



## Undergraduate and Graduate Courses

Fall 2019

### 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.

#### **American Horror Fiction**

2072-002

Shealy

TR

02:30PM-03:45PM

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 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.

#### **Children’s Literature, Media, and Culture: Mirror Mirror: Fairy Tales and their Adaptations**

2074-001

Murphy

MWF

12:20PM-01:10PM

Fairy tales are a crucial part of many people’s lives: they describe a time period, reflect upon the values that cultures hold, and serve as a point for reflection and nostalgia. In this course, we will study “popular” fairy tales along with their renditions from around the world. We will discuss their cultural, contextual, and theoretical implications through various secondary materials. After creating this base, we will then move into modern adaptations of these fairy tales, dissecting different novels, short stories, artworks, and films that parallel fairy tale plots.

#### **Children’s Literature, Media, Culture: Latinx Children’s Literature & Media**

2074-002

Martin

MWF

11:15AM-12:05PM

For this topics course, students will be required to read and engage with historical and modern Latinx children’s literature and media. Through the examination of these texts, students will discuss how these texts shape, reflect, and critique society. Other issues that will be discussed include identity, family dynamics, religion, language, music & dance, and gender roles. Course readings will include fairy tales, poems, picture books, TV shows, graphic novels, movies, and YA literature.

#### **Topics in English: Children’s Literature, Media and Culture: Superheroes on Screen**

2074-E01, E02, E03, E04

Basu

TR

04:00PM-05:15PM

2074-E01

Basu

F

10:10AM-11:00AM

2074-E02

Basu

F

11:15AM-12:05PM

2074-E03

Basu

F

01:25PM-02:15PM

2074-E04

Basu

F

02:30PM-03:20PM

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 heroism, role models for young people, narrative, storytelling, folklore, myth making, marketing, fandom, visual culture and film theory. As we watch and think about these immensely popular films designed to entertain young people, we’ll consider and be attentive to how these varying cinematic adaptations and interpretations reflect important changes in American society, culture, and politics.

**Topics in English: Introduction to Linguistic Anthropology****2090-001****Berman****TR****11:30AM-12:45PM**

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)****2100-002****Bright****MW****04:00PM-05:15PM****2100-090****Bright****MWF****02:30PM-03:45PM**

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.

**Introduction to Technical Communication (W)****2116-001****Intawiwat****TR****08:30AM-09:45AM****2116-002****Intawiwat****TR****10:00AM-11:15AM****2116-003****Rhodes****MWF****08:00AM-08:50AM****2116-004****Intawiwat****TR****11:30AM-12:45PM****2116-005****TBA****TR****04:00PM-05:15PM****2116-006****Gordon****TR****08:30AM-09:45PM****2116-007****Rhodes****MWF****11:15AM-12:05PM****2116-008****Dolmatova****MWF****11:15AM-12:05PM****2116-009****Rhodes****MWF****12:20PM-01:10PM****2116-010****Gordon****TR****10:00AM-11:15AM****2116-011****Dolmatova****MWF****10:10AM-11:00AM****2116-012****Gordon****TR****11:30AM-12:45PM****2116-013****Dolmatova****MWF****08:00AM-08:50AM****2116-090****Loeffert****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 **4/10/2019** 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****Ocasio****TR****10:00AM-11:15AM**

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 Creative Writing****2126-002****Hutchcraft****MWF****12:20PM-01:10PM**

This workshop-centered course introduces you to the reading and writing of poetry and literary short fiction. Together, we will read and discuss a variety of published poems and short stories, approaching this work from a writer's perspective. In equal measure, you will also generate, draft, and revise your own creative work. You will regularly respond to each other's writing in workshop, providing productive feedback while also building a vocabulary with which you can ask meaningful questions about your own drafts. Writing exercises, close-readings, discussions, active participation, and a readiness to explore new methods of writing will be essential aspects of this course.

**Introduction to Poetry****2127-001****Hutchcraft****MWF 09:05AM-09:55AM**

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****TR 11:30AM-12:45PM**

An introduction to the craft of writing short fiction, including characterization, dialogue, POV, plot, setting, time, and revision. By evaluating published works, students learn to "read like writers" and determine what makes the best fiction tick. In-class exercises and graded assignments provide opportunities to try out techniques, while the workshop experience gives students supportive feedback on their stories and creates a sense of community.

