



## Undergraduate and Graduate Courses *Spring 2022*

### 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 an era of digital technology, 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. Students 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, we have courses suited for you.

The humanities involves moving beyond the search for the immediate and pragmatic; it opens one to the examination of the entirety of the human condition and encourages one to grapple with complex moral issues ever-present in life. It encourages reflection and provides one with an appreciation and empathy for humanity. This is why critical thinking done in the humanities goes beyond problem solving.

Valerie Strauss, *The Washington Post* (2017)

The job market is quietly creating thousands of openings a week for people who can bring a humanist's grace to our rapidly evolving high-tech future.

George Anders, *You Can Do Anything* (2017)

#### **English Learning Community**

**1201-001**

**Morin**

**M**

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

This class is a continuation of the English Learning Community's First-Year Seminar course. We will use this time to meet with faculty and English student organizations, as well as maintain our community through the duration of the first-year experience.

#### **Blow-up to Blowout: Hollywood Thrillers 1966-1981**

**2072-001**

**Shapiro**

**MW**

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

This course will examine the "Hollywood thriller" during a remarkably fecund, artistically adventurous 15-year period in American cinema. Beginning with Antonioni's *BLOW-UP* (1966) and concluding with De Palma's *BLOWOUT* (1981), students will examine films that were profoundly influenced by the social, cultural, and political upheavals that occurred in the country during the mid-to-late 1960s and 1970s. Films will also include *THE PARALLAX VIEW*, *THE CONVERSATION*, *ALL THE PRESIDENT'S MEN*, and *THREE DAYS OF THE CONDOR*. Requirements for the course include reading assignments and an assigned novel (TBA), quizzes and Discussion Boards, and Final Exam.

#### **English Learning Community Seminar**

**2072-002**

**Morin**

**M**

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

This class is a continuation of the English Learning Community's First-Year Seminar course. We will use this time to meet with faculty and English student organizations, as well as maintain our community through the duration of the first-year experience.

#### **Shakespeare Reimagined**

**2072-003**

**Melnikoff**

**TR**

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

This class will explore four plays by Shakespeare (*Romeo and Juliet*, *A Midsummer Night's Dream*, *Macbeth*, and *The Tempest*) as well as a number of their adaptations from Spielberg's new *West Side Story* to Gaiman's *The Sandman: Dream Country* to Morrisette's *Scotland PA* to Atwood's *Hag-seed*. Over the course of the semester, we will not only familiarize ourselves with some

of Shakespeare's best-known work, but we will also analyze the various ways in which each adaptation reworks and responds to its source text and consider how each engages with the cultural legacy of one of the western world's best-known artists.

### **Writing About Literature (W)**

**2100-001**

**Cook**

**TR**

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

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

### **Introduction to Technical Communication (W)**

**2116-001**

**Berry**

**MW**

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

**2116-002**

**Gordon**

**TR**

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

**2116-003**

**Gordon**

**TR**

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

**2116-004**

**Gordon**

**100%**

**ONLINE Asynchronous**

**2116-005**

**Gordon**

**100%**

**ONLINE Synchronous**

**2116-006**

**Rhodes**

**MWF**

**09:05AM-09:55AM**

**2116-007**

**Rhodes**

**MWF**

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

**2116-008**

**Rhodes**

**MWF**

**11:15AM-12:05PM**

**2116-009**

**Intawiwat**

**MWF**

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

**2116-010**

**Intawiwat**

**MWF**

**11:15AM-12:05PM**

**2116-011**

**Intawiwat**

**MWF**

**12:20PM-01:10PM**

**2116-012**

**Wickliff/TA**

**TR**

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

**2116-013**

**Cook**

**100%**

**ONLINE Asynchronous**

**2116-090**

**Brooks**

**T**

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

**Restricted to ENGR, ITCS, GEOG, PHYS, ANTH, COMM, ENGL, & TEWR majors and minors.** See your department for permits. Unused seats will be released on **12/06/2021** 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**

**Hicks**

**MWF**

**12:20PM-01:10PM**

**2126-090**

**Brooks**

**M**

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

**2126-091**

**Brooks**

**R**

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

This course introduces you to the reading and writing of poetry, creative nonfiction, and literary short fiction. Together, we will read and discuss a variety of published poems, prose, and short fiction, 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 Writing**

**2127-001**

**Hutchcraft**

**MW**

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

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**

**100%**

**ONLINE Asynchronous**

**2128-002**

**Martinac**

**100%**

**ONLINE Asynchronous**

An introduction to the craft of writing short fiction. Fiction is defined as "literature in the form of prose that describes imaginary events and people." By evaluating published stories, students learn to "read like writers" and determine what makes the best short

stories work. Writing assignments provide opportunities to practice craft techniques, while discussions help students form community. A “story exchange” gives students supportive feedback on their stories from their peers to aid the revision process.

**Grammar for Writing**  
**2161-001**

**Lunsford**

**MW 01:00PM-02:15PM**  
**100% ONLINE Synchronous**

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 do a series of practice exercises and quizzes designed to increase familiarity with the terminologies of Traditional Grammar; and 3) through in-class instruction, group exercises, a rhetorical analysis, and a piece of original writing, we will develop our facility with both Traditional and Rhetorical grammars.

**Contemporary Fiction**  
**2202-001**

**Gwyn**

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

Introduction to current trends in contemporary fiction. Encourages creative and scholarly engagement with the world of contemporary fiction.

**Cinema of Alfred Hitchcock**  
**3050-090**

**Shapiro**

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

This course will focus on Alfred Hitchcock, one of the greatest film directors -- inarguably, the most influential -- in the history of cinema. Hitchcock's career in England and Hollywood highlighted key phases of film production during the twentieth century, including silent cinema, the integration of synchronized sound in the late 1920s, the rise of independent production in the 1940s, the influence of television in the 1950s, and the growing cult of celebrity “auteurs” in the 1960s and 1970s. Against the broad canvas of Hitchcock's life and art, we will consider his thematic preoccupations and experiments with film form. Films studied include *THE LADY VANISHES*, *SHADOW OF A DOUBT*, *REAR WINDOW*, *PSYCHO*. Assignments for the class include one Research Paper, assigned textbook readings, online discussions and quizzes, and a cumulative Final Exam.

**Growing Up Southern**  
**3051-001**

**Eckard**

**100% ONLINE Asynchronous**

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.

**Writing about Film**  
**3051-002**

**Jackson**

**100% ONLINE Asynchronous**

In this class we'll have two main goals. First we'll learn how to change the way we pay attention to, and understand the meanings of one of the world's most important kinds of storytelling: film. Second, we will learn how to compose interpretive/analytical essays about film. We'll begin by studying some fundamental technical elements of the film-making process. Then we'll turn to in-depth study of a series of specific films. And we'll end with a formal interpretive essay about one of those films.

**Topics in English: Oz in American Literature**  
**3053-003 (W)**

**Massachi**

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

L. Frank Baum's *The Wonderful Wizard of Oz* was a favorite since it was published; the story now has a place in history. But what makes Oz so popular, so adaptable, and what can we learn about American history by looking at different versions of Oz within American literature? In this course, we will examine Baum's *Wonderful Wizard of Oz*, the MGM film, *The Wiz*, *Wicked*, *Barnstormer* in Oz, *Wicked*, and *Dorothy Must Die* in order to explore how different generations of Americans reinterpret Oz to reflect different historical periods. Coursework will include writing assignments, class discussions, and oral presentations, and this course will meet both writing intensive and oral communication general education goals. Additionally, this course is approved for LEADS credit.

**Approaches to Literature**  
**3100-002**  
**3100-D01**

**Tarr**  
**Rowney**

**100% ONLINE Asynchronous**  
**TR 02:30PM-03:45PM**

Students will explore how literary scholars use a variety of theories to interpret a text's structure and meaning and will draw on different theories to create their own original interpretations of the course literary text. Because this course is writing-intensive, you

will use a rubric provided by the professor to identify what makes a critical paper successful and then apply your understanding of a successful paper to your own papers. Students will also respond in writing to weekly discussion board questions.

### **Literature for Young Children**

**3102-001**

**Connolly**

**100% ONLINE Asynchronous**

Literature for even the youngest of children is comprised of a sophisticated range of literary and visual techniques. From fairytales to picture books and young readers, we will discuss how stories are shaped and adapted for young audiences. We will further explore not only prose, but also how visual elements—such as colors, shapes, and even fonts—tell a story of their own. From the development of children's literature to studies of specific authors and illustrators who have revolutionized children's literature, we will study a variety of books including alphabets, historical fiction, realism, and fantasy.

### **Children's Literature**

**3103-001**

**West**

**TR**

**11:00AM-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 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**

**Basu**

**TR**

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

**3104-002**

**Bright**

**100%**

**ONLINE Asynchronous**

Students in this course will critically study literature intended for adolescent and preadolescent readers including 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.

### **African American Poetry**

**3159-D01**

**Pereira**

**TR**

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

We will closely read and actively discuss poetry from across more than 250 years of Black poetry. This particular semester's class focuses on how poets write back to poets they consider ancestors. Students can expect to develop their interpretive and analytical skills for understanding poetry, gain deeper knowledge of how Black culture and history shape the poetry, and sharpen their writing about poetry. Some books of poetry will be required; some individual poems will be available via Canvas.

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

**3162-D01**

**Blitvich**

**TR**

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

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.

### **Teaching Academic English to Adolescent Learners**

**3190-001**

**Avila**

**TR**

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

**100%**

**ONLINE Synchronous**

Designed for students seeking secondary ELA teaching licensure. This course provides an overview of the theories, approaches, and challenges of teaching academic English in secondary school language arts settings. This course is required for Pedagogy students, limited to English Education (Pedagogy/Secondary/Middle Grades) majors, and requires instructor permission to enroll.

### **Intermediate Poetry Writing**

**3201-D01**

**Davis, C**

**TR**

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

Intermediate Poetry Writing is intended for students who have completed at least one introductory creative writing course, and who plan to enroll in advanced creative writing courses in the future. Students will develop their skills as poets by writing and revising their own poems, which will be inspired by "prompts" drawing attention to aesthetic principles of good poetry writing such as imagery and tone. Students will also engage in the peer critique process, giving constructive criticism to others, helping each member of the workshop create their own good poetry. We will discuss published poetry, both to clarify our "prompt" ideas, and also simply to enjoy exciting poetry, written by poets who aren't in the room with us.

### **Intermediate Fiction Writing**

**3202-001****Chancellor****MW 02:30PM-03:45PM**

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 craft essays; and 3) the studio workshop, the exchange and critique of students' original short fiction, both formal and informal. This course is intended for students who have completed at minimum an introductory creative writing course; it is pitched to students in the creative writing concentration and 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 rhetoric of the workshop. Please note: This course strongly emphasizes literary writing even within so-called genre (i.e. dystopian, crime, sci-fi, fantasy, romance); writers must strive to create original, complex characters and situations that resist tropes, whether the story takes place in this world or another. Students are writing contemporary fiction for adults or older young adults, not middle grade or children's literature.

*Prerequisite: ENGL 2126, 2127, or 2128*

**British Victorian Literature****3215-001****Rauch****MW 02:30PM-03:45PM**

In this course we will study the broad scope of literature from the Victorian (1837-1901) era. The period produced great poets such as the Brownings (Elizabeth and Robert), as well as Tennyson and Swinburne. We will also consider some important scientific texts, such as Charles Darwin's *Origin of Species*, that have great literary merit and important cultural implications. But the period is best known for the form of the novel, a genre which was distinguished for its realism, for its approach to social and political issues, and for its detailed depiction of the subtleties of human action and interaction. Although the novel had existed for well over a century it was not until the 1800s when writers began to take it seriously as means to communicate issues of social significance. The stunning popularity of Charles Dickens, whose early work, *Oliver Twist*, which we will read, moved traditional reader to seriously consider social reform. The period is noted for great women novelists as well, thus we'll look at the Brontë's *The Professor* as well as George Eliot's *Silas Marner*. Readings will include poetry, prose, and scientific works from Victorian literature and culture. We'll also look at the "absurd" in Victorian literature, through the lens of Lewis Carroll's *Alice's Adventures in Wonderland* and the poems of Edward Lear.

**Early African American Literature****3231-D01****Leak****TR 01:00PM-02:15PM**

This course is designed to introduce to you the rich and complex literary tradition of African Americans from the Colonial Period to the Harlem Renaissance. The readings represent a range of literary perspectives, from Phillis Wheatley's arrival on U.S. shores to the genius of Zora Neale Hurston. We will return to this thought in your discussion posts, but please remember that what set the black literary tradition apart from the white or Euro-American literary and cultural tradition is this: the relatively few African Americans who learned to read and write did so in a country that denied that very opportunity. It was against the law to teach African Americans how to read; an enslaved person could be killed if a white person learned he/she was reading or writing. In other words, the history of black literacy and literary creation is fraught with the fact that blacks were perceived as intellectually inferior to whites and therefore incapable of higher function thinking and writing. In this course, we will explore the beginnings of the tradition of black reading and writing.

**Video Games and American Culture****4008/4271/5008/5271-090****Toscano****R 06:00PM-08:45PM**

Video games, like all entertainment, fulfill our demands for fun, leisure, and escape. These entertaining texts reflect Americans' collective interests and prevailing ideologies. By reading the recurring themes these virtual environments recreate, we learn what society values. Students will delve deeply into video games using several theories of interpretation to understand their significance as cultural products. Through readings, discussions, and assignments, including a multimodal assignment, we will address the history and controversies surrounding video games. This class is intended for those with no experience playing video games to those with lots of experience.

*For graduate students, fulfills technical/professional writing course requirement for technical/professional writing concentration; fulfills rhetoric/composition requirement for the rhetoric/composition concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations. Graduate students in the composition/rhetoric concentration should take ENGL 5271; graduate students in the technical/professional writing concentration should take ENGL 5008; students in other concentrations can take either graduate section.*

**Queer Theory****4050/5050-001****Brintnall****T 05:30PM-08:15PM**

This course examines key texts in queer theory, a field of study that questions and redefines the identity politics of early lesbian and gay studies by investigating the socially constructed nature of identity and sexuality and critiquing normalizing ways of knowing and being.

