



**Introduction to Technical Communication (W)**

2116-001	Gordon	WF	11:00AM-12:15PM
2116-002	Gordon	WF	12:30PM-01:45AM
2116-003	Rhodes	MW	12:30PM-01:45PM
2116-004	Gordon	WF	02:00PM-03:15PM
2116-005	Osborn	TR	02:00PM-03:15PM
2116-006	Osborn	TR	08:00AM-09:15AM
2116-007	Osborn	TR	09:30AM-10:45AM
2116-008	Staff	WF	08:00AM-09:15AM
2116-009	Rhodes	WF	09:30AM-10:45AM
2116-010	Osborn	TR	12:30PM-01:45PM
2116-090	Rhodes	M	05:30PM-08:15PM
2116-091	Gordon	W	05:30PM-08:15PM

**Restricted to ENGR, ITCS, GEOG, PHYS, ANTH, COMM, ENGL, & TEWR** majors and minors see your **department for permits**. Unused seats will be released **December 6, 2016** 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 documents
- 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	MW	11:00AM-12:15PM
----------	------------	----	-----------------

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 poems and short fiction. We will regularly 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. 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 Creative Writing (W)**

2126-002	Martinac	WF	09:30AM-10:45AM
----------	----------	----	-----------------

An introduction to the process of creative writing in four forms – poetry, fiction, drama, and creative nonfiction – for students with minimal experience. Students learn the basic elements involved in these four forms; read and analyze short published examples; practice writing through prompts and exercises; and share their own writing in a workshop setting. Assignments cover all four forms, leading students to a new awareness of their own interests and strengths as creative writers.

**Introduction to Poetry Writing**

STAFF	WF	11:00AM-12:15PM
-------	----	-----------------

**Introduction to Fiction Writing**

2128-001	Gwyn	TR	02:00PM-03:15PM
----------	------	----	-----------------

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

**Grammar for Writing**

2161-001	Lunsford	TR	03:30PM-04:45PM
----------	----------	----	-----------------

Three overriding goals will inform our work in this course. 1) We will strive to understand the various meanings associated with the word "grammar"; 2) we will, to the degree possible, master the terminology involved in understanding two types of grammar: grammar used to edit a formal paper and grammar used to suit the style of a paper to its intended audience and

purpose; 3) we will, through in-class workshops and extended editing projects, learn to implement these two types of grammar in producing formal papers that achieve stylistic sophistication and meet the editing standards of formal writing.

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

**2301-001**

**Lewis**

**TR**

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

This course will lead students through a survey of African American Literature of the 18<sup>th</sup> through 20<sup>th</sup> centuries from the lens of the 21<sup>st</sup> century. We will discuss these texts individually, as they relate to each other, and as a body of work with thematic and rhetorical significance. Assessments include exams and short papers.

**British Literature Survey II**

**2402-001**

**Gargano**

**MW**

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

We'll explore a period of British literature rich in changes and contrasts. From the eighteenth-century to the present day, England experienced industrialization and a new concept of the city, a crisis of faith, changing assumptions about gender, race, and class, and a global expansion that redefined the map of the world. During this time of social transformation, British literature showed a tendency to push traditional limits, and even developed a powerful new genre--the modern novel--that affirmed the importance of everyday life and valued the individuality identity in unprecedented ways. British writers created for themselves a dazzling range of roles and poses--from visionary prophet to cynical man of the world, from social revolutionary to dispassionate observer of everyday life.

In this course, we'll investigate the thematic and formal richness of this period of British literature. We'll focus on the subjects and themes that haunt these works: imperialism and slavery; romanticism and the power of nature; the Victorian "angel in the house" and the "new woman"; an entrenched class system and social reform; the nineteenth-century fascination with criminality and the development of detective fiction; and the formal experimentations of modernism.

**Topics in English: Introduction to U.S. Latino/a Literature (crosslisted with LTAM) (D)**

**3050-002**

**Socolovsky**

**TR**

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

This course examines 20<sup>th</sup> century literatures written in English in the U.S. by Latino/a writers, and is designed to introduce students to the variety of texts and contexts which shape contemporary U.S. Latino/a literary experiences. The course consists of 4 units, each focusing on the work of important writers from Mexican-American, Puerto-Rican, Cuban-American, and Dominican-American backgrounds. We will read the texts for their literary and aesthetic value, and take into account the particular historical terms and conditions of their literary production. Some of the central questions of the course are: How do Latino/a writers narrate their particular experience of ethnicity? How are issues of immigration and assimilation explored in the texts? How are history, memory, and exile represented in Latino/a texts? And finally, how do Latino/a writers figure and position their bodies, in terms of race and ethnicity? We will also watch 2 documentaries that explore the contemporary experiences of Latinos in Siler City, North Carolina, and Charlotte, North Carolina.

**Topics in English**

**Cook**

**MW**

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

**Child Soldiers in Conflict**

**3051-001**

**Minslow**

**M**

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

As many as 300,000 children and young people under the age of 18 are currently fighting in conflicts around the world. Hundreds of thousands more have been recruited into armed forces. Although most child soldiers are teenagers, some are as young as 7 years old. In 1996 the UN reported that "One of the most alarming trends in armed conflict is the participation of children as soldiers." In this course, students will view films and read texts that describe the roles played by children in conflict, explain the realities and diversity of child soldiers' experiences, and influence people's awareness of and attitudes towards child soldiers. Students will research, analyze, and consider policies and practices involved in the recruitment, rescue, rehabilitation, and reintegration of child soldiers in various conflicts around the world.

**Topics in English: American Indians in Children's Literature**

**3051-001**

**Gardner**

**TBA**

**TBA**

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

**Topics in English: Masterpieces of Russian Literature in Translation****3051-004****Baldwin****MW****02:00PM-03:15PM**

Masterpieces of Russian Literature in Translation. Course is taught in English. Writing Intensive. Survey of 19<sup>th</sup>-21<sup>st</sup> century Russian prose 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.

**Topics in English: Growing Up Southern****3051-009****Eckard****TBA****TBA**

100% online course delivered using Canvas. Growing up in the American South means coming to terms with the rich, but complicated heritage of the region. The South has a history, culture, and mindset unlike any other part of the United States. It is a place of much diversity and holds contradictions that perplex even lifelong residents. This course will provide a multifaceted look at southern culture and growing up in the American South primarily through literature, including works by William Faulkner, Richard Wright, Zora Neale Hurston, Dorothy Allison, Kaye Gibbons, Lee Smith, Fred Chappell and other writers. The course will also include some film and essays about southern culture. We will address such concerns as the importance of family, community, race, religion, social class, and gender as these factors impact coming of age in the south. Note: This course meets the writing intensive goal for general education.

**Approaches to Literature-Theory****3100-001****Rowney****MW****12:30PM-01:45PM**

This course will examine the methods we use to make meaning out of texts and other cultural artifacts. We will start from the notion that everyone applies some kind of theory to what they are reading, a sort of lens through which they see the text. Different theoretical positions produce different readings, and we will explore both how this works and how we might apply a variety of theoretical material to texts and other cultural objects around us. The goal is to make ourselves into more sophisticated readers able to understand a range of approaches to textual and cultural material, and thereby to enhance our interpretive ability and enrich our reading experience.

**Approaches to Literature****3100-002****Dolmatova****WF****12:30PM-01:45PM**

A requirement for English majors in the Literature and Culture concentration, this course provides an introductory study and application of major critical approaches to literature based on close reading of selected literary works.

**Approaches to Literature****3100-090****Blaylock****T****05:30PM-08:15PM**

This course is an introduction to literary theory and major schools of literary criticism. By applying a variety of critical approaches to literature through close reading, students will learn to analyze literature as well as craft analytical arguments about the literary texts under examination. This course is designed to help improve understanding of key critical terms, ideas, and modes of analysis. Since this is an introductory course, students will not be expected to achieve complete mastery of every literary theory. However, as a writing intensive course students will be expected to apply critical approaches to thoughtful, well-organized written essays demonstrating proficiency in close reading and understanding of critical theory.

**Literature for Young Children****3102-001****Bright****MW****02:00PM-03:15PM**

In this course, we will study various children’s literature texts including picture books and easy readers. In addition to studying and analyzing the stories and text, students will examine visual aspects of literature for young readers including the use of color and shape in illustration. Students will read from a variety of genres and learn to distinguish aspects of a picture book.

**Children’s Literature****3103-001****West****TR****11:00AM-12:15PM**

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

**Literature for Adolescents****3104-001****Minslow****TR****12:30PM-01:45PM**

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 and their understanding of social power. Students will write analysis essays to explore major themes in literature for adolescents and be expected to complete homework assignments, take quizzes, and participate in group discussions.

### **Literature for Adolescents**

**3104-090**

**Moss**

**W**

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

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

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

**3132-002**

**Roeder**

**TR**

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

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

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

**3162-001**

**Blitvich**

**MW**

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

This is a linguistics course that uses examples from the virtual world and digitally mediated communication (DMC) 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, use of the web as a language corpus for social science inquiries, and norms of politeness in digitally-mediated communication. Students will have the opportunity to explore language practices through observation and analysis as well as through reading and discussion.

### **Language and Digital Technology**

**3180-001**

**Wickliff**

**TR**

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

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 examples and 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 Workshop**

**3201-001**

**Davis, C**

**MW**

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

In this intermediate poetry-writing workshop, we will further develop our skills as readers and writers of contemporary poetry. Individually and as a group, we will consider a variety of published poems and poetry collections as well as essays on craft, approaching this work from a poet's perspective. In equal measure, students will also develop and write their own original poetry, which they will radically revise as part of a final portfolio. Writing exercises, close-readings, discussion, class participation, and a willingness to explore poetry as a dynamic and nuanced art form will be essential aspects of this course.

### **Intermediate Fiction Writing**

**3202-001**

**Gwyn**

**TR**

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

This fiction-writing workshop will combine the reading and discussion of published fiction with creative work. This course is intended for student writers who have taken an introductory course in creative writing, and are therefore familiar with, and comfortable with, peer-critique "workshopping," and also have a basic sense of what makes quality creative writing, and who can now benefit from integrating, through the reading and discussion of contemporary fiction, role models from literature. Students will write original short fiction pieces as exercises based on topics, which will emerge from our reading: *form*, *content*, *style*, *voice*, *characterization*, *narrative*, and *tone*. The final project for the course will be to radically rewrite one fiction exercise from the semester as a finished short story, series of short-shorts, or a novel chapter, according to lessons learned and inspiration gleaned from one of the shorter assignments.

**British Renaissance Literature****3212-001****Melnikoff****MW 11:00AM-12:15PM**

*British Renaissance Literature* will survey a range of works that today are associated with British literature of the Early Modern period, from *Utopia* to *The Tempest*, *Hero and Leander* to the sonnets of Mary Wroth, *Pierce Pennilesse* to *Volpone*. Over the course of the semester, we will consider the religious and political climate of the day as well as the period's distinctive literary genres; its poets, pamphleteers, and playwrights; and its definitive manuscript, print, and theatrical cultures. In-class discussions, essays, commonplace book entries, imitation assignments, and exams will together ensure an in-depth and sustained engagement with one of the most significant eras in British literary history.

**British Romanticism in its Global Context****3214-001****Rowney****MW 09:30AM-10:45AM**

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

**British Literature in Transition: 1870-1920****3216-001****Moss****MW 03:30PM-04:45PM**

A critical study of British poetry, fiction, and drama published in the period of 1870-1920. These years feature the fading influence of Victorian writers and the beginnings of highly experimental writers who begin to establish the traditions of Modernism. Texts will be studied in the context of such movements as naturalism, determinism, symbolism, British imperialism, socialism, the aesthetic movement, among others. The course will study texts by such writers as Joseph Conrad, Oscar Wilde, James Joyce, Thomas Hardy, Katherine Mansfield, among others.

**African American Literature, Harlem Renaissance****3236-001****Deck****TR 02:00PM-03:15PM****Independent Study****3852-001,002****TBA****TBA TBA****4852-001,002,003,004****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 advisor

**Topics in English: Shakespeare in England****4050/5050-001****Munroe****F 03:30PM-06:15PM**

Students will travel to London and Stratford-upon-Avon to study Shakespeare's plays through a combination of literary study, live performance attendance, and cultural activities. Site visits will focus on the places where Shakespeare lived and worked in London and Stratford, in addition to sites of important cultural significance such as the National Theater, Westminster Abbey, spectacular royal residences like Hampton Court Palace, and London's many museums. The program includes admission to theatres such as the Royal Shakespeare Company and the recreated New Globe. All such theatre visits will provide the raw material for wide range of discussions and debates, about actorly performances, staging choices, and the meanings of the productions themselves.

**Topics in English: Trauma, Memory and Migration in Contemporary American Literature and Culture****4050/5050-002****Socolovsky****TR 11:00AM-12:15PM**

This course examines selected works of the 20<sup>th</sup> and 21<sup>st</sup> centuries that explore experiences of trauma, memory, and migration in the U.S. We will look at literary and cultural representations of various national and/or personal traumatic experiences (such as the Holocaust, Vietnam, political dictatorships, slavery, migration), and consider how various writers have engaged with the difficulties, limitations and possibilities of representing such experiences through narrative. We will think about how the storytelling process memorializes personal and national acts of memory, and read from a diverse range of texts, including African-American, Jewish-American, U.S.-Dominican, and U.S.-Cuban.

**Topics in English: Digital Narratives for Young People****4050/5050-003****Basu****TR****02:00PM-03:15PM**

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

**Topics in English: Theories of Sound, Noise, and Music****4050/5050-005****James****M****03:30PM-06:15PM**

This course will introduce students to various theories of sound and music, both within the history of Western philosophy and in the contemporary academic field called sound studies. These theories consider what sound, noise, and music are, how they work, (the metaphysics and ontology of sound/noise/music); when they're pleasing and when they're displeasing or harmful (the aesthetics of sound/noise/music); and the ways these phenomena interact with broader systems of social in/exclusion (the politics of sound/noise/music). We will pay particular attention to the relationship between the philosophy of music and political philosophy, and theories of sound in African-American philosophy.

**Topics in English: Reading the Black Self: Twentieth Century Autobiography****4050/5050-010****Leak****TR****11:00AM-12:15PM**

Central to this course are these questions: What constitutes an autobiography and what are the distinctive elements of African American autobiography? Is autobiography the same as scholarship? Does every word or statement in an autobiography have to be true and, if so, how does one prove or disprove a truth or a lie? From Frederick Douglass and others in the nineteenth century to Marita Golden and others in the twentieth, what can we discern in terms of style, theme, genre, gender, and geography? For a given author, what is the meaning of race, blackness, Americanness? These are just some of the elements that we will consider as we examine perhaps the most popular literary genre worldwide.

**Topics in English: Issues in Global Cinema (Cross-listed with Film Studies minor) (D)****4050/5050-090****Meneses****M****05:30PM-08:15PM**

In this course we will examine a series of global issues as represented, narrated, and critiqued in contemporary films. Amongst others, we will discuss transnational immigration, industrialization and mass urbanization, warfare and global terrorism, and the destruction of the environment at the planetary scale. At the same time, we will explore what makes film its very own genre and how, in particular, the movies we will watch provide us with a unique experience unlike other narrative form or aesthetic experience. Active participation in class discussions, the completion of periodic reading assignments, and the submission of a number short and long papers are essential for students to perform satisfactorily in this course.

**Topics in English: Girl Cultures****4050/5050-091****Hogan****T****05:00PM-07:45PM**

Girl Cultures is an interdisciplinary course that draws on women's and gender studies, girl studies, literature, film, history, and global studies to examine how girls and girlhood are culturally and historically constructed concepts. The course focuses on how girls both shape culture and are shaped by it through an examination of three conflicting characterizations: "at-risk" girls; girls as consumers; and "can do" power girls. These contradictory portrayals of girls and girlhood will guide our exploration of a variety of topics, including girls and social media; girls and feminism; girls and sex; black girls; queer girls; trans girls; riot grrrls; and rural girls.

**Topics in English****4050/5050-092****TBA****MW****05:30PM-08:15PM****Topics in English: Sex, Identity, and Literature: French Women Writers in Translation****4050-094****Stephenson****W****05:30PM-08:15PM**

Advanced study of novels by contemporary French women writers in English translation from the perspective of feminist criticism, with a focus on women's issues from a cross-cultural perspective. Major themes treated will be, among others, the role of the body, sexuality, language, memory, class, and national identity in (re)constructing female identity.

**Prerequisites:** junior standing and UWRT 1102 or 1103 or equivalent. Advanced studies of literature and criticism by French women writers in English translation, with a focus on women's issues from a cross-cultural perspective. May be repeated for credit as topics vary. Course conducted in English.

**Topics in English: Advanced Poetry Workshop: Writing Our Diversity**  
**4050/5050-095 Davis, C W 05:30PM-08:15PM**

In this graduate poetry workshop, we will use, as our guiding aesthetic and rhetorical principle, the idea of writing our poems for a reader who is different from us, a reader who might not already understand or empathize with who we are, what we experience, imagine, and love. Typically, poems are written from a vague sense that the "target audience" is other poets, maybe, or editors, or our friends, or other people in the workshop. The "cool people." But what if we think of the audience as a person or group of people who must be shown what life is like for us, from our perspectives, and in our natural vocabularies? Using *The Vintage Book of Contemporary World Poetry* and Rita Dove's anthology of 20<sup>th</sup> Century American poetry, we will explore and emulate how poets such as Mahmoud Darwish ("Put this down: I am an Arab") and Lucille Clifton ("These hips are magic hips") use voice, image and form to describe, express and clarify a world view. In our peer critique discussions of our poems-in-progress, we will keep in mind the idea of an outside reader, someone who is not in the room with us, a reader who might shoot us, ask us to leave the restaurant with our partner, or throw us to the lions, but who is at least curious enough to be reading our poem, and therefore probably a good person, just someone who needs convincing that we all have a right to exist.

**Classics of British Children's Literature**  
**4102-090 Moss M 05:30PM-08:15PM**

A critical study of classic British children's literature in the context of British culture. The course will include texts by such writers as George MacDonald, Lewis Carroll, Lucy Clifford, Kenneth Grahame, E. Nesbit, and Rudyard Kipling, among others. These texts will be studied in light of such influences as British Imperialism and Post-Colonialism, controversies in education, theories of the imagination, scientific thought, and cultural myths of childhood.

**Multiculturalism and Children's Literature**  
**4104/5104-001 Connolly MW 03:30PM-04:45PM**

In this course, we will explore a range of genres and forms—including picturebooks, folktales, graphic novels, and historical and realistic fiction—that represents a wealth of cultural, racial, religious, political, and social diversity in literature for children and adolescents. We will explore how visual and verbal texts reveal social constructions of cultural identity and also work to develop definitions of what "culture" and "multiculturalism" mean in the context of children's and adolescent literature. Texts will include: *Snowy Day* (Keats), *A Step from Heaven* (An Na), and *Wonder* (R. J. Palacio).

**Modern English Grammar**  
**4161-001 Roeder TR 12:30PM-01:45PM**

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

**Multiculturalism & Language**  
**4165/5050-008 Miller MW 03:30PM-04:45PM**

This course will be structured much like a seminar in that active participation and discussion from all students is expected. The primary text for the class (*Introducing Language and Intercultural Communication* by Jane Jackson) covers a range of topics related to intercultural interactions or communication, such as chapters on language and non-verbal communication, ethnocentrism and Othering, intercultural conflict, communication in the global workplace, and intercultural competence, among others. The primary text will be supplemented with scholarly research articles. Students will complete short writing assignments, a major research project and two take-home essay exams.

**Multimodality and Text Description**  
**4168-001 Blitvich MW 12:30PM-01:45PM**

This course works towards achieving a better understanding of how different modes of communication interact and are integrated in adapted, new, or emergent digital discourses and genres. Multimodal analysis includes the analysis of communication in all its forms, but is particularly concerned with texts in which two or more semiotic resources – or 'modes' of communication – are integrated and combined. Such resources include aspects of speech such as intonation and other vocal

characteristics, gesture (face, hand and body) and proxemics, as well as products of human technology such as carving, painting, writing, architecture, image, sound recording, and interactive computing resources.