**Introduction to African American Literature (D)****2301-001****Deck****TR 01:00PM-02:15PM**

(Cross-listed with AAAS 2301 and AMST 3000) In this class we will explore some of the earliest 18th century beginnings of African American oral and written literature. We will also read and discuss the essays, fiction, poetry and slave narratives written before and after the Civil War up to the turn of the twentieth century. 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, weekly reader responses, two essays and, take a midterm and a final exam.

**Anthropology of Childhood****3050-001****Berman****TR 01:00PM-02:15PM**

What does it mean to be a child? How do children differ across cultures? How do children learn and transform culture practices? How are race, inequality, and difference socialized in childhood? Do children have rights? Are child soldiers and laborers victims, or does denying children abilities to fight and work victimize them? This course investigates these questions through analyzing the cultural nature of childhood.

**Topics in English: Baseball in Film****3050-090****Arvidson****R 05:30PM-08:15PM**

Baseball in Film: Students will examine, analyze, and write about the ways baseball in film has served as a cultural barometer and reflection of American life. We will view classic and contemporary movies and read the literature that has often inspired them. Careful examination of the historical and cultural context in which baseball films were created will be an integral part of the course.

**The Cinema of Stanley Kubrick****3050-091****Shapiro****R 06:30PM-9:15PM**

This course will examine the career of Stanley Kubrick, an American film director who enhanced the medium with technically innovative, provocative films. We will cover the entirety of Kubrick's career, beginning with his crime films of the 1950s and concluding with the posthumously released EYES WIDE SHUT. By analyzing such landmark films as 2001: A SPACE ODYSSEY, DR. STRANGELOVE, and BARRY LYNDON, we will seek to understand the cultural significance and historical context of Kubrick's art. Assignments for the class include one Research Paper, short essays, and one cumulative Exam.

**Topics in English: Masterpieces of Russian Literature-Russian Literature in Translation (W)****3051-001****Baldwin****TR 01:00PM-02:15PM**

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****Tarr****MWF 010:25PM-02:15PM**

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

**Approaches to Literature****3100-090****Morton****R 05:30PM-08:15PM**

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

**Children's Literature****3103-001****West****TR 11:30AM-12:45PM**

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

**Children's Literature****3103-090****Bright****M 05:30PM-08:15PM**

In this course, we will read (once more or for the first time) books beloved by English speaking young people published from the nineteenth century through 2017. Pairing together culturally and chronologically diverse texts, we will examine how authors, often separated by race, gender, historical period, and cultural background, deal with similar themes to create intertextual conversations across space and time. Throughout the semester, we will consider the following questions: how do these texts construct the child? What fantasies and desires—for escape, adventure, home, family, education, achievement, knowledge, and pleasure—do these texts elicit, express, and satisfy? How do children's books create our cultural milieu? What makes a book a "children's book"? How can we read these books critically and does such a critical reading do violence to the delights of childhood? As we chart the history of children's literature, students will learn to employ a number of critical lenses and literary theories in their readings.

**Literature for Adolescents****3104-001****Minslow****MW 10:10AM-11:00PM**

Students will critically study literature intended for adolescent and pre-adolescent readers, as well as texts that deal with coming-of-age themes, such as becoming an adult, peer pressure, and sexuality. Students will examine the potential texts have to influence readers' identities.

**Literature for Adolescents****3104-002****Bright****100% Online**

Students will critically study literature intended for adolescent and pre-adolescent readers as well as texts that deal with coming-of-age themes, such as becoming an adult, peer pressure, and sexuality. As part of the course we will also discuss aspects of adolescent development and its reflection in literature. Students will also examine the potential texts have to influence readers' identities and their understanding of social power.

**Introduction to Contemporary American English****3132-001****Roeder****MWF 10:10AM-11:00AM**

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-D01**

**Miller**

**TR**

**01:00PM-02:15PM**

This is a linguistics course that uses examples from the virtual world and digitally mediated communication to illustrate linguistic concepts and research methodologies. Topics include pop culture attitudes about changing linguistic norms, structural manipulation of digitally mediated text to fit diverse purposes, language choice and dominance in online situations, and the construction of social identities in digital sites. Most important is that students demonstrate clear evidence of intellectual commitment (i.e. engaged curiosity) and academic effort (i.e. hard work) during the class.