*For graduate students, fulfills theory-intensive requirement for the literature concentration.*

**Shakespeare in England/Study Abroad**

**4072/5072-001****Hartley****F****09:30AM-11:45AM**

Shakespeare in England provides an intense, immersive experience in the world that shaped the world's most famous playwright. Over nine packed days in London and Stratford-upon-Avon, students will see theatre, visit crucial landmarks such as Hampton Court Palace, Westminster Abbey and Kenilworth Castle, learn from performance workshops, and build a sense of Shakespeare's origins as well as his current literary and theatrical legacy. We will see both one of the world's most remarkable cities and the rural Warwickshire town of Shakespeare's birth, visiting such renowned venues as the Globe Theatre and the home of the Royal Shakespeare Company. Class will meet before the trip itself (which takes place over spring break) for orientation purposes and students will generate a final paper by the end of the semester, but the bulk of the course will take place through less formal learning methods as we absorb the historical and cultural environment in England itself. The class will be led by British born Robinson Professor of Shakespeare studies, Andrew Hartley.

*For graduate students, fulfills literature requirement for applied linguistics, children's literature, creative writing, rhetoric/composition, and literature concentrations. For literature concentration, fulfills national literature and pre-1800 requirements for British literature and requirement for historically-oriented literature.*

**Shakespeare's Comedies****4072-002****Melnikoff****TR****04:00PM-05:15PM**

This course will explore the origin, nature, and development of Shakespeare's comedies. Over the course of the semester, we will pay close attention to the ways in which plays in these modes manifest Elizabethan and Jacobean anxieties about culture, society, religion, gender, and sexuality. We will also look at a number of contemporary theatrical productions. Plays studied during the course of the semester will include *The Taming of The Shrew*, *The Two Gentlemen of Verona*, *A Midsummer Night's Dream*, *As You Like It*, *Twelfth Night*, *Measure for Measure*, and *All's Well That Ends Well*. Class discussions, performance work, research essays, and examinations are all designed to promote a sustained critical engagement with some of Shakespeare's seminal artistic achievements.

**Contemporary American Life Writing****4072/5072-003****Vetter****T****05:30PM-08:15PM**

This course will examine contemporary American autobiography and biography in verse, prose, graphic memoir, and documentary form, within the context of current theories of life writing. The following questions offer a sense of the focus of our discussions: How do writers of different backgrounds represent their lives? How is an artist's identity formed and constructed? How do writers navigate and exploit the theoretical impasses that arise out of the genre of life-writing? How do the political and the aesthetic intersect? Responding to these kinds of questions will help us understand the particularities of contemporary American views of representing a life. *For graduate students, fulfills literature requirement for applied linguistics, children's literature, creative writing, rhetoric/composition, and literature concentrations. For literature concentration, fulfills requirements for historical literature, and a national literature requirement for American literature. For those in the creative writing concentration, fulfills requirement for modern/contemporary literature.*

**Religion and Literature****4072/5072-090****Sherman****R****05:30PM-08:15PM**

What connections can be made between the lives of our imaginations and religious ways of knowing and thinking? What can we find if we walk along the frontier between 'fiction' and belief/non-belief? This course does not seek to provide a comprehensive map of the interconnections between literature and religion. Rather, we will explore the simple argument that we think better about religion and we think better about literature when we think about them together. We will turn to Sufi mystics, Romantic poets, Zen masters, Toni Morrison, X-Men, and others to pursue these questions.

*For graduate students, fulfills literature requirement for applied linguistics, children's literature, creative writing, rhetoric/composition, and literature concentrations.*

**Girl Culture****4072-D01****Bauerle****TR****04:00PM-05:15PM****100% ONLINE Synchronous**

Girl Cultures is an interdisciplinary, intersectional course that explores the creation and meaning of girlhood throughout the world and across time. We will assess how girls and girlhood are culturally and historically constructed concepts through a close examination of works including mythology, literature, film, as well as history and popular culture. How this is experienced and expressed by those including Black girls, queer girls, trans girls, and global girls will be examined via the following themes: identity formation, sexuality, socialization, activism, body consciousness and self-esteem, cultural production, and historical representations.

**Postcolonial Literature: Empire, Globalization, Race****4072/5072-D90****Meneses****M****05:30PM-08:15PM**

Our main objective in this course will be to read novels and watch movies that explore some of the main issues that emerge, first, from the history of modern European imperialism and, more emphatically, its consequences in today's globalized world. We will begin by studying representative works written in the context of and about European imperialism. The rest of the semester will explore a number of works of postcolonial fiction and nonfiction that responded to imperialism and its aftermath both in the 20th and the 21st centuries. In examining those responses, we will pay close attention, among others, to globalization and race in conjunction

with the most important aspects that have shaped the postcolonial world such as gender, nationalism, and freedom. In addition, we will focus on the ways in which these texts help us understand the complexities of today's global world by examining themes such as economic and cultural globalization, cosmopolitanism, and issues of planetary environmental violence. No previous knowledge of the history of imperialism or postcolonial literature is required.

*For graduate students, fulfills literature requirement for applied linguistics, children's literature, creative writing, rhetoric/composition, and literature concentrations. For literature concentration, fulfills requirements for theory-intensive and historical literature, and a national literature requirement for global literature. For those in the creative writing concentration, fulfills requirement for modern/contemporary literature.*

### **Topics in Children's Literature, Media, and Culture: Digital Narratives for Young People**

**4074-001**

**Basu**

**TR**

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

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).

### **Suspense in Children's and Young Adult Literature: Fantasy, Science Fiction, and Mystery**

**4074/5074-002**

**Connolly**

**100% ONLINE Asynchronous**

This course will explore fantasy, science fiction, and mystery, particularly the ways in which these genres create narratives of suspense. How, for example, are representations of danger and reassurance negotiated in stories specifically sculpted for children? How do texts, such as Brown's *The Wild Robot*, combine issues of suspense and social commentary? In films such as Disney's iconic *Snow White and the Seven Dwarfs*, how is suspense visually constructed in such a way that left young audiences terrified? Our discussions will include the role of fear, play, childhood, and cultural reflection.

*For graduate students, fulfills children's literature requirement for children's literature concentration; fulfills literature requirement for applied linguistics, creative writing, rhetoric/composition, and literature concentrations.*

### **American Children's Literature**

**4103/5103-001**

**Shealy**

**MW**

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

What makes a work of children's literature "classic"? In this class, we will explore this question as we examine novels from the golden age of children's literature in the United States, which began in 1865, through to the mid- 20<sup>th</sup> century. Among the authors we will study are Mary Mapes Dodge, Louisa May Alcott, Mark Twain, Francis Hodges Burnett, L. Frank Baum, E. B. White, Scott O'Dell, and Mildred Taylor.

*For graduate students, fulfills children's literature requirement for children's literature concentration; fulfills literature requirement for applied linguistics, creative writing, rhetoric/composition, and literature concentrations.*

### **Modern World Literature**

**4112-D01**

**Meneses**

**MW**

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

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**

**MW**

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

**100% ONLINE Synchronous**

In this course, we will examine in some depth 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 the human anatomy, do. Where does one go to find records of how humans used language 10,000 years ago? 100,000 years ago? Certainly not to fossil records, not to recordings--not even to written records. Those who have turned their attention in the last forty 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 Archeology, Anthropology, Biology, Psychology, and Sociology. 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.

### **Multimodality and Text Description**

**4168-D01**

**Blitvich**

**TR**

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

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/genres/texts. Multimodal analysis focuses on the study of communication in all its forms but is particularly concerned with texts in which two or more semiotic resources – or ‘modes’ of communication – are combined. Such resources include aspects of speech- intonation and other vocal characteristics, for instance- gesture, body posture, layout, and proxemics; multimodal analysis is also interested in different products of human technology such as carving, painting, writing, architecture, image, sound recording, and interactive computing resources.

### **Writing User Documents**

**4181/5181-090**

**Wickliff**

**W**

**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.

*For graduate students, fulfills technical/professional writing requirement for technical/professional writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

### **Teaching of Writing**

**4200-001**

**Avila**

**TR**

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

**100% ONLINE Synchronous**

(Writing Intensive) Introduction to various theories that inform practices in the teaching of writing and methods of teaching writing to middle and secondary learners. This upper-division (Junior and Senior levels) course is limited to English Education (Pedagogy, Secondary, and Middle Grades) majors only.

### **Advanced Poetry Writing**

**4202/5202-090**

**Hutchcraft**

**M**

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

In this advanced poetry-writing workshop, we will explore the myriad ways to make a poem come alive on the page, as a voice, and in the mind. Throughout the semester, we will read and discuss a variety of poems and essays on craft, considering how other poets have sparked 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.

*For graduate students, fulfills 5000-level poetry requirement for creative writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

### **Advanced Fiction Writing**

**4203-090**

**Gwyn**

**MW**

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

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.