### **Writing User Documents**

**4181/5181-090**

**Wickliff**

**T**

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

The purpose of this course is to introduce students studying Technical/Professional Writing to the vocabulary, principles, and practices of testing and creating documentation for users of computing software, hardware, and other devices in specific environments. Emphasis will be placed upon designing tutorials for novice users, reference materials for more experienced users, and reports on systematic observations of usability. You will create documentation designed for both print and online distribution, and you will work both individually and in small groups. Documents will be written for and tested in application by actual users from within and outside of our class. All the documents you complete will be collected together in an individual course portfolio at the end of the term.

### **Editing with Digital Technologies**

**4183/5183-090**

**Wickliff**

**R**

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

The purpose of this course is to introduce students interested in technical/ professional writing and allied areas to the vocabulary, principles, and practices of editing technical documents in a variety of digital formats. Emphasis will also be placed upon editing documents from a wide range of technical content areas and genres. This will include work with software documentation, scientific and technical reports, technical articles, and more popular or administrative documents. You will edit documents intended for both print and online distribution, and you will work both individually and in small groups. All edited documents will be responded to by peers within and authors outside of our class. All the documents you edit will be collected together in a course portfolio at the end of the term.

### **Teaching of Writing**

**4200-093**

**Avila**

**T**

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

**5050-093**

**Avila**

**T**

**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.

### **Writing Poetry**

**4202-001**

**Hutchcraft**

**MW**

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

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 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**

**4235-001**

**Melnikoff**

**MW**

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

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 publications. We will also pay close attention to different reading practices and to the differing religious, political, social, and cultural contexts of book production, especially in England between the fifteenth and eighteenth centuries. Whenever possible, we will spend time in Atkins Library’s rare book collection, looking at paper, at typefaces, at bindings, and at illustrations. 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**

**Avila**

**W**

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

**5254-T90**

**Avila**

**W**

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

This course will cover various approaches to the teaching of English, including recent theories, teaching methodology, and research related to writing and literary study. This course is appropriate for those students seeking licensure in 6-12 English education (English 9-12 and English language arts 6-8 certification). 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.

**Studies in Writing, Rhetoric and Literacy****4270-001****Griffin****TR****09:30AM-10:45AM**

This course explores the rhetoric of theories of literacy, including those of the 19<sup>th</sup> and 20<sup>th</sup> centuries and those currently in practice, in historical and cultural contexts to examine the ways in which pedagogical and curricular choices are made in the teaching of reading and writing.

**Professional Internship****4410/5410-001, 002****Morgan****F****09:30AM-12:15PM**

Internships for 3 or 6 credit hours 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. Meg Morgan at [mpmorgan@uncc.edu](mailto:mpmorgan@uncc.edu) (Descriptions of current sites at <http://english.uncc.edu/info-for-students/internships.html>.)

**English Honors Seminar: Black Feminist Literature: Generations Speak****4750-001****Lewis****TR****09:30AM-10:45AM**

In this course, students will mine an archive of black women's writing from 1970s to the present. In reading more recent texts, they will consider the archives from which the writing came with consideration of such early African American women writers as Harriet Jacobs, Frances Ellen Watkins Harper, and Anna Julia Cooper. Coming forward through the 1970s and to the "Lemonade Syllabi" of 2016, students will be encouraged to find the critical references that more contemporary critics have made and to create their own syllabi of black women's literary criticism. A trip will be planned to at least one museum archive of black women's representation in the media.

**Topics in Advanced Technical Communication****6008-090****Vorhies****R****05:30PM-08:15PM**

History of Modern Science Writing: Seventeenth, Eighteenth, and early Nineteenth Centuries explores the rhetoric of science and the history of technical communication; this course is also a good fit for literature students interested in science. What ideologies shaped and continue to shape modern science? In examining the origins of modern scientific practice, graduate students better understand STEM clients' rhetorical situations and motivations; key to doing so is identifying the values behind textual production. The class reads primary texts in the philosophy of science (such as Hobbes's *Leviathan*, Bacon's *Novum Organum*, and Sprat's *History of the Royal Society*) and in experimental science (such as Hooke's *Micrographia*, Boyle's *Experiments with the Air-Pump*, and Lister's *English Vegetables*). During the second half of the semester, the class uses Tebeaux's feminist work in technical communication and Kirsch and Royster's feminist research methodology to challenge assumptions of scientific writing and to spark discussion on how the history of science might leave out overlooked populations. As part of this, students in the class will complete a transcription project.