### **Language and Digital Technology**

**3180-001**

**Gordon**

**TR**

**02:30PM-03:45PM**

The purpose of English 3180 is to explore historical 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 also will include small collaborative writing projects that explore their implications.

You will take two exams over the readings: a midterm exam (which is a take-home essay) and a final exam. You will also write a formal essay on a topic approved by the instructor and make a brief presentation to the class.

### **Intermediate Poetry Writing Workshop**

**3201-001**

**Davis, C**

**MWF**

**01:25PM-02:15PM**

In this intermediate poetry-writing workshop, we will further develop our skills as readers and writers of contemporary poetry. Throughout the semester, we will read and discuss a variety of published poems 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**

**Gwyn**

**TR**

**04:00PM-05:15PM**

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.

### **Medieval Literature**

**3211-001**

**Larkin**

**TR**

**10:00AM-11:15AM**

Spanning five centuries and diverse cultures, this course will cover a wide range of material whose distance from the present renders it both strange and compelling. The texts we will encounter—epics, *chansons de geste*, medieval romances, beast fables, *exempla*, and historical narratives, to name a few—developed in contexts and for audiences that are difficult to recover. At the same time, these texts both signal and found the development of Western culture. In reading *Beowulf* and *Sir Gawain and the Green Knight*, for example, we will attempt to understand the preoccupations each text represents: the challenges of heroic and knightly identity, for example. Topics of concern throughout the course will include religion and the church, the emergence of legal institutions, the nature of kingship, social hierarchies and gender relations, the emergence of national identities, the crusades, and the development of anti-Semitism. By reading a variety of medieval texts, we should gain a better understanding of the development of Western literature and its institutions. We should also see how different critical climates, depending upon their own biases, revise interpretations to make relevant the reading of medieval texts.

### **British Victorian Literature**

**3215-D01**

**Gargano**

**MW**

**02:30PM-03:45PM**

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.

### **American Literature and “Romantic Period”**

**3233-001**

**Shealy**

**TR**

**11:30AM-12:45PM**

“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 the most dramatic and important challenges—slavery, industrialism. Out of the social and political upheaval of the era emerged some of the most important literary figures of American letters. This course will examine the development of American literature from 1820 to 1865. Among the authors we shall read are Ralph Waldo Emerson, Henry David Thoreau, Louisa May Alcott, Harriet Beecher Stowe, Harriet Jacobs, Frederick Douglass, Nathaniel Hawthorne, and Herman Melville.

### **Modern American Literature**

**3235-001**

**Eckard**

**MW**

**04:00PM-05:15PM**

This course will examine selected authors and works representative of modern American literature from the 1920s to the present. We will study selections as individual works of art and will set them in historical, literary, and cultural contexts. We will also consider the themes of lostness, alienation, conflict, borders, and identity. Works include *In Our Time* by Ernest Hemingway, *The Lost Boy* by Thomas Wolfe, *The Heart is a Lonely Hunter* by Carson McCullers, *One Flew Over the Cuckoo’s Nest* by Ken Kesey, *Slaughterhouse-Five* by Kurt Vonnegut, *The Evening Hour* by Carter Sickels, *Salvage the Bones* by Jesmyn Ward, and *Lost Children Archive* by Valeria Luiselli.

### **Modern and Recent US Multiethnic Literature**

**3237-D01**

**Socolovsky**

**TR**

**08:30AM-09:45AM**

In this course, we will be reading a variety of representative multiethnic literary texts from African-American, Native American, Latino/a, Arab-American, Jewish-American, and Asian/South-Asian authors. We will explore 20<sup>th</sup> and 21<sup>st</sup> century short stories and novels in a historical context, in order to examine the ways that writers have dealt with various issues that are important to immigrant and ethnic American writers. Among topics to be discussed are: arrival in America, impact of the American dream, legacies of the past, race, ethnicity and immigration, language and body, borders and borderlands, and belonging and home-building.

### **Language and Culture through Digital Discourse Analysis**

**4050/5075-D01**

**Blitvich**

**TR**

**04:00PM-05:15PM**

This course targets some of the key discourses regarding the digital culture we produce and inhabit and explores language and communication in a networked public culture. By surveying current research on digital discourse, we will look at specific topics such as digital identity between performance and self-branding; personal conversation over multiple public media; cooperation versus incivility in networked publics; private/public boundaries collapse; surveillance culture, and participatory culture, among others. To do so, we will analyze instant messaging, text messaging, blogging, photo/video sharing, social networking, and gaming and will engage with diverse types of communicators and language and culture groups.

### **Writing Young Adult Fiction**

**4050/5050-002**

**Hartley**

**TR**

**11:30AM-12:45PM**

In this class we will study the structure, craft and technique of writing long form genre fiction aimed at young adult readers, emphasizing not "literary" fiction but the most widely read genres: mystery/thriller, fantasy, horror, action/adventure, science fiction, romance etc. We will study macro structural concerns (world building, setting, pacing, emotional trajectory and so forth), as well as workshopping sentence level mechanics, character, point of view and genre specific matters 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 sections from a new novel conceived, developed and partially constructed in the course of the semester.

### **Minds in Movies: A Study of Psychological Thrillers**

**4072-002**

**Jackson**

**100% Online**

In this online class we will study one of the most continually popular kinds of movies: the psychological thriller. Psychological thrillers have suspenseful plots that depend on some distinctive psychological problem or disturbance. Within the genre of psychological thrillers there are two most basic ways of presenting the story. First, we can have a realistic film about such a character. As viewers, we’re observing the character’s difficulties as the story unfolds. The movie presents those difficulties in a relatively objective manner, as they would appear to someone else—family, friend, doctor—in that storyworld. Second, we can have a film in which the viewer’s experience is, one way or another, similar to the disturbed character’s subjective mental experience. In other words, along with the usual visual/audio realism we also see and hear things that are out of synch with the everyday real. We will study examples of both kinds of thrillers. Possible films will be: *Vertigo*, *Psycho*, *One Flew Over the Cuckoo’s Nest*, *The Manchurian Candidate*, *Fight Club*, *Memento*, *Shutter Island*, *Black Swan*.

**The Bible as Literature****4072/5072-003****Rauch****TR****04:00PM-05:15PM**

This course is titled “The Bible *as* Literature” and not “The Literature of the Bible” or “Biblical Literature.” It is therefore not a course that necessarily addresses faith, religion, or belief as central motifs. Rather, what we will be interested in is the shape and narrative structure of a series of texts—written by disparate authors—that articulate a world view constructed by the human imagination. To be sure, we will have to address traditional concerns of the Bible—a term of convenience to encompass works written over a long stretch of time and with radically different objectives. Still the impetus for this course is to recognize both the Hebrew and the New Testament as critical source texts for English Literature in particular. For that reason, we will be using the King James Version of the Bible because of its longstanding influence in the literary output of English-speaking communities. Students should be aware that responses to and uses of the Bible have been both reverential and fully irreverent, neither of which will be ignored in the course. We will be considering the many genre that are explored in Biblical texts, drawing on both myth, history, and social traditions. The Bible has set standards for biography, genealogy, prophecy, and history, all of which will be considered as well. What’s more, the Bible is, of course, a text in translation, so we will consider the problems of translating both Hebrew and Greek, and, to a lesser extent, Aramaic.

The course emerged from a sense that students studying English Literature at both Graduate and Undergraduate levels are, in general, less familiar with Biblical literature than in prior generations. Our objective is not to achieve comprehensive coverage (an impossible task), but to wade into the narratives and structures that will facilitate a more nuanced and informed reading of literature down the road.

**Land, Sea and Air: Crossing Borders in Immigrant and Resistance American Literature and Culture****4072/5072-D01****Socolovsky****TR****10:00AM-11:15AM**

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 psychological borders. We will consider the place and strength of such “minority” and ethnic voices in a political climate of rising nativism and punitive, anti-immigrant policy-making. We will read from a selection of U.S. Latinx (including children’s books), Jewish American and Arab American texts.