### **Writing Creative Nonfiction**

**4206/5206-090**

**Chancellor**

**W**

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

In this course, you will learn how to translate personal experience and research into effective pieces of creative nonfiction. We will strive to define the term "creative nonfiction" by reading work across a broad spectrum of content and form, and you will learn how to read these pieces as writers. We will also delve into the ethical considerations that come with writing from "real" life. This class assumes that students have had a number of creative writing courses; are familiar with the techniques of a creative writing workshop;

and have a seriousness of purpose toward their work and the art and craft of creative writing. The course will include informal writing and formal workshops in which writers will submit original creative nonfiction and critique each other's work. Students also will write responses to essays and chapters; lead discussion on select works; and create a portfolio with revisions and an apologia. *4206 prerequisites: English major or minor; and ENGL 2125, 2126, 2127, 2128, or instructor permission. Satisfies Writing in the Disciplines (W)*  
*5206: For graduate students, fulfills 5000-level fiction requirement for creative writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

### **Writing Young Adult Fiction: Fantasy and Science Fiction**

**4207/5207-090**

**Gargano**

**R**

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

This class combines intensive reading and writing of "young adult" and "young" (twenty-something) fantasy fiction. Students will have the opportunity to plot a fantasy novel, create complex characters, develop a voice, and learn how to orchestrate conflict and resolution. In addition, we will explore such topics as world-building, avoiding fantasy clichés, and the resonances between fantasy and contemporary culture. Over the course of the term, students will move from brief introductory exercises to more extended writing. By the end of the class, they will plot a novel and generate one or two opening chapters. Our readings will include a range of contemporary fantasy fiction.

*For graduate students, fulfills literature course requirement for literature, linguistics, creative writing, and comp/rhet concentrations; fulfills children's literature course requirement for children's literature concentration; fulfills writing requirement for literature, children's literature, and linguistics concentrations; fulfills 5000-level fiction requirement for creative writing concentration.*

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

**4254/5254/5254T-090**

**Coffey**

**W**

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

**100% ONLINE Synchronous**

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 hours.

Prerequisite: MDSK 3151. Restricted to English and Education Majors. Restricted to undergraduate English majors with secondary education minors and middle grades majors seeking ELA licensure.

### **Language and Diversity**

**4262/5075-D01**

**Roeder**

**TR**

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

This course examines language use as social practice, offering an advanced introduction into quantitative and qualitative sociolinguistic research on language in contemporary American society. The course will focus on the interaction between language use and demographic features such as region, gender, ethnic identity, socio-economic status, age, social network, and other cultural groupings. Additional topics will include style shifting and language attitudes. Throughout the semester, emphasis will be placed on applying sociolinguistic theories and findings to linguistic diversity across the U.S., as a whole, as well as within specific communities with which students have personal experiences. Students will be encouraged to compare and contrast their own experiences with those discussed in readings and class lectures.

*For undergraduate students, fulfills a requirement for the Language and Digital Technology concentration, and the Linguistics minor. For graduate students, fulfills a requirement for the applied linguistics and ESP concentrations, as well as the applied linguistics certificate program.*

### **Professional Internship**

**4410/5410-001, 002**

**Wickliff**

**MWF**

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

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. Greg Wickliff [gawickli@uncc.edu](mailto:gawickli@uncc.edu) (Descriptions of current sites at <http://english.uncc.edu/info-for-students/internships.html>.)

### **Honors Seminar: Black Women Write the South**

**4750-D90**

**Lewis**

**W**

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

From nineteenth century narratives of enslavement and freedom to contemporary representations of living, working and traveling the Southern United States, Black women have long described their experiences of the region as both familiar and foreign space. From native North Carolinians Harriet Jacobs and Anna Julia Cooper to Zora Neale Hurston to Mildred D. Taylor to MacArthur "genius" grant recipient Jesmyn Ward and contemporary scholar Dr. Regina Bradley, this course will explore fiction, memoir, and even adolescent and picture book representation of Black women writing the South. How do they describe their connections to land and how do they represent relationships especially to rural Southern spaces?

**Language and Culture: Foundational Issues in Linguistic Anthropology****6070-001****Berman****F****01:25PM-03:55PM**

Discussion of the theories, concepts, controversies, and major findings of linguistic anthropology. Includes an analysis of the difference between human and non-human communication, semiotics, language and thought, the nature of meaning, language socialization, language variation, language and power, and multilingualism, as well as linguistic change. No prior training in linguistics is assumed, presupposed, or required. Cross listed as ANTH 6606

**Theoretical Approaches to Sexuality****6070-090****Paquette****W****06:00PM-08:45PM**

The primary concern in this course is the intersection of gender and language. Specifically, we will address how writers attempted to represent gender through the act of writing, paying particular attention to the limits of language, relations between dominant narratives and marginal feminist perspectives, and consider ways of disrupting these dominant narratives. This course begins with French feminist theorists, such as Simone de Beauvoir, Luce Irigaray, and Julia Kristeva and their performances of feminine écriture (feminine writing), a technique that aims to create space for women centered theories of gender through writing. However, this course also seeks to further displace problematic sex and gendered categories by examining decolonial, queer, and anti-racist frameworks of analysis by such authors as Sylvia Wynter and Monique Wittig. Cross listed with WGST 6601. *For graduate students, fulfills theory-intensive requirement for the literature concentration.*

