald Dahl. May be repeated as topics vary.

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

2100-001	Shishko	WF	09:30AM-10:45AM
2100-002	Lunsford	TR	02:00PM-03:15PM
2100-003	Chaplin	WF	11:00AM-12:15PM

This course focuses on writing processes and a range of writing modes in the discipline, including argument. This class provides an introduction to literary analysis, with a focus on expectations and conventions for writing about literature in academic contexts. Students will find and evaluate scholarly resources, develop effective writing strategies such as drafting and revision, and write essays on poetry, short fiction, and drama.

**Introduction to Technical Communication (W)**

2116-001	Erturk	MW	08:00AM-09:15AM
2116-002	Brockman	WF	08:00AM-09:15AM
2116-003	Morgan	WF	09:30AM-10:45AM
2116-004	Muesing	TR	08:00AM-09:15AM
2116-005	Hassell	WF	09:30AM-10:45AM
2116-006	Arnold	WF	11:00AM-12:15PM
2116-007	Hassell	WF	12:30PM-01:45PM
2116-008	Douglas	MW	12:30PM-01:45PM
2116-090	Hassell	W	05:30PM-08:15PM
2116-091	Hassell	M	05:30PM-08:15PM

**Restricted to ENGR, ITCS, GEOG, PHYS, ANTH, COMM, ENGL, & TEWR majors and minors see your department for permits.** Used seats will be released 4/10/2012 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	Hutchcraft	WF	02:00PM-03:15PM
----------	------------	----	-----------------

This workshop-centered course introduces students to poetry and fiction through close readings, peer critiques, and their creation of original work in both genres. The first half of the course focuses on the craft of poetry, including imagery, sound, voice, line, and form. The second half focuses on the craft of fiction, emphasizing character, concrete details, tension, and structure. We will read and discuss published poetry and fiction, approaching this work from a writer's perspective. This close examination will help us develop our own poems and short stories, which each student will showcase in two culminating portfolios. Regularly, we will respond to each other's writing in workshop, providing productive feedback while also building a vocabulary with which we can ask meaningful questions about our own drafts.

**Introduction to Poetry (W)**

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

This workshop-centered course introduces students to the reading and writing of 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. Our close examination of the readings will help us develop our own writing and thoughts about poetry as a dynamic and nuanced art form. Students will regularly respond to each other's drafts in workshop and will also present to the class the work of a contemporary poet. Together, we will build a vocabulary with which we can ask meaningful questions about our own writing. With this shared foundation, each student will create and revise original poems, which will be showcased in two portfolios.

**Grammar for Writing**

2161-002	Dobs	MW	11:00AM-12:15PM
----------	------	----	-----------------

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.

**Contemporary Fiction**

2202-001	Gwyn	TR	12:30PM-01:45PM
----------	------	----	-----------------

This is a large-lecture course designed to acquaint the intermediate-level student with the fundamentals of contemporary literary fiction: its form, function, and terminology. We will read several recently-published novels and short story collections with an eye to the current market as we explore the vocabulary of big publishing and the future of fiction in the 21<sup>st</sup> century. Quizzes, mid-term, and final exam.

**Introduction to African American Literature (D)****2301-001****Govan****MW 11:00AM-12:15PM**

**(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****2400-090****Eckard****T 05:30PM-08:15PM**

This course will examine various texts, literary movements, and authors in American literature from the 1600s to the present. We will study selections as individual works of art and will also set them in historical and cultural contexts. A major objective of the course is to examine how American literature has evolved over the past several centuries. Requirements: Mid-term exam, final exam, reading quizzes, and short writing assignments. We will also use Moodle for discussion forums and various assignments.

**British Literature Survey I****2401-002****Munroe****TR 12:30PM-01:45PM**

This course presents a broad overview of this history of British Literature through 1750. While we will move chronologically through these texts, our broader focus will be on how literature from this period represents various kinds of environments: the city, the garden, wild landscapes, etc; and we will spend time thinking about how these representations intersect with gender and race as well. As we read, we will also discuss the historical context of their production and reception. What actual events/circumstances were contemporary to the representation of various environments at the time these texts were written that can help us understand the interrelationship between texts and everyday life? Assignments for the course will include two short (5pp) essays, a midterm and final exam, daily quizzes, and a group performance.