**Girl Cultures****4072-D03****Hogan****TR****02:30PM-03:45PM**

Girl Cultures is an interdisciplinary course that uses literary and cultural texts by and about girls to create a broad picture of girls’ experiences both in the U.S. and globally. The course draws on literature, girl studies, film, and history to examine how girls and girlhood are culturally and historically constructed concepts. Focusing on how girls both shape culture and are shaped by it, the course looks at three conflicting characterizations: “can do” power girls; girls as consumers; and “at-risk” girls. These contradictory portrayals of girls and girlhood guide a variety of topics, including the rise of girls’ studies; girls and feminism; girls and social media; girls and sex; riot grrrls; black girls; queer girls; trans girls; rural girls; and global girls.

**Shakespeare and the Natural World****4072/5072-D90****Munroe****T****05:30PM-08 :15PM**

This course is dedicated to exploring the various ways that Shakespeare’s writings represent the natural world. That is, how “green” was Shakespeare, really? How might we read Birnam Wood in *Macbeth*, for example, at a time in English history when forests were being decimated to provide lumber for a growing navy and to make room for the growth of agriculture? And what might it matter that when Shakespeare depicts the island seemingly under Prospero’s control in *The Tempest* that England was actually seeking to colonize not just the peoples, but also the landscapes of foreign lands; or that Perdita distributes the flowers at the sheepshearing festival in *The Winter’s Tale* at the same time women were establishing themselves as expert gardeners? Readings will include these and other Shakespearean plays, readings in historical context and secondary scholarship, and background in ecocriticism.

**Topics in Children’s Literature, Media, and Culture: Building Suspense in Fantasy, Science Fiction, and Mystery****4074/5074-001****Connolly****TR****04:00PM-05:15PM**

This course will explore how three popular genres create narratives of suspense for young adults and children. How, for example, are representations of danger and reassurance negotiated in stories specifically sculpted for young audiences? How do texts, such as Brown’s *The Wild Robot*, combine issues of suspense and social commentary? In picturebooks such as Sanna’s *The Journey*, how is suspense visually constructed? Our discussions will include the role of fear, play, childhood, and cultural reflection in a range of texts. We’ll also explore what makes fantasy, science fiction, and mystery—typically defined as “popular” genres—so popular.

**British Children's Literature****4102/5102-001****Tarr****MWF 11:15AM-12:05PM**

This course is a survey of British children's literature. Students begin by reading educational tracts from the seventeenth century and then move to the eighteenth century when authors began writing children's literature for both pedagogy and profit. The course moves to fairy tales to examine how British writers adapted continental forms and then to the poetry of William Blake and Christina Rossetti, among others. The second half of the course treats the novel, and students should expect to read such texts as *Alice's Adventures in Wonderland* and *Charlie and the Chocolate Factory*.

**Multiculturalism and Children's Literature****4104-001****Connolly****TR 01:00PM-02:15PM**

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).

**Modern World Literature****4112-D01****Meneses****MW 02:30PM-03:45PM**

This course investigates a series of 20<sup>th</sup>- and 21<sup>st</sup>-century works with the objective of studying some of the most important questions at the center of the discipline of world literature: universal values, the dissemination of ideas across borders, the relationship between national literary traditions, translation, and cosmopolitanism. At the same time, it offers students the opportunity to explore some of the most salient issues that define the contemporary global moment. Amongst others, the course will consider colonialism, migration, violence, globalization, and the environment. Active participation in class discussions as well as the completion of a number of short assignments and longer papers are essential for students to perform satisfactorily in this course.

**Origins of Language****4160-001****Lunsford****TR 02:30PM-03:45PM**

In this course we will examine in some depth the current hypotheses as to the origins of human language. One might wonder how research into language origins could be undertaken, given the fact that the topic of language evolution does not lend itself to direct physical evidence in the way that studies of the celestial bodies, earth, or even 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. Those who have turned their attention in the last thirty years to what some have called the “hardest problem in science” have found they cannot limit their investigations to linguistics; rather, they have broadened their search to include work done in such fields as archeology, psychology, and anthropology. Our readings will build on work done in each of these fields as researchers explore such questions as when, where, and how language first appeared and, depending on one's answers to these questions, whether language actually precedes humans in the evolutionary process.

**Modern English Grammar****4161-001****Roeder****MW 02:30PM-03:45PM**

In this course, students will study the functional syntactic structure of contemporary American English--both on the sentence level (syntax) and within a word (morphology). The frameworks for structural description will come from traditional concepts of English grammar and theoretical linguistic concepts of generative syntax. The tension between static notions of standardized norms and the dynamic mechanisms of language variation and change will be explored, as well. The goal of the course is to enable students to describe and explain, explicitly and formally, grammatical processes which native speakers of English acquire intuitively. No prerequisites, but a linguistics knowledge level equivalent to ENGL 3132 "Introduction to Modern American English" is highly recommended.

**Information Design and Digital Publishing****4182/5182-090****Wickliff****T 06:00PM-08:45PM**

The purpose of this course is to introduce students to the principles, vocabulary, history, and approaches to information design and digital publishing. You will be expected to use the computer to solve a variety of writing, graphic, design and production problems, including planning, drafting, editing, and publishing. You will be introduced to the principles of and vocabulary of layout, using the page and screen as the basic units of design for each rhetorical situation. All students will be expected to design five documents and to collect those into a course portfolio. The portfolio will include a series of drafts, rough and finished, of all the documents you produce in the course.



**Teaching of Multi-Ethnic Literature****4201-001****Ávila****TR****01:00PM-02:15PM**

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 Fiction****4203-090****Gwyn****R****05:30PM-08:15PM**

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.

**Writing Creative Nonfiction****4206/5050-090****Chancellor****W****05:30PM-08:15PM**

This course combines the study and discussion of published contemporary creative nonfiction—the personal and lyric essay, memoir, and literary journalism—with the writing of original creative works. Through readings and written responses, students will ground themselves in the foundations of the genre and identify and evaluate craft techniques, and then practice this craft through prompts and assigned exercises during and outside of class. Students will write and exchange three mid-draft pieces, leading to a formal workshop of one complete work, in which students read and critique their classmates' work. Students also will create a final portfolio with revisions and reflections.

This course is intended for students who have completed at minimum an introductory creative writing course; it assumes students have a seriousness of purpose toward their work and the art and craft of creative writing, as well as a familiarity with the techniques of creative writing and the rhetoric of the workshop.

4206 prerequisites: English major or minor; and ENGL 2125, ENGL 2126, ENGL 2127, ENGL 2128, ENGL 2200, ENGL 2201 or ENGL 2202, or permission of instructor. Satisfies Writing in the Disciplines (W)

5050: Fulfills Elective Fiction Writing or Elective Poetry Writing course for English M.A. creative writing concentration.

**Poetry Writing Workshop****4208/5208-001****Davis, C****MW****04:00PM-05:15PM**

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.

**History of the Book****4235-090****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.” Over the course of the semester, we will talk about the various material forms, textual apparatuses, and technologies associated with manuscripts, printed books, and digital texts. 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. Assignments will include readings, in-class discussions, a case-study project, and exams.

**Teaching English/Communication Skills to Middle and Secondary School Learners****4254/5254-090****Ávila****TR****02:30PM-03:45PM**

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 Skills to Middle and Secondary School Learners**

**4254-091**

**Barnes**

**W**

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

This course will cover various approaches to the teaching of English Language Arts, 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 hours.

## **History of Global Englishes**

**4260-D01**

**Davis, B**

**100% Online**

Moving from the fens surrounding Beowulf to the megapolises of Singapore and Taipei, this online course will use (free) videos, movies, articles, chapters, and your own experiments and interviews as we examine how English became the world's global lingua franca and may be just a wee bit colonizing – d'ye think? Weekly essays (no late essays without excuse) and peer responses; annotated and contextualized bibliography, brief midterm and final.

## **Identity, Social Interaction, and Community in Digital Spaces**

**4267-D01**

**Blitvich**

**TR**

**11:30AM-12:45PM**

This course will examine 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 a particular focus on how identities, relationships, practices and communities develop through digitally-mediated language use. Directed to advanced undergraduate students, this course requires students to read and analyze advanced scholarly texts. These texts offer direction in how to undertake an online ethnography and provide researched case studies of how language is used in creating online communities and identities. Drawing on these readings, students will conduct their own online ethnographic research that will culminate in a written project and class presentation.