**Topics in English: Poe, Hawthorne, and Melville: The Dark Romantics****6070-090****Shealy****T****05:30PM-08:15PM**

In his 1850 review "Hawthorne and His Mosses," Herman Melville writes: "You may be bewitched by [Hawthorne's] sunlight,--transported by the bright gildings in the skies he builds over you;--but there is the blackness of darkness beyond; and even his bright gildings but fringe, and play upon the edges of thunder-clouds." Melville, of course, could be describing himself or even his contemporary Edgar Allan Poe. All were engaged in mapping the "inwardness" of fiction, from the bizarre to the mystical, from the common to the strange. This course will examine the writings of three authors whose presence and work looms large over the landscape of American literature. By reading selected stories and novels of Poe, Hawthorne, Melville, we will explore how these works reflected their vision of America—a vision that was often at odds with the country's more optimistic writers.

**Topics in English: Theoretical Approaches to Gender****6070-091****Ergun****R****05:30PM-08:15PM**

An interdisciplinary examination of the core theories about the role of gender in identity formation and social organization. Topics include: the feminist critique of biological essentialism; gender as a continuum; the social construction of gender; gender performativity; historical changes in gender; masculinity studies; the intersection of race, class and gender; and the economics of gender.

**Topics in English: Through the Lens: Perspective in Fiction Writing****6070-093****Chancellor****T****05:30PM-08:15PM**

This graduate fiction workshop takes a special interest in the complex technique of perspective, which encompasses point of view and narration and aligns closely with characterization. In exploring the great range of perspective within fiction writing, along with other aspects of craft, we will broaden our aesthetics and deepen our understanding of fiction's possibilities.

Students will be required to write and submit original fiction for mid-draft exchanges and workshop; read and critique classmates' fiction; close-read and respond to essays, stories, and chapters; lead discussion; and create a portfolio with revisions, an apologia, and an annotated bibliography.

Note: This course strongly emphasizes literary writing; writers must strive to create fully conceived, original, complex, meaningful characters and situations that resist tropes, whether the story takes place in this world or another. This class also assumes that students enter having had a number of creative writing courses and that they are familiar with the techniques of fiction writing and the rhetoric of the fiction workshop. Satisfies M.A requirement for writing/rhetoric.

### **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. We will work towards these goals by reading and writing about a broad selection of theoretical texts as well as about poetry and fiction. Grading will be as follows: weekly portfolio writings 50%; poetry explication 20%; final essay 25%; journal/self-reflection 5%.

### **Introduction to Children's Literature and Culture**

**6103-090**

**Basu**

**R**

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

This course examines various critical approaches to popular children's literature. Beginning with the moral tales of the eighteenth and nineteenth centuries and ranging forward towards the contemporary fantasies popularized by authors like J.K. Rowling, Stephenie Meyer, and Suzanne Collins, we will chart the history of these texts and their social implications. As we read, we will learn to employ a number of critical lenses and theories in our discussions. Requirements: students should expect to read one novel per week and, over the duration of the semester, will complete an annotated bibliography, a research paper, and a regularly updated reading journal.

### **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**

**6161-001**

**Davis, B**

**TBA**

**TBA**

An introduction to linguistics and the variety of methods used to analyze spoken and written language-in-interaction; includes components on grammar, conversation, and style. This class is hybrid, taking place on Saba and on Google Hangout as well as Moodle; you must have headphones/microphone or equivalent.

### **Language Acquisition**

**6163-090**

**Miller**

**M**

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

This class will explore processes of second language learning among older children and adults. We will consider different theoretical approaches to language acquisition, including cognitive, psycholinguistic, and sociocultural language theories. As we proceed, students will build on their basic knowledge of different linguistic components (phonology, morphology, syntax and discourse) and how they relate to particular learning situations. The overall goal of the course is to familiarize students with historical and contemporary theory and research on language learning processes, knowledge which is fundamental to undertaking the real-life tasks of teaching and assessment. In this class, I am looking for clear evidence of intellectual commitment (i.e. engaged curiosity) and academic effort (i.e. hard work) during the class and evidence of professional growth.

### **Rhetorical Theory**

**6166-090**

**Toscano**

**M**

**06:30PM-09:15PM**

The course surveys a variety of Western perspectives on language and discourse from ancient Greece to postmodernity. Texts of European rhetoric theorize the West's beliefs about the nature and importance of speech and writing, the production and substance of knowledge, the arts of communication, and the social practices as well as institutions (schools, family, religion, government, etc.) that language "articulates." To help us explore and situate how foundational and later major thinkers of

Western civilization formulated and presented their ways of understanding concepts, such as good, evil, love, courage, and even varieties of European "common sense," through discourse, we will read Plato's *Phaedrus*, Aristotle's *On Rhetoric*, St. Augustine's *On Christian Doctrine*, Descartes' *Discourse on Method*, Mary Wollstonecraft's *A Vindication of the Rights of Woman*, Nietzsche's *Use and Abuse of History*, Barthes' *Mythologies*, Derrida's *Positions*, Lyotard's *Postmodern Condition*, and shorter readings from Umberto Eco, Jean Baudrillard, Nietzsche, and Jameson. This theory intensive course aims to privilege readings of "primary" texts in an attempt to read with the above major figures. Critiquing the above (nearly) all-male, Eurocentric canon is greatly encouraged and an assumed goal for the course.

**Teaching College English**

**6195-001**

**Mullin**

**W**

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

To communicate effectively and to teach writing involves knowing how people think about and use language; how different communication media affect meaning; and how a context promotes, disrupts or changes communication. This course provides students with the knowledge they will need not only to teach in an educational setting, but also to engage in many collaborative knowledge-building and communication activities within the university and outside of its boundaries. Students will read theories in light of their own experiences and experiments, examine their assumptions about how language works in the world and create ways teach students (and themselves) to "communicate compellingly in order to play productive roles in their disciplines and in their communities" (*Very Like a Whale*, White Elliot, Peckham).

**Contexts & Issues in Teaching English**

**6274-086**

**Coffey**

**T**

**06:00PM-08:30PM**

Prerequisites: Admission to the Program. Examine the key concepts of the discipline. Consider own identities as readers, writers, teachers researches, makers of meaning. Emphasis upon critical approaches and pedagogical issues, with special attention to technology in the teaching of language, composition, and literature, as well as cultural contexts for the study of English.

**Seminar in British Literature: Women and the Novel**

**6680-090**

**Gargano**

**M**

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

Historically, literary scholars and critics have consistently underestimated women's contributions to the novel as a genre. In fact, women writers have helped to forge the form of the novel from the eighteenth century to the present day. In this class, we'll explore a rich array of British or British-influenced women novelists (including Canadian and post-colonial authors), who have both generated and reflected provocative changes in the genre's development. In addition, we'll consider how women readers, always a substantial proportion of the novel's readership, also left their stamp on the emerging genre.

As we explore the varied contributions of women writers to both the novel and the literary culture of their historical moment, we'll pay particular attention to issues that affected women's fiction. We'll consider the impact of publication venues, the early lending libraries, cultural assumptions about gender and class, realism and the romance tradition, women's entrance into the workplace, and changing social and sexual mores. In addition, we will read selections from a range of literary historians and scholars who can further enrich our understanding of women novelists and their role in shaping the genre.

**Seminar in American Literature: The Literature of War, Violence, and Trauma**

**6685-090**

**Vetter**

**R**

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

This course will examine modern and contemporary American literature concerned with war, violence, and trauma. We will cover theoretical and critical readings on the topic alongside poetry, fiction, and film of the twentieth and twenty-first centuries. The following questions will give you a sense of the focus of our discussions: How do both men and women writers imagine the trauma of war? How is violence represented in American literature of the last one hundred years? What forms of literature are deployed for these violent representations? How do the political and the aesthetic intersect? Students will be assessed on class participation, a presentation, informal writing, and research papers. (*This course fulfills the requirements for a theory-intensive course and for American national literature.*)

**Directed Reading**

**6890-005, 006, 007, 008, 009**

**TBA**

**TBA TBA**

**6890-010, 011, 012, 013, 014, 015**

**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 areas not provided by regularly scheduled courses. For further information, students should see their advisors.

NOTE: Only six hours of ENGL 6890 can be applied to the M. A. in English.

**Thesis/Project Teaching English**

**6974-001, 002**

**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**

**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.