**British Literature Survey II****2402-001****McGavran****TR 02:00PM-03:15PM**

This course will present highlights from three hundred fabulous years of British Literature, but we will attempt some depth as well as breadth of coverage. Biographical, historical and political backgrounds will be emphasized; great writers never can entirely escape, nor can they be entirely bound by, the circumstances into which they are born. Critical thinking and writing skills that can be applied to other courses, both in English studies and in other disciplines, will also be stressed.

**Topics in English: Graphic Novels and Animation from Around the Globe (D)****3050-001****Meneses****MW 11:00AM-12:15PM**

At some point in our lives, we all have read a comic strip or a graphic novel, and watched animation on TV, at the cinema theater, and on our computer screen. We may have even studied them in courses on literature or film. In this course, we will concentrate on works from around the globe in an attempt to have a sense of the rich national and transnational traditions that are producing, now more than ever, fantastic works in comics and animation. To do so, we will use a number of formats, from the traditional paper copy to the convenient computer and phone screens, to reflect on the different experience that they allow us to have and think about how important the digital platforms and the internet have been for comics and animation. Two main tasks will occupy our time throughout our semester, which we will carry out simultaneously. On the one hand, we will explore the ways in which visual narrative and the inherent interrelation between images and text play in comics and animation. In doing so, we will pay special attention to issues related to form such as the sequence, the static image vs. the moving image, point of view, adaptation, and the power of color. On the other hand, we will explore the themes that these works examine, from war to globalization, from immigration to women's issues, and from humanitarian work to traveling. Although certainly welcome, no previous experience reading comics or watching animation is required for students to perform satisfactorily in this course.

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

**(Cross-listed with ENGL 3050-004)** 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: American Indian Fiction and Community (W) (D)**

**3051-003 Gardner WF 12:30PM-01:45PM**

If contemporary American Indian fiction is “about” anything, it is about community, organized around kinship, a particular place, and a specific language. Even novels and short stories about individuals alienated from their home community, belonging nowhere and speaking English only, testify to the significance of community, for such characters usually can only be made whole by reconnecting with it. We will focus both on traditional communities and contemporary ones, for “There is always a connection to a core of tribal teachings in Native American literature, even when it expresses distance or alienation from that core” (Walters [Dine] & Reese [Nambe Pueblo] 159). Representatives of local Indian communities will visit the course, which will also include a community-based learning project.

**Approaches to Literature (W)**

**3100-001 Socolovsky TR 09:30AM-10:45AM**  
**3100-002 Knoblauch TR 02:00PM-03:15PM**  
**3100-003 Brockman WF 12:30PM-01:45PM**

Introductory study and application of major critical approaches to literature, such as historical, psychological, mythological, and formalistic.

**Literature for Young Children**

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

Throughout this course, we will study various genres of children’s literature, focusing on historical changes in children’s literature and storytelling, utilizing texts which 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 MW 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**

Students will read twelve books that were written primarily for adolescent and young adult readers. Class discussions will be devoted to analyzing these books, defining the major characteristics of adolescent literatures, and examining the history of this type of literature. Students will also discuss how the concepts of identity formation relate to these books.

**Literature for Adolescents (L)**

**3104-002 Basu MW 03:30PM-04:45PM**

Since the relatively recent understanding of young adult (YA) literature as a genre in its own right—beginning with S.E. Hinton’s *The Outsiders* (1967) and prefigured by novels such as J.D. Salinger’s *The Catcher in the Rye* (1951) and Betty Smith’s *A Tree Grows in Brooklyn* (1943)—its reputation for edginess has provoked a certain cultural anxiety, demonstrated by critics who continually wonder if the genre is ‘too adult’ or ‘too dark’ and thus inappropriate for its adolescent readers. Are these critics correct in trying to protect the innocence of adolescence or is this an entirely lost cause? Do the controversial subjects shown in these novels represent true nonconformity with social mores for young people or are they simply superficial ornamentation, present only to make the novels’ didacticism more palatable to a juvenile audience? This course examines ‘dark’ themes—sexuality, violence, drugs, mental illness, death—in several types of YA fiction (among these: coming-of-age stories; problem novels; cautionary tales; urban fantasies; high fantasies; dystopias; and romances). We will investigate how authors’ treatment of these themes and audiences’ reception of them has evolved and developed over time. Students will be expected to read approximately 200-300 pages of prose fiction (i.e. 1 novel) per week and over the duration of the semester will complete two papers, a reading journal, and a final exam.

**Introduction to Contemporary American English****3132-001****Roeder****MW 09:30AM-10:45AM**

This course provides an introduction to the inner workings of modern American English, including 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 the language has changed over the centuries and continues to change.

**Language and the Virtual World****3162-001****Roeder****MW 12:30PM-01:45PM**

This course explores the various ways in which language is used in cyberspace, and how those practices are re-shaping our daily lives and our cultural expectations.

**Language and Digital Technology****3180-001****Wickliff****MW 02:00PM-03:15PM**

All language is shaped and mediated by what we know, by our purposes for communicating, and by our sense of audience or readership. Additionally, technologies are shaped by social forces – both rhetorical and physical. Digital technologies now code, decode, and re-code so much of our speech and writing, and so quickly, that they constantly offer us new possibilities and present new constraints for effective communication. Information technologies seem to have changed our thinking and our communication practices fundamentally, while at the same time they reflect shifting cultural values. This course will serve as an introduction to the history of intersections between language and digital communication technologies, and it will introduce you to theories that help to explain the digital spaces in which we now speak, write, and read. We will take up issues such as telecommunications and networking, perception and cognition, interface design and usability, gender, collaboration, and intercultural communication.

This course will satisfy Technical/Professional Writing requirements formerly met by ENGL 4180: Theories of Technical Communication.

**Intermediate Poetry Writing****3201-001****Davis, C****MW 03:30PM-04:45PM**

In this poetry writing workshop, we will strengthen our abilities as poets by focusing our attention on poetic form. Together, we will study the meters and forms, both traditional and experimental/contemporary, which make English-language poetry such a powerfully expressive art. Participants will write six original new poems, each of which will begin as an exploration of a formal mode, although our peer-critique discussions of works-in-progress, and our revisions, can address all aspects of our creativity.

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

In this intermediate fiction-writing course, we will further develop our skills as readers and writers of short fiction. Individually and as a group, we will consider a variety of published stories as well as essays on craft, approaching this work from a writer's perspective. In equal measure, students will also develop and write their own original short fiction, which they will then radically revise as part of a final portfolio. Writing exercises, close-readings, discussions, and class participation will be essential aspects of the course.

**Early African American Literature (D)****3231-001****Lewis****MW 12:30PM-01:45PM**

This course will pay particular attention to literary forms exhibited in texts of the 17th through 19<sup>th</sup> centuries that were authored by African Americans. From poetry to narrative to novel, we will examine the relevance of individual works beyond the historical significance of their publication. Assessments include examinations, short papers, presentations and a paper developed from midterm draft to final submission.

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

This course surveys U.S. literature written in the twentieth century, focusing on works of modernism and postmodernism as well as texts outside the traditional canon. Against the backdrop of major historical events of the era, we will read a range of poetry, fiction, and nonfiction.

**Independent Study****3852-001, 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.

**Topics in English: The Art/Work of Film/Viewing****4050/5050-001****Jackson****MW 02:00PM-03:15PM**

This class will focus on developing the skills of writing interpretive essays about film. We will study a series of films in detail; we will learn how to generate an interpretive claim about a film or films, how to do research on film, and how to write an essay that supports an interpretive claim. Requirements will likely be a substantial writing portfolio of annotations of the films and written responses to prompts, as well as a short essay and a longer research essay.

**Topics in English: Digital Literacies****4050/5050-003****Avila****MW 12:30PM-01:45PM**

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.