## **Visual Rhetoric**

**4274-001**

**Wickliff**

**TR**

**04:00PM-05:15PM**

The purpose of this course is to explore intersections between images and texts in a wide range of rhetorical situations - scientific, technological, deliberative, forensic, and epideictic. We will read and critique a large set of printed and electronic documents and images, exploring in our writing the history of the situations in which they were produced, the media through which they were distributed, the assumptions of their authors and producers, and the claims of their critics. We will read widely into the history and theory of visuals as rhetorical and at times, poetical, constructions, considering visuals as made objects that reflect individual and cultural biases. In this writing-intensive class, we will collaboratively create a large and richly illustrated website documenting our work and arguing for the significance of particular images. All the work you complete will be collected together in an individual course portfolio at the end of the term.

## **Theory and Practice of Tutoring Writing**

**4400/5400--001**

**Mullin**

**R**

**02:00PM-04:45PM**

Through supervised tutorial experience and class seminars, this course introduces students to foundational writing center and composition theory. Coursework explores the history and context of writing centers; the social, collaborative nature of writing; current tensions in writing center and composition pedagogy; and alternate models of one-on-one writing instruction. In addition to completing coursework, students will tutor in the Writing Resources Center for three hours per week.

## **Professional Internship**

**4410/5410-001, 002**

**Toscano**

**MWF**

**01:25PM-02:15PM**

Internships for 3 credit hours (or 6 credit hours for undergraduates) involving primarily writing and other communication tasks. Sites are available for undergraduate and graduate students to work with corporations, non-profit organizations, and governmental groups. Enrollment by permit only. Contact Dr. Aaron Toscano ([atoscano@uncc.edu](mailto:atoscano@uncc.edu)). More information about internships is located here: <https://english.uncc.edu/internships>.

## **English Honors Seminar: Language, Mind, and Power**

**4750-D90**

**Thiede**

**T**

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

This honors seminar combines research from various disciplines (esp. paleoanthropology, cognitive science, discourse theory, philosophy, and linguistics) to explore a paradox: Given that speech is such an inefficient tool for communication (Noam Chomsky), why is language so irresistibly powerful? We will see how societies manage language like they manage natural resources (water, food) to privilege or to deprive. We will describe the linguistic techniques for getting people to act against their own interests, even for legitimizing and preparing mass violence and genocide. We will experience the beautiful power of language as well: how it acts as nutrition for babies' brains, how it synchronizes brains across individuals, and how it can resolve conflicts (non-violent communication, mediation, hostage negotiations, etc.) and become a tool in the treatment of illness (narrative medicine). And we will discover the intricate and intimate relationship between language and identity (from children's social construction through children's books to the cultural void left when a language dies).

**English Honors Thesis**

4752-001, 002, 003, 004

TBA

TBA TBA

4752-005, 006, 007

Honors proposal and capstone project completed as part of either ENGL 4750 or an ENGL 4000-5000 level course.

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

5254-083

Coffey

TBA

TBA

5254T-090

Coffey

TBA

TBA

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.)

**Contemporary Literature and the Environment: Fictions of the Anthropocene**

6072-094

Meneses

W

05:30PM-08:15PM

This theory intensive course explores how the contemporary novel has responded to the environmental questions that define our current historical moment. The main goal will be to understand how the Anthropocene, the term coined to describe the measurable environmental impact of human activity on the planet, is imagined and rendered legible by a series of works of fiction. Ultimately, the course will try to determine the kinds of aesthetic, discursive, and historical interventions that the novel as genre can make in our conception of the global past, present, and future from an ecological perspective. Among other topics, we will explore globalization, the current mass extinction of species, weather and climate events, economic relations, environmental degradation, natural catastrophes, and human-nonhuman relations. No previous knowledge in environmental studies is required. However, students are expected to demonstrate a certain level of working autonomy in the completion of a number of written assignments, which will consist of a series of short pieces and a final paper, as well as complementary exercises. Finally, the course offers students the opportunity to continue developing the necessary skills to succeed both academically and professionally, no matter their concentration and interests.

**Topics in Creative Writing: Experimenting with Forms of Fiction**

6073-090

Chancellor

M

05:30PM-08:15PM

In this graduate fiction workshop, writers will study and practice techniques and forms ranging from the traditional to the explosive. Using a pattern/form as a way into a story can free up the writer to forge ahead in unexpected ways. This class pushes writers to discover and explore the great range of possibilities within fiction writing and recognize the value in stretching beyond comfort zones; at the same time, we will continue to develop our skills in literary craft elements such as characterization, perspective, setting, voice, language, and narrative structure, which are integral to resonant literature of all shapes and sizes.

Students will read and discuss representative published pieces and then create several of their own. The course will include informal mid-draft exchanges and at least one formal workshop in which writers will submit original fiction and critique each other's work. Students also will write responses to essays, stories, and chapters; lead discussion on select works; and create a final portfolio with revisions and an apology. Fulfills 6000-level elective creative writing course.

Note: This course assumes students have a seriousness of purpose toward their work and the art and craft of creative writing, as well as a familiarity with the techniques of fiction writing and the rhetoric of the fiction workshop. The course also strongly emphasizes literary writing over commercial writing, insisting that writers strive to create fully conceived, original, complex characters and situations that resist tropes, whether the story takes place in this world or another. You are writing contemporary fiction for adults or older young adults, not middle grade or children's literature.

**Introduction to English Studies**

6101-090

Vetter

T

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 poststructuralism. 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.

**Other Worlds and Afterlives: Fantasy and Religion in Children's Literature****6104-090****Basu****R****05:30PM-08:15PM**

Focuses on significant authors, illustrators, or themes in children's and/or adolescent literature.

**Seminar in Language, Culture, and Society****6127-090****Miller****R****05:30PM-08:15PM**

This class introduces students to several of many connections between language and aspects of our social and cultural world—such as connections between language and gender, language and ethnicity, language and class, language and age, and language in our built environment. We also examine how language is political, at the personal level as well as in the media.

This is a discussion-based class and students have ample opportunity to present their interpretations of research texts to the class in informal and more formal presentations. Students will learn how to undertake academic research through finding relevant research studies, collecting language-in-use data, analyzing and interpreting it, and then writing a scholarly manuscript.

**Introduction to English Language****6160-090****Lunsford****T****05:30PM-08:15PM**

This course is designed to provide you with knowledge of linguistics that can be used as a tool to analyze the discourse of various fields of inquiry of interest to English graduate students. To that end, we will take a broad view of language. In the first part of the course, we will examine competing schools 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 useful not only to linguists but to students of literature and rhetoric and composition. Finally, we will look briefly into linguistic stylistics – the application of linguistic principles to the study of literary discourse –with special attention given to modern cognitive linguistic theories and their application to stylistic analysis.

**Introduction to Linguistics****6161-090****Thiede****100% Online**

This course is designed as a hands-on overview of the classic fields of linguistics: phonetics, phonology, morphology, syntax, semantics, pragmatics, sociolinguistics, linguistic anthropology, language acquisition and learning, sign language, writing systems, nonverbal communication, and historical linguistics / diversity. The goal is to give graduate students in English / Applied Linguistics, in Cognitive Science, in English Language Arts, and in Teaching of English as a Second Language a solid working foundation 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 terminology that goes with all this inquiry.

**Gothic Fiction and Culture: Horror, the Uncanny, and the Politics of Gender****6680-090****Gargano****R****05:30PM-08:15PM**

The popular tradition of gothic fiction offered its readers “thrills and chills” through its depictions of haunted castles, sinister strangers, and dark secrets, often involving mysterious curses, monsters, or crimes. Since so many gothic novels were written by women, “gothics” also allowed their authors to raise questions about gender roles under cover of telling an exciting story. We’ll read widely in a rich array of gothic novels and dark fantasies. Starting with Walpole’s *Castle of Otranto* and Jane Austen’s parody of the gothic genre in *Northanger Abbey*, we’ll move on to recent gothic fiction by Angela Carter and Margaret Atwood. We will explore such issues as gender roles, the exotic “other,” the “psychologized landscape,” and how gothic fiction has changed over time. In addition, we’ll situate the gothic impulse in its cultural context, discussing gothic culture, film, and other media.

**Queer and Trans Literature****6685-090****Hogan****T****05:30PM-08:15PM**

This course focuses on culturally diverse queer and trans memoir, drama, fiction, poetry and film with an emphasis on contemporary North American 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-presentation within cultures.