**The Qualitative Interview in Urban Literacies Research****6070-091****Barnes****W****05:30PM-08:15PM****100% ONLINE Synchronous**

In this course, students will consider the challenges, affordances, and practices associated with interviewing as a qualitative research method in urban contexts. Specific attention will be paid to literacy-related research, broadly conceived. In this course, students will review types of interviews, procedures for developing the interview protocol, and ethical considerations; students will conduct interviews and preliminary analysis of interview data; and students will engage in academic writing that addresses their research questions, while attending to theory, methodology, method, and preliminary findings. The course is delivered 100% online using Canvas and Zoom. Synchronous virtual sessions will occur select Wednesday evenings from 6:00-8:00PM. Dates of the synchronous sessions will be included in the course syllabus. Registration requires an authorization; email your academic advisor for authorization.

**Dickens and the Novel****6072-090****Rauch****M****05:30PM-08:15PM**

In an era known for remarkable novelists, Charles Dickens is inevitably singled out as the most popular, if not innovative, novelist of the Victorian Era. Emerging from his shame as the son of a bankrupt to a court reporter dealing with quirky and salacious cases that formed the basis of his early "Sketches by Boz." His first novel *Pickwick Papers* (1836) began life as a kind of picaresque collection of sketches only to become the "first" true Realist novel with fully fleshed out characters. His second novel, *Oliver Twist* (1837) was a sensation for its clear-sighted exposition of the rough criminal underworld of Victorian London. A remarkable succession of novels followed, including *Nicholas Nickleby* (1838), *David Copperfield* (1849), *Bleak House* (1852), *Hard Times* (1854), *A Tale of Two Cities* (1859), *Great Expectations* (1860), *Our Mutual Friend* (1864), and the unfinished *Mystery of Edwin Drood* (1870). Credited with Willkie Collins for inventing the Detective mystery, Dickens can be insightful, critical, comic, and intriguing. He also edited major magazines, collaborated on writing plays (and performing in them), offering readings throughout the UK and the Americas, and wrote annual Christmas Stories, including the unforgettable but generally misunderstood, *A Christmas Carol* (1843). He was truly a wonder, and the Victorian period must be understood (in great measure) through a Dickensian lens.

That's a thumbnail intro to Dickens... and of course we can't read everything by him. This course will try to bring Dickens to life by reading some of his major works (that IS a lot of reading), and by looking at contemporary documents (from Mayhew to Darwin) as well as biographical materials. This course will be a headlong dive into the wonderful world of Dickens, including *Bleak House* and a *Christmas Carol*, but it should be a lot of fun and something of an adventure for us all.

*Fulfills literature course for literature, children's literature, linguistics, creative writing, and comp/rhet concentrations. For the literature concentration, fulfills requirement for national literature (British), and for theory-intensive and historically oriented literature.*

**Topics in Creative Writing: Graduate Poetry Workshop (Extreme Drafting, Delicate Revising)****6073-D90****Davis, C****T****05:30PM-08:15PM**

This course is designed to give graduate creative writing students the opportunity to strengthen your skills as writers of poetry, expand your creative familiarity with diverse forms, tones, and subjects, and enrich your relationships with the art of poetry, in the context of a highly productive, engaged, freeing poetry workshop. Participants will write, discuss and revise poems, some of which will be inspired by prompts chosen by both the instructor and the class. Near the beginning of the semester, you will create "extreme," expansive, open-ended drafts, containing some randomly-selected material; we will discuss this extreme drafting work without necessarily showing each other our drafts, then, later in the semester, after having written other poems, you will return to these drafts and shape them into finished poems, different, perhaps, from any of your previous poems. Embracing newness and possibility in your poetry will be the essential goal of this workshop.

*Fulfills 6000-level workshop requirement for creative writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

### **Introduction to English Studies**

**6101-090**

**Rowney**

**R**

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

This course focuses on major theoretical approaches to literature and culture, which offer various lenses through which we interpret texts. A grasp of these approaches enables you to more effectively interpret literature and other cultural productions. After getting a good grasp on primary formal analysis, we will examine several foundational schools of theory, and practice what we have learned with analysis of literary texts and other cultural artifacts. The course culminates in a conference, at which you will present your work. This course is reading- and writing-intensive, and assignments will teach you how to close read, as well as how to conduct research into a topic and present that research in written and oral venues. Class sessions 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.

*Core course in all concentrations.*

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

**6103-090**

**West**

**R**

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

This graduate seminar traces the development of British and American children's literature from the early nineteenth century to the present. Particular attention will be paid to the didactic tradition in children's literature, the treatment of gender roles, the evolution of fantasy literature, the portrayal of adult/child relationships, and the history of African American children's literature. *Fulfills children's literature requirement for children's literature concentration; fulfills literature requirement for applied linguistics, creative writing, rhetoric/composition, and literature concentrations. Students in the children's literature concentration should take this course this spring.*

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

**6160-090**

**Roeder**

**T**

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

This course is designed to provide students with fundamental knowledge of linguistics that can be applied to the analysis of discourse in various fields of inquiry of interest to English graduate students. Early in the course, we will examine competing schools of linguistics that have developed to explain the structure and functions of human language. After doing so, we will focus on how theories of discourse analysis and genre can be used to study a multiplicity of texts encountered by students of linguistics, literature, rhetoric and composition. *Required core course for the M.A.*

*Core course in all concentrations.*

### **Understanding Language Learning: Mind, Identity, and the Sociocultural World**

**6163-090**

**Miller**

**R**

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

**100% ONLINE Synchronous**

This class will enable students to come to a better understanding of the many complex processes involved in learning a language. It includes one unit on child language learners, both as monolingual and as multilingual language learners. The remaining units focus on the processes involved in learning additional languages after early childhood. The course readings will focus on long-held cognitive and psychological perspectives on language learning process as well as contemporary research that examines the influences of identity, culture and power on these same processes from sociocultural, narrative and poststructural perspectives. *Fulfills a requirement for the applied linguistics and ESP concentrations, as well as the applied linguistics certificate program.*

### **Rhetorical Theory**

**6166-090**

**Toscano**

**T**

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

This course surveys a variety of Western perspectives on discursive meaning making 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 reflect cultural ideology. 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 "truth" through discourse, we will read works from ancient figures—such as Plato, Aristotle, and St. Augustine—as well as later figures, such as Descartes, Wollstonecraft, Burke, and Kristeva. Although this theory intensive course privileges readings of primary texts, students will also be introduced to secondary sources for context and further thinking. *Fulfills theory-intensive requirement for technical/professional writing and rhetoric/composition concentrations; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

### **Contexts and Issues in Teaching English**

**6274-090**

**Barnes**

**T**

**5:30PM-8:15PM**

**100% ONLINE Synchronous**

In this course, students will examine key concepts related to the teaching of 6-12th grade English Language Arts. Specifically, students will conduct research into a problem of practice in English Language Arts education; analyze the incorporation of digital tools into teaching; design pedagogical practices that are research-based, justice-oriented, and culturally sustaining; and critically analyze teaching practices through the lens of pedagogical theory and research. The course is delivered 100% online using Canvas and Zoom. Synchronous virtual sessions will occur select Tuesday evenings from 6:00-8:00PM. Dates of the synchronous sessions will be included in the course syllabus. Registration requires an authorization; email your academic advisor for authorization. *For students in the English education concentration.*

### **Practicum in Teaching College English**

**6496-001**

**Vetter**

**F**

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

One-credit-hour teaching practicum for first-year students holding teaching assistantships.

### **Ecologies of Eating in Early Modern England**

**6680-090**

**Munroe**

**T**

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

**100% ONLINE Synchronous**

In this course, we will explore various “ecologies” related to eating and ingestion in early modern England. Using recent theories in ecostudies (especially ecofeminism and environmental justice) as our guide, we will consider how early moderns’ sense of self was shaped by their interaction with food and other ingested substances and how literary and other texts from the period served as a space to negotiate identity related to different aspects of “eating.” At a time of religious change, for instance, how did shifting and conflicting ideas about the eucharist (the ingestion of the body and blood of Christ) shape early modern identity? Or, how might an emphasis on the dinner table and its food stuffs as aesthetic rather than simply utilitarian shape how early moderns understood their relation to food and to each other? Our consideration of these questions with respect to the early modern period will intersect with discussions about how such questions pertain today as we consider, for instance, their import to the Slow Food movement, Industrial Agriculture, the Ugly Food Movement, body shaming, the Arab Spring (which was catalyzed by a food shortage) and more.

*Fulfills literature course for literature, children's literature, linguistics, creative writing, and comp/rhet concentrations. For the literature concentration, fulfills requirement for national literature (British), and for theory-intensive, pre-1800, and historically oriented literature.*

### **American Gothic Literature**

**6685-090**

**Shealy**

**W**

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

Toni Morrison once wrote: “for a people who made much of their newness-their potential, freedom, and innocence--it is striking how dour, how troubled, how frightened and haunted our early and founding literature truly is.” This course will examine the development of gothic literature in American fiction. How have the concepts and presentation of gothic America changed and how has it remained true to its roots? We will read works by Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe, Henry James, Louisa May Alcott, Edith Wharton, Charles W. Chesnutt, H.P Lovecraft, William Faulkner, Shirley Jackson, Joyce Carol Oates, and others.

*Fulfills literature course for literature, children's literature, linguistics, creative writing, and comp/rhet concentrations. For the literature concentration, fulfills requirement for national literature (American) and for historically oriented literature.*