**Topics in English: Multicultural Women's Literature and the Promised Land (D)****4050/5050-004****Socolovsky****TR 11:00AM-12:15PM**

This course examines selected works of the 20<sup>th</sup> and 21<sup>st</sup> century that negotiate questions of space and place in the U.S. We will look at the literary representation of limits in U.S. landscape and culture, and consider how various immigrant writers engage with the powerful myth of the U.S. as a limitless space, without boundaries, and with endless possibilities. The course explores the concepts of ethnic identity, borderlands, and transgression, and examines the different narratives of promise offered by different areas of the U.S. (e.g. New York, California). We will read from a selection of African-American, Jewish-American, Asian-American, Cuban-American, Puerto Rican, and Indian-American texts.

**British Children's Literature****4102/5102-090****Moss****R 05:30PM-08:15PM**

A historical survey of major works of British Children's Literature in the nineteenth and twentieth centuries. While focusing on close readings of our texts, we will also situate works within the context of class, gender roles, and British nationalism. Throughout the course, we will investigate changing concepts of childhood from the 19<sup>th</sup> century to the present. Texts will include such works as *Alice's Adventure in Wonderland*, *Treasure Island*, and *Harry Potter and the Sorcerer's Stone*.

**Multiculturalism & Children's Literature****4104/5104-001****Connolly****T 05:30PM-08:15PM**

In this course, we will explore a range of genres and forms—including picture books, folktales, nonfiction, 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: *Tell All the Children Our Story* (Tonya Bolden), *A Step from Heaven* (An Na), and *Wonder* (R. J. Palacio).

**Modern World Literature****4112-007****Meneses****M****02:00PM-03:15PM**

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.

Please be aware that this is a reading- and writing-intensive course. Active participation in class discussion as well as the completion of a number of short assignments and longer papers are essential for students to perform satisfactorily in this course.

**Shakespeare Late Plays****4117/5117-090****Brockman****TR****03:30PM-04:45PM**

“All the world’s a stage” is probably one of Shakespeare’s most famous lines, but what kind of world did Shakespeare live in, and how do his plays represent that world as well as negotiate or challenge it? This course is dedicated to the later half of Shakespeare’s career (roughly from 1599 to 1610). Although much of our focus will be on close reading and exploring Shakespeare’s dynamic language, we will also explore the ways that the plays both represent and comment upon early modern views of gender, sexuality, political power, and social class. Our readings will introduce you to his use of several genres, but we will also discuss how these texts often problematize generic distinctions. While reading, we will always work to keep in mind that the plays are meant to be performed, and that a host of interpretive possibilities become possible through performance; from deciding on the placement and physical movements of actors, to set, costuming, and prop choices, to how lines are spoken and timed—all of these contribute to the way we understand a play. As such, we will have frequent cause to focus not only on the message and poetic texture of Shakespeare’s lines but also on how those lines may be performed.

**Origins of Language****4160-002****Lunsford****TR****11:00AM-12:15PM**

Origins of language will briefly explore the history of research into the origins of language and examine in some depth the current hypotheses on language origins. In 1866, The Linguistic Society of Paris officially banned discussion of the subject of origins of language. One might find the banning of a topic of study by a group of scholars purporting to be seeking new knowledge odd in any circumstance; in the context of the late nineteenth century, some 17 years after the publication of *Origins of the Species*, this ban seems more than odd—indeed deeply perplexing. What could account for such a ban? In part, the ban could be blamed on the fact that the topic of language does not lend itself to direct physical evidence in the way that studies of the celestial bodies, earth, or even the human anatomy do. Where does one go to find records of how humans used language 10,000 years ago? 100,000 years ago? Certainly not to fossil records, not to recordings, not even to written records? When the ban began to lose its grip on linguistic thinkers in the twentieth century, those who turned their attention to what some have called the “hardest problem in science” found they could not limit their investigations to one discipline: linguistics; rather, they had to broaden their search to include work done in such fields as archaeology, psychology, and anthropology. Among those pursuing this research, there are various hypotheses as to when, where, and how language first appeared and, depending on the hypothesis, as to whether language actually precedes humans in the evolutionary process. It is not difficult to see, in retrospect, why this topic was banned in 1866 and why it is still problematic for some, because the answers we will ultimately find will no doubt affect our conception of what it means to be human.

**Multiculturalism & Language (D)****4165/5165-090****Davis, B****M****05:30PM-08:15PM**

Language and culture interact around issues of power, politeness, gender, race, age, cognitive status, social roles, language variety, and a wide variety of affiliations.... We will do our best to look at as many of these intersections as we can, and become familiar with several analytical methodologies.

**Information Design and Digital Publishing****4182/5182-090****Toscano****T****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 even 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.

**Editing with Digital Technologies****4183/5183-090****Morgan****T****05:00PM-08:15PM**

**Prerequisite:** ENGL 2116. This course is designed to introduce you to principles and practices for editing technical documents, both print and online, including instructions, formal reports, articles, and reference manuals. Projects will be selected from among a series of real writing tasks, and will involve both individual and collaborative work. (Computer Classroom) (Satisfies M.A. requirement for Writing/Rhetoric.)

**Topics in English: Teaching of Writing****4200/5050-091****Avila****M****05:00PM-07:45PM**

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.

**Teaching of Multicultural-Ethnic Literature (D)****4201/5050-096****Brannon****T****05:30PM-08:15PM**

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

**Prerequisite:** ENGL 2126 or 2127, Graduate Student status, or permission of Instructor. This course offers an investigation of possibilities inherent in poetry, with attention paid to the necessity for revision. We will read and discuss anthologized poetry.

**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****4254-090****Brannon****W****05:30PM-08:15PM****5254T-090**

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****Coffey****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). Students in the course will be expected to post online assignments each week and will meet four times synchronously online during the semester. These online meetings require students to have a reliable internet connection, a microphone, and web camera. Pre-requisites: MDSK 6162: Planning for K-12 Instruction. **(3.00 credit hours)**

**Topics in English: Identity, Social Interaction, and Community in Digital Spaces****4267/5050-006****Miller****MW****02:00PM-03:15PM**

This course will explore how humans make cyberspace into social space through exploring the language practices that emerge in online communities. It will consider how technology use shapes and is shaped in social interaction with particular focus on how identities, relationships, discourses and communities develop through digitally-mediated language use. Students will become acquainted with critical and explanatory theoretical approaches to digitally-mediated social interaction and will conduct their own research and analyses of particular online language practices.

**Theory and Practice of Tutoring Writing****4400/5400-001****Vorhies****TR****02:00PM-03:15PM**

Prerequisite: Permission of instructor. Through supervised tutorial experience and seminars, this course introduces the student to current developments concerning composition and to a variety of methods for teaching English composition. Highly recommended for those planning to teach or those currently engaged in teaching. May be repeated once for credit with permission of department.

**Professional Internship****4410/5410-001, 002****Morgan****WF****12:30PM-01:45PM**

Internships for 3 or 6 credit hours involve primarily writing and other communication tasks. Sites are available for undergraduate students to work with corporations, non-profit organizations, and governmental groups. Enrollment by permit only. Contact Dr. Meg Morgan at [mpmorgan@uncc.edu](mailto:mpmorgan@uncc.edu) or (704)687-0212. (Descriptions of current sites at <http://english.uncc.edu/info-for-students/internships.html>)

**Independent Study****4852-C01, C02****TBA****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: Modernism, Sexuality and Gender****6070-090****Vetter****M****05:30PM-08:15PM**

The works of literary modernism reveal radical shifts in both form and content, as writers rebelled against the social and textual conventions of the nineteenth century. Writers took on taboo subject matter while employing new, experimental techniques such as free verse, stream of consciousness, disjunctive and unstable narration, and asynchronous expressions of time. This course will examine both male and female writers of modernism on both sides of the Atlantic within the context of gender and sexuality. We will read contemporary theoretical and critical readings on gender and sexuality alongside poetry and prose of the period. The following questions will guide our discussions: How do both men and women writers imagine masculinity and femininity? How is sexuality represented in these writings? How do the political and the aesthetic intersect? (Literary theory emphasis)

**Topics in English: Wordsworth****6070-092****McGavran****T****05:30PM-08:15PM**

A special course on the Romantic Poetry of Charlotte Smith and William Wordsworth, with extensive readings and comparisons/contrasts between these two major voices of late eighteenth-century British culture. I hope to have new insights into their works because I am returning this summer to the South Coast of England, where Charlotte Smith lived for much of her life.

**Creative Writing: Thriller****6070-093****Hartley****R****05:30PM-08:15PM**

In this workshop we will study the structure, craft and technique of writing long form genre fiction which incorporates elements of suspense and mystery. These forms include, but are not limited to, all forms of mystery (police procedural, cozy etc.), thriller, fantasy, horror, action/adventure, science fiction, and all subsets for both adult and younger readers. In each case, the project should be determinable by the participant so long as the book's core might be considered a thriller. We will study macro structural concerns in terms of acts, as well as sentence level mechanics, issues of setting, character, and thriller-specific focal points such as how to write action sequences. The class will incorporate reading of extant works but will require the production of an outline of and significant section from a new novel conceived, developed and partially constructed in the course of the class.

**Topics in English: Science Studies****6070-094****Rauch****W****05:30PM-08:15PM**

The credo that defines this course is as follows: "Science and the arts are not polar opposites, but rather intersecting modes of making the knowledge we call 'culture.'" What we want to do in this class is to recognize that when we attempt to separate science and literature one from another, we end up undermining both. What does this mean? Simply that the texts that we read are always already technological, scientific, and literary. In order to that proposition, we'll look at texts that are explicitly *about* science and literature, ranging from Margaret Cavendish's *Blazing World*, to Mary Shelley's *Frankenstein*, Darwin's *Origin*, Michael Frayn's *Copenhagen*, Apostolos Doxiadis's *Logicomix*, Don DeLillo's *White Noise*, and Tom Stoppard's *Arcadia*. We'll complement these literary works with both historical and theoretical texts including *Reading National Geographic*, *Science in Action*, *The Two Cultures*, *Remediation*, and *The Structure of Scientific Revolutions*. As we move through the readings, we will consider science and technology in the light of the digital humanities, and discuss our own embeddedness in the ecologies of the environment, knowledge, and social interaction. The class doesn't require any "competence" in the sciences (or related disciplines), but rather a willingness to look at the cultures that we take for granted from refreshing and unconventional perspectives.

**Introduction to English Studies****6101-090****Jackson****W****05:30PM-08:15PM**

My English 6101 has three primary goals: first, to help students develop advanced critical reading and writing skills; second, to bring students to a critical awareness of the methods and values of an array of different interpretive approaches to written texts; third, to help students begin to establish a well-grounded, personal literary-critical sense. Whatever your individual goals as graduate students, you should all be equally concerned about making your critical reading and writing skills the best they can possibly be. These skills are basic to any advanced liberal arts student in the same way that good physical health is basic to any serious athlete. The better your general critical reading and writing ability as a student, the more agile a thinker and writer you will be in a wide array of other endeavors. (This is one reason law schools prefer English majors.)

**Major Figures in Children's Literature: The Three R's of Reading, (Re) Writing, and Recreation****6104-090****Basu****W****06:00PM-08:45PM**

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

In this graduate course in Technical/Professional Writing we will explore the art of designing and writing technical documents through theory and research in the field. The focus will be on ideologies surrounding technology and technology's role in the production and distribution of texts. The course is designed to foster a critical understanding of technical and scientific writing and the social construction of technology.

**Introduction to the English Language****6160-090****Blitvich****R****05:30PM-08:15PM**

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

**Introduction to Linguistics****6161-090****Thiede****T****05:30PM-08:15PM**

This course is a hands-on overview of some of the main fields of linguistics: phonetics and phonology, morphology, syntax, pragmatics, language acquisition and learning, and language variation/history. The goal is to give graduate students in English and in the Teaching of English as a Second/Foreign Language a starting point for the formal description of language. The major work in this class, then, is to identify 1) the components of language, 2) how to describe them formally, and 3) to become familiar with the considerable terminology that goes along with this kind of inquiry. The course participants should be able to find and consult the relevant literature in their field. The course satisfies **competency 1** ('Internal System of Language') of the NC State Board of Education's "Standards for English-As-A-Second Language Teacher Candidates" ("ESL teacher candidates have knowledge and understanding of the different internal systems of language specific to English").

**Introduction to English for Specific Purpose****6165-090****Miller****W****05:30PM-08:15PM**

This course takes a learner-centered approach to language teaching. English for Specific Purposes focuses on "specific" kinds of language forms and practices that adult learners of English need to learn in order to thrive in a particular vocational, professional, or academic setting. Students in the course will develop the ability to assess the specific language needs of adult learners and create appropriate curricula and teaching materials directed to those needs. The theoretical, pedagogical and practical knowledge students will gain in this class can benefit their current or future English language.

**Rhetorical Theory****6166-090****Knoblauch****R****05:30PM-08:15PM**

The course will survey a variety of Western perspectives on language and discourse from antiquity to the present day, including the magical, the ontological, the objectivist, the expressivist, the sociological, and the postmodern. Texts of the Western rhetorical tradition represent as theory what most people regard as "common sense" about language, discourse, texts, speakers, audiences, writers, readers, knowledge, and the social practices (teaching, for instance) as well as institutions (schools, for instance) that language "articulates." To help us explore and situate the varieties of "common sense," we will read selections from *The Bible* and Teresa of Avila's *Book of Her Life* (representing magical rhetoric), Plato's *Phaedrus*, Aristotle's *Rhetoric*, and St. Augustine's *On Christian Doctrine* (representing ontological rhetoric), Descartes' *Discourse on Method*, Mary Belenkey (et al.) *Women's Ways of Knowing*, and Barthes' *Elements of Semiology* (representing objectivist rhetoric), selections from Coleridge's *Biographia Literaria*, Cassirer's *Language and Myth*, and Langer's *Philosophy in a New Key* (representing expressivist rhetoric), Williams' *Marxism and Literature* (representing sociological rhetoric), and Nietzsche's *Use and Abuse of History*, Derrida's *Positions*, Lyotard's *Postmodern Condition*, and Minh-ha's *Woman Native Other* (representing postmodern rhetoric).

**Internships in College Teaching****6495-001****Morgan****TBA TBA**

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

**Seminar in British Literature: Jane Austen, the Brontës, and the 19<sup>th</sup> Century Woman Author****6680-090****Gargano****T****05:30PM-08:15PM**

For 19<sup>th</sup> century readers and critics, Jane Austen and the three Brontë sisters embodied oppositional models of “the woman author.” Charlotte Brontë mockingly faulted Jane Austen’s characters for never getting out of their drawing rooms, and for some admirers of Austen, Brontë’s fiction lacked the earlier novelist’s subtlety, sophistication, and “feminine delicacy.” Along with their sister Charlotte, both Emily and Anne Brontë were also criticized for taking on daring or controversial subjects supposedly unsuited to women writers. While Austen brought her form of literary realism to a high gloss, and the Brontës often mined the twin veins of literary romanticism and the gothic imagination, all four writers pushed the limits of gender and genre in intriguing ways; all four helped to alter their contemporaries’ assumptions about the novel’s possibilities and the role of the 19<sup>th</sup> century woman author. As we engage in close readings of their novels, we will also explore the numerous works of literature and film that they have inspired. Finally, we will investigate how Austen and the Brontës have been mythologized or romanticized over time, and how their literary reputations have been linked to changing critical and theoretical paradigms. Readings will include, but will not be limited to *Northanger Abbey*, *Pride and Prejudice*, *Jane Eyre*, *Wuthering Heights*, and *The Tenant of Wildfell Hall*. Students are encouraged to explore connections among our readings in a seminar paper that they can work on, in stages, throughout the term.

**Seminar in American Literature: Narratives of Freedom****6685-090****Lewis****M****05:50PM-08:15PM**

In this class, we will analyze the critical context of early African American literature (18th through 19th centuries) through the lenses of freedom narratives. Students will be expected to produce original analysis of the contributions that these texts and their authors made to their respective and current literary audiences.

Texts/authors studied will include those written by Olaudah Equiano, Mary Prince, Frederick Douglass, Harriet Jacobs, William Wells Brown, Frances Ellen Watkins Harper, and Charles Chesnutt. Assessments will include papers, a book review, presentation, and archival research.

**Directed Reading****6890-001,002,003,004,005  
006,007,008,009,010****TBA****TBA TBA**

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

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

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

**Thesis****6996-001,002,003****TBA****TBA TBA**

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