



Undergraduate and Graduate Courses

Spring 2023

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 involve 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

T

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.

The Immortal Vampire: From Shadows to Sparkles in Film and Literature

2072-001

Morin

100% ONLINE Asynchronous

This course will trace the history of the vampire legend, exploring its emergence from folklore to its many faces today. Films, novels, and short stories will be analyzed to explore the various representations of this creature, including the sexy stranger, the blood-thirsty monster, and the vulnerable but vicious child. Analysis will focus on how cultures use these narratives to help navigate anxieties that they are uncomfortable with or wish to better understand. Discussion will debate how the vampire has been reinvented in various cultures in each generation, continually changing the rules of what it means to be "undead" in that time and place. This class will explore what dictates those rules as well as identify their relevance in today's culture.

Crime in American Film and Literature

2072-002

Shapiro

MW

11:00AM-12:15AM

This course will examine the development of the American crime film and novel. It begins with the birth of cinema, when silent films reflected a national obsession with lawlessness and social anarchy. The course will chart the crime film's evolution, from Depression-era gangster films to Cold War-era "film noir" to Watergate-era conspiracy thrillers. Instead of a standard textbook, students will read two crime novels (TBD) as well as assigned articles and stories. Written assignments for the course include short essays, Discussion Boards, Quizzes, and Final Exam.

Jesus on the Silver Screen**2090-001****Britnall****TR****02:30PM-03:45PM**

Any representation of Jesus is an argument about who Jesus is (or was) and what his life (and death) means. This course consists of a close, comparative reading of canonical and non-canonical gospels as well as a number of cinematic depictions of Jesus to think through how each reflects and responds to their historical, cultural, and political moment.

Writing About Literature**2100-D01****Tarr****TR****08:30AM-09:45AM**

This course focuses on writing processes and a range of writing modes in the discipline, including argument. It 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****Gordon****100%****ONLINE Asynchronous****2116-002****Gordon****100%****ONLINE Asynchronous****2116-003****Gordon****MW****01:00PM-02:15PM****2116-004****Gordon****MW****02:30PM-03:45PM****2116-005****Intawiwat****TR****10:00AM-11:15AM****2116-006****Intawiwat****TR****11:30AM-12:45PM****2116-007****Intawiwat****TR****01:00PM-02:15PM****2116-008****Rhodes****MW****08:30AM-09:45AM****2116-009****Rhodes****MW****10:00AM-11:15AM****2116-010****Rhodes****MW****01:00PM-02:15PM****2116-011****Cook****100%****ONLINE Asynchronous****2116-012****Intawiwat****100%****ONLINE Asynchronous****2116-013****Brooks****100%****ONLINE Asynchronous****2116-014****Toscano****100%****ONLINE Asynchronous****2116-090****Brooks****T****05:30PM-08:15PM**

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, and how to integrate text and visual elements into technical documents.

Restricted to ENGR, ITCS, GEOG, PHYS, ANTH, COMM, ENGL, & TEWR majors and minors. See your department for permits. Unused seats will be released on **11/17/2022** for other majors and minors.

Introduction to Creative Writing (W)**2126-001****Hayes-Brown****TR****10:00AM-11:15AM****2126-002****Grenga****MWF****09:05AM-09:55AM****2126-003****Vincent****MWF****10:10AM-11:00AM****2126-004****Hayes-Brown****TR****01:00PM-02:15PM**

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, students will also generate, draft, and revise their own creative work. Students will regularly respond to each other's writing in workshop, providing productive feedback while also building a vocabulary with which they can ask meaningful questions about their 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****Brooks****TR****04:00PM-05:15PM**

The objective of this course is to introduce students to poetry writing. Not only will we discuss the works of professional poets holistically, but we will also look at forms, sound effects, rhythm, diction, line breaks, and imagery. Part of the class will be theoretical, and we will examine the components and techniques of writing poetry as well as read some poets' thoughts on writing. We will, of course, do a good deal of writing: both reflective prose and poetry. We will complete a variety of writing exercises to develop your thoughts about poetry in general and your own poetry in particular. Many of our class periods will be spent in workshop sessions, where we exchange thoughtful feedback about students' poems.

Introduction to Fiction Writing

2128-001

Lazzara

MW 10:00AM-11:15AM

2128-002

Lazzara

MW 11:30AM-12:45PM

An introduction to the craft of writing short fiction—prose literature 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 a writing community. Exchanging stories with peers in small groups gives students supportive feedback to aid the revision process.

The Graphic Novel

3050-001

Rauch

TR 11:30AM-12:45PM

Comic Books and Graphic Novels are hardly new phenomena in the world of publishing, but they are still very new to the world of literary interpretation and scholarship. In this class we will examine the intersections among word, image, and format that are critical to the understanding of graphic novels. How do we “read” images and how do sequential images mediate narrative in a way that words alone do not (or perhaps cannot)? The course will include theoretical approaches to the graphic novel format. The theoretical perspectives will be complemented by a close look at the history of the graphic novel, as well as at contemporary examples, ranging from Alan Moore’s comic based *The Watchmen* to Roz Chast’s memoir, *Can't We Talk About Something More Pleasant?* Some texts may not be entirely familiar, such as Emil Ferris’s *My Favorite Thing is Monsters* and David Mazzucchelli’s *Asterios Polyp*, but they are texts that expanding whatever we think we mean when we invoke “graphic novels.” We will also consider controversial texts, such as Alison Bechdel’s *Fun Home* and *The Amazing Adventures of Kavalier and Clay*, a major literary treatment of the graphic format.

Black Masculinities in a Modern World

3050-002

Hayes-Brown

TR 11:30AM-12:45PM

This course will explore traditional and modern-day definitions of Black masculinity. It will examine literature, film, and social media to analyze the societal expectations placed on Black males and male-identified people in regards to their masculinity within a historical context.

Oz in American Literature

3050-003

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*, *Was, 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.

American Tales: The Weird and Uncanny

3050-004

Shealy

100% ONLINE Asynchronous

Toni Morrison once wrote that “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.” From cautionary horror tales to stories of revulsion, weird and uncanny literature has long held an established place in American art. Stories of hauntings, mesmerism, obsession, possession, madness, curses, and bad places emerge early in the literature of the United States. These are texts that present a dark mystery beyond our understanding and often engage our subconscious mind. H. P. Lovecraft once wrote: “The true weird tale has something more than secret murder, bloody bones, or a sheeted form clanking chains according to rule. A certain atmosphere of breathless and unexplainable dread of outer, unknown forces must be present.” Through various stories, we will examine how weird and uncanny tales have influenced American culture and how that culture has helped shape the horror genre. Among the writers we will study are Nathaniel Hawthorne, Edgar Allan Poe, Charles W. Chesnutt, Edith Wharton, H. P. Lovecraft, Shirley Jackson and Joyce Carol Oates.

Topics in English: Cinema of Stanley Kubrick**3050-090****Shapiro****W****05:30PM-08:15PM**

"Cinema of Stanley Kubrick" examines the career of an American director who advanced the medium with technically innovative, intellectually provocative, visually exciting films. The course covers the entirety of Kubrick's career, beginning with his crime films of the 1950s and concluding with the posthumously released *Eyes Wide Shut*. By analyzing such landmark films as *2001: A Space Odyssey*, *Dr. Strangelove*, and *The Shining*, we will seek to understand the cultural significance and historical context of Kubrick's art. This course includes two assigned books, Discussion Posts and Quizzes, and a Research Paper.

Writing about Film**3051-001****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.

Russian Literature in English Translation**3051-002****Skorodinskaya****MW****05:30PM-06:45PM**

Writing Intensive. Masterpieces of Russian literature in translation is an introductory course to some of the great Russian literary works from the 19th century to modern times. Emphasis is on short stories by authors from different periods (A.Pushkin, N.Gogol, I.Turgenev, L.Tolstoy, F. Dostoevsky, A.Chekhov, I. Bunin, V. Nabokov, I. Babel, A. Platonov, and S. Dovlatov, among others.)

Approaches to Literature**3100-001****Socolovsky****MW****10:00AM-11:15AM**

This course is designed to introduce you to critical theory as it applies to close readings of literature. We will study different critical approaches and practice using them to read a central primary text. Because this course is also writing-intensive, we will spend class time discussing writing, and you will be expected to write a considerable amount throughout the semester. Both these goals should help you develop critical thinking and writing skills that are essential for success in English studies and in communication.

Approaches to Literature**3100-D01****Hogan****100% ONLINE Asynchronous**

In this online asynchronous class, students will explore how to use theory, history, and culture to interpret a text's structure and meanings. Students will be invited to draw on different critical perspectives to create their own interpretations of course texts. Because the course is writing-intensive, you will be asked to use a rubric provided by the professor to identify what makes a critical paper successful. I will also ask you to apply your understanding of a successful paper to your own critical papers and 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****11:30AM-12:45PM**

Students in this course will read several classics in children's literature as well as a number of contemporary children's books. Among the topics that will be covered during class lectures 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.

Adolescent Literature

3104-001

Belus

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.

Introduction to US Latinx Literature

3125-D01

Socolovsky

MW 11:30AM-12:45PM

This course examines 20th 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

Language and the Virtual World

3162-D01

Miller

MW 04:00PM-05:15PM

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

MW 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

3201-001

Hutchcraft

MW 01:00PM-02:15PM

In this intermediate poetry-writing workshop, we will further develop our skills as readers and writers of contemporary poetry. Throughout the semester, we will read and discuss a variety of published poems and essays on craft, approaching this work from a poet's perspective. In equal measure, you will also develop and write your own original poems, which you will radically revise as part of a final project. Writing exercises, close readings, discussion, class participation, and a readiness to explore poetry as a dynamic and nuanced art form will be essential aspects of this course.

Intermediate Fiction Writing

3202-001

Gwyn

TR 11:30AM-12:45PM

In this course, we will read and analyze several novels and short story collections, finding what works and what does not. Students will learn how to write, revise, and submit short stories and novel chapters for publication. Writing assignments will include two short stories or novel chapters from an original project. 2128 is a prerequisite for this course.

Works of Alan Locke

4050/5050-001

Pearce

TR 01:00PM-02:15PM

This course is a deep dive into the work and thought of Alain LeRoy Locke (1885–1954), most famous as editor of *The New Negro* (1925), which collected the work of writers and other artists associated with the Harlem Renaissance. After spending the first third of the class learning about Locke's intellectual background—from W. E. B. Du Bois to Georg Simmel—we will read most of his philosophical work, starting in 1915 with a series of lectures on the theory and practice of race presented to the Howard chapter of the NAACP and ending in 1943 with Locke's lectures in Haiti and his participation in an important New York City symposium on Approaches to World Peace.

Rhetoric of Fear

4050/5050-090

Toscano

T

06:00PM-08:45PM

Drawing on the vast history of thought in Western Civilization, this course moves the conversation on rhetoric beyond considering it mere persuasion and empty language. Speakers, advertisements, and authorities move audiences through a variety of strategies to advance their goals. This course focuses closely on the ways in which appeals to fear attempt to influence audience assumptions. From the subtle everyday messages that warn us, such as product labels, legal codes, and cultural lore, to the extreme discourse of catastrophe, such as political speech, conspiracy theories, and environmental concerns, the rhetoric of fear attempts to convince us to think, feel, and do. By isolating the specific appeals to fear, we can learn how meaning is conveyed not just from speaker to audience but from a web of culturally mediated ideologies governing our responses. *Fulfills writing requirement for applied linguistics, children's literature, literature, and rhetoric/composition concentrations.*

Mysticism, Pornography, Subjectivity

4050/5050-091

Britnall

T

05:30PM-08:15PM

Why is it that so many Christian mystics appeal to erotic and sexual language and imagery when trying to describe their most intense and intimate encounters with the Divine? Why is it that so many pornographic authors depict erotic and sexual experience as transcendent and transformative? Why do writers who attempt to record both religious and erotic experience so frequently appeal to the category of the ineffable, the unsayable, the inexpressible—constantly trying to use (or abuse or break) language to capture that which always exceeds language's capacity? Why are these ineffable experiences—mystical and erotic—so frequently understood as profoundly disruptive, unsettling, disturbing to the self's fixity and coherence? This course will explore these questions through a comparative reading of mystical texts, pornographic novels, and literary theory. Students should be willing to engage sexually explicit and graphically violent material.

Shakespeare in England/Study Abroad

4072/5072-002

Melnikoff

F

01:00PM-03:45PM

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 productions, 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. The class will meet before the trip itself to discuss 4-6 Shakespeare plays 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. For more information about this Study-Abroad course, see <https://studyabroad.uncc.edu/index.cfm?FuseAction=Programs.ViewProgramAngular&id=10039>.

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

American Short Stories: First One Hundred Years

4072-090

Shealy

W

05:30PM-08:15PM

Reviewing Nathaniel Hawthorne's *Twice-Told Tales*, Edgar Allan Poe wrote: "We have always regarded the *Tale* . . . as affording the best prose opportunity for display of the highest talent." From its first appearances, the short story has flourished in the United States, perhaps more so than any other genre. Examining the American short story over the ages of romanticism and realism, we will analyze how the genre developed during its first one hundred years—1820-1920. Among the authors we will read are Edgar Allan Poe, Nathaniel Hawthorne, Harriet Beecher Stowe, Mark Twain, Kate Chopin, Charles W. Chesnutt, Stephen Crane, Pauline Hopkins, Willa Cather, Henry James, Edith Wharton, H. P. Lovecraft, and Jean Toomer.

The Gothic Novel

4072/5072-091

Gargano

R

05:30PM-08:15PM

The popular tradition of the gothic novel offered its readers "thrills and chills" through its depictions of haunted castles, sinister strangers, and dark secrets involving mysterious curses, monsters, or crimes. Since so many gothic novels were written by women, "gothics" also allowed their authors to raise questions about gender roles under cover of telling an exciting story. Similarly, because of its subversive tropes and traditions, marginalized groups have used the gothic genre to speak back to power and question established conventions. We'll read widely in a rich array of gothic novels and dark fantasies, starting with Walpole's *Castle of Otranto*, an 18th-century work often regarded as the "great-grandfather" of the gothic novel. We'll explore the long tradition of monster tales often associated with gothic fiction, including Mary Shelley's *Frankenstein* and LeFanu's *Carmilla*, a depiction of a female vampire that preceded the more famous *Dracula*. In addition, we will read recent gothic fiction

by postmodern authors such as Angela Carter. Finally, because British gothic fiction exercised global and transatlantic influences, we will examine the fiction of Jesmyn Ward, an American writer, in the context of the gothic tradition. We will pay special attention to crucial issues that permeate gothic literature: rethinking gender roles, the gothic “other,” abjection, “psychologized landscape,” and secret space. Our class aims to situate the gothic impulse in its cultural context, discussing gothic culture, film, and other media. Our wide-ranging approach will allow us to investigate how the gothic tradition has changed over time.

Black Girlhood in American Literature and Film

4072-D01

Lewis

MW 02:30PM-03:45PM

This course will look at narratives from the 19th through 21st centuries to include representations of enslavement, the Harlem Renaissance, girlhood and Black power/art, and contemporary issues and movements. Through reading and critical analysis, essays, community and media engagement, we will examine how and why Black girlhood is represented through lenses of liberation, empowerment, and agency.

Topics in Literature and Film: LBGTQ Literature and Film

4072/5072-D02

Hogan

100% ONLINE Asynchronous

An online asynchronous course that focuses on LGBTQIA + memoir, fiction, poetry, video, and film, with an emphasis on contemporary texts. We will explore this work through the lenses of LGBTQ+ history; intersectionality; and non-binary thinking. Students will explore how these three perspectives enhance their understanding of themselves and LGBTQ+ literature. *For graduate students, fulfills literature requirement for applied linguistics, children's literature, literature, creative writing, rhetoric/composition, and literature concentrations. For literature concentration, fulfills the national literature requirement for national literature (American) and the requirement for historically-oriented literature. For those in the creative writing concentration, fulfills requirement for modern/contemporary literature.*

Romanticism, the Natural World, and Industrialization

4072/5072-D03

Rowney

MW 01:00PM-02:15PM

This course will explore how Romantic literature explores both the wonders of the natural world and of industrialization, thinking through the relevance of this exploration to our own moment. Since writers of the Romantic era were the first to experience the phenomenon of industrialization, they are well-positioned to comment on how older forms of thought and culture were transformed by this development, and what new forms of thought and culture were brought about as a result. We will read these authors, then, as providing us with a guide to the natural and cultural transformations that industrialization brought about. The typical view of Romanticism as a literature of nature will be challenged in light of the importance of its relation to the growth of industrial production. *For graduate students, fulfills literature requirement for literature, children's literature, linguistics, creative writing, and comp/rhet concentrations. For the literature concentration, fulfills theory-intensive requirement and requirements for national literature (British) and historically oriented literature.*

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

4074-001

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.

Digital Narratives for Young People

4074-D02

Belus

100% ONLINE Asynchronous

Our quest to make meaning of digital narratives for young people begins with the nascent fairy tales of medieval pubs whose stories were never intended to be heard by children, yet today, their ubiquity has transcended time in the form of fractured fairy tales, mash-ups, and cartoonish videos. In studying this evolution, we will analyze how narratives have evolved from didactic literature to contemporary podcasts and numerous other digital adaptations; how storylines and characters adapt to remain relevant to the changing characteristics of their audience. In the process, we will learn what constitutes a narrative, a digital narrative, and about the unique characteristics of a 21st century learner - how are they different from pre-digital learners? How have mediums and platforms evolved? Further, we will analyze narratives through lenses with regard to changing historical contexts and of diverse characters - both human and animal. From fractured fairy tales to the epistolary novel, *Illuminae*, students will read, view, listen-to, and create their own versions of digitized versions of literature for young people. Throughout the semester, we will read classic and contemporary novels and explore how different mediums of the same story affect their audience.

British Children's Literature

4102-001

Tarr

100% ONLINE Asynchronous

This course is a survey of British children's literature. Students begin by reading British fairy tales to understand the oral tradition that influenced later print narratives. We will transition to educational tracts from the seventeenth century and then move to the eighteenth century when authors began writing children's literature for both pedagogy and profit. The course moves to the poetry of William Blake, Christina Rossetti, and Robert Louis Stevenson, among others. The second half of the course treats the novel, and students should expect to read such texts as *Alice's Adventures in Wonderland*, *Charlie and the Chocolate Factory*, and *Harry Potter and the Sorcerer's Stone*.

Modern World Literature

4112-D01

Meneses

MW 02:30PM-03:45PM

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

Origins of Language

4160-001

Lunsford

TR 01:00PM-02:15PM

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.

The Mind & Language

4167-001

Thiede

100% ONLINE Asynchronous

This course investigates how the architecture of language reflects (and may be determined by) the architecture of the human mind. That inquiry cuts across a variety of disciplines, including philosophy, cognitive science, neuroscience, and artificial intelligence research. We will base our readings on a working understanding of the grammar of English, which will require the occasional compressed review of it as we go along. The course counts as an elective towards the Cognitive Science minor, the minor in Linguistics, and the Language and Digital Technologies concentration in the English major.

Multimodality and Text Description

4168-D01

Roeder

MW 01:00PM-02:15PM

This course introduces students to multimodal analysis, which examines communication in all its forms but is particularly concerned with situations in which two or more semiotic resources (also called 'modes' of communication) are combined. One area of investigation focuses on the modes of communication available within the human body, such as aspects of speech (e.g., intonation and other vocal characteristics), gesture, body posture, layout, and proxemics. Another area of research within multimodal analysis focuses on various products of human technology such as carving, painting, writing, architecture, image, sound recording, and interactive computing resources. Emphasis is put on how different modes of communication interact and are integrated in adapted, new, or emergent digital discourses/genres/texts.

For undergraduate students, fulfills a requirement for the Language and Digital Technology concentration, and the Linguistics minor.

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

MW 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

4202/5202-001

Hutchcraft

MW 04:00PM-05:15PM

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

4203/5203-001

Chancellor

MW 01:00PM-02:15PM

This advanced fiction workshop takes a special interest in the technique of setting, exploring ways to establish place, time, history, and the rules that govern a story's fictional world as we deepen exploration of all aspects of craft. Students will write and submit original fiction for mid-draft exchanges and workshop; read and critique classmates' fiction; close-read and respond to essays and stories; lead discussion; and create a portfolio with revisions and an apologia. Graduate students also will complete a book review on a full-length fictional work and be held to higher standards in every phase of the course. This class expects that students have taken a number of creative writing courses; it is pitched to students in the creative writing concentration and assumes students have familiarity with the art and craft of creative writing and a seriousness of purpose toward their work. Please note: This course strongly emphasizes literary writing even within so-called genre (i.e. dystopian, crime, sci-fi, fantasy, romance). Students are writing contemporary fiction for adults or older young adults, not middle grade or children's literature. *Prerequisites for 4203: ENGL 2125, ENGL 2126, ENGL 2128 or permission of instructor. Satisfies W requirement 5203: Fulfills 5000-level fiction requirement for creative writing concentration. Fulfills writing requirement for literature, children's literature, and linguistics concentrations.*

Writing Young Adult Fiction

4207/5207-001

Gargano

MW 02:30PM-03:45PM

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 distinctive 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 more chapters. Our readings will include a range of diverse, 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.*

Fiction Writing Workshop**4209-D01****Martinac****TR****02:30PM-03:45PM**

"All fiction," Joan Silber theorizes in *The Art of Time in Fiction*, "has to contend with the experience of time passing." In this advanced workshop class, we'll explore the concept of time in fiction—sweeps of time, compressed time, flashbacks, flash forwards, in medias res, slow motion, summary and scene—as a springboard for honing our craft. After studying examples from literature, we will generate scenes and story drafts that we then shape through peer feedback and revision. A high level of class participation and engagement is expected. The class is intended for students who have completed at minimum an introductory creative writing course; it assumes students understand the basics of fiction writing and are serious about developing their craft. Students will be writing fiction for adults or older young adults, not middle grade or children's literature.

Prerequisites: ENGL 2125, ENGL 2126, ENGL 2128, or permission of instructor.

History of Global Englishes**4260-001****Thiede****100% ONLINE Asynchronous**

This course follows the origins and spread of English from the 5th century to current varieties of global Englishes. We will connect this language's evolution to historical and social events -- and the history of English is unsettlingly turbulent. We will encounter invasions, colonialization, slavery, warfare, trade, cultures, religions, wealth, and technology as spreaders and shapers of the language, alongside some surprisingly consistent language-internal changes. We will also develop a linguist's take on issues such as standardization, spelling, language attitudes, identities, and power relations. And, of course, we will enjoy some short and brilliant samples from diverse historical and current works of literature. Prerequisite: open mind (comfortable language myths busted in this course).

Teaching English/Communication Skills to Middle and Secondary School Learners**4254-090, 5254-080, 5254-091****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.*

Languages and Culture in Digital Spaces**4267/5075-D01****Blitvich****MW****02:30PM-03:45PM**

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

Professional Internship**4410/5410-001, 002****Wickliff****100% ONLINE Asynchronous**

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 gawickliff@uncc.edu

English Honors Seminar: Language, Ethnicity, and Identity**4750-090****Roeder****W****05:30PM-08:15PM**

In the United States, members of racial, ethnic, and immigrant groups indicate their identities partly through the use of multiple languages and by speaking English in distinctive ways. This class uses theories and methods from sociolinguistics, linguistic anthropology, and sociology to explore the interplay among language, race, and identity in the contemporary American setting. Students will become critical consumers of qualitative and quantitative research on language and identity, and they will gain experience conducting their own basic sociolinguistic analysis.

English Honors Thesis Seminar: History of the Book**4751-090****Melnikoff****T****05:30PM-08:15PM**

This seminar will introduce the fast-growing field in cultural history known as “the History of the Book” as well as guide students through the multi-step process of completing an Honors thesis on a related topic of their own choosing. 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.

Topics in English: Contemporary Rhetorical Theory**ENGL 5050-002 TR****Flores****TR****01:00PM-02:15PM**

Familiarizes students with some of the contemporary conversations that highlight current debates and trends in writing studies that draw from and influence how we write in multiple contexts. Readings focus on rhetorical theory from the mid-20th century through the early 21st century, with a focus on the last twenty-five years. Cross list WRDS 4210-001

Teaching in the Humanities**6070-001****Maguire****T****02:30PM-05:15PM**

Approaches the academic study of religion through the lens of its particular pedagogical challenges and rewards. Explores the history of religious studies in American classrooms, and surveys the scholarship of teaching and learning. Examination of a range of pedagogical philosophies where students may articulate their own vision of teaching. Students also have an opportunity to develop teaching portfolios, syllabi, and to create meaningful assignments.

Theoretical Approach to Gender**6070-090****Paquette****W****05:30PM-08:15PM**

Taking as its starting point the conception of “being human” developed in the work of decolonial theorist Sylvia Wynter, we examine the relation between dominant conceptions of the political subject-human and structures of knowledge production, as well as the impact such conceptions have in the contemporary context. Doing so provides a framework for theorizing the tools necessary for resisting dominant and oppressive structures (impacting intersections of embodiment, sexuality, gender, and race) that operate through a process of dehumanization. We will also consider the ways in which cartography and archives broadly construed operate either as perpetuating dominant structures, or as creating resistant terrains in the works of Katherine McKittrick, C. Riley Snorton, and Tiffany Lethabo King respectively.

Feminist Theory and its Applications**6070-091****Emek****R****05:30PM-08:15PM****100% ONLINE Synchronous**

An examination of selected works in feminist thought across the disciplines.

Topics in Literature and Film: African American Literature & Poetry: A Transatlantic Perspective**6072-090****Leak****W****05:30 PM-08:15PM**

In the U.S., the Beat and Black Arts Movements, respectively, provided a social outlet for exploring issues relevant to emerging generations frustrated with what they believed were outdated political and social practices. There were a few African American writers whom the literary establishment noticed—novelists Richard Wright and Ralph Ellison and poets Gwendolyn Brooks and Robert Hayden, but American publishers’ understanding of the black experience in the U.S. was far from comprehensive. Into that gap entered Rosey E. Pool, a woman of Dutch heritage, who at turns was lecturer, author, translator and broadcaster, and who spearheaded the effort in England to publish the poetry and advance the theatrical opportunities of African Americans. In so doing, she became a major figure in black letters in England and the U.S. The goal for this course is to explore some of the poetry, drama, television and literature published in the 1960s as well as single-author publications of some of the same writers. We will also explore the considerable archival materials bequeathed to future generations. Through the latter, we will develop a kind of cursory social and cultural history of African American writers and their transatlantic impact. *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. For those in the creative writing concentration, fulfills requirement for modern/contemporary literature.*

Topics in Creative Writing: The Art of the Short Story**6073-090****Gwyn****R****05:30PM-08:15PM**

This graduate course will focus on the writing, revision, and publication of short stories. Students will be required to produce two original works of short fiction for submission to our workshop. We will also read the latest *Best American Short Stories* anthology and investigate how to compose and publish a piece of short fiction that can succeed in today's market.

Introduction to English Studies**6101-090****Vetter****T****05:30PM-08:15PM**

Critical theory is "thinking about thinking," according to Jonathan Culler. This course is designed to introduce you to the discipline of English by focusing on major critical and theoretical approaches to literature and culture, which offer various lenses through which we interpret texts. We will get a good grasp on formalism, poststructuralism, and other foundational schools of theory, explore contemporary approaches, and practice what we have learned with analysis of literary texts. This course is reading- and writing-intensive, and assignments will teach you how to close read and how to employ theoretical frameworks, as well as how to conduct research into a topic and present that research in written and oral venues. Class periods will alternate between lecture, discussion, and exercises in application. Whatever your individual goals as graduate students, this class should help you improve your critical reading and writing skills and give you a sense of the profession. *Required core course.*

Southern Children's Literature**6104-090****West****T****05:30PM-08:15PM**

This graduate seminar focuses on books for children and young adults in which the American South plays an integral role in the stories. Among the topics that will be explored during this seminar are the portrayal of race relations in these books, the depiction of Southern history in these stories, and the authors' use of Southern traditions and folklore. *Fulfills children's literature requirement for children's literature concentration; fulfills literature requirement for applied linguistics, creative writing, rhetoric/composition, and literature concentrations.*

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

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

Introduction to the English Language**6160-090****Lunsford****R****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. 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 discourse analysis, based on Systemic Functional Grammar, can be used to study a multiplicity of texts encountered by students of literature, rhetoric and composition. *Required core course.*

Contexts and Issues in Teaching English**6274-090****Steele****T****05:30PM-08:15PM****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**

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

Seminar in Global Literature: Contemporary Global Fiction**6687-090****Meneses****M 05:30PM-08:15PM**

Our main objective in this theory intensive course will be to identify aesthetic, political, and historical factors that are determinant for certain narratives to become global. In doing so, we will develop a comparative framework that interrogates the capacity of those narratives to intervene, among others, in discourses of nationalism, migration, and transnationalism, the global reach of environmental disasters, gender, imperialism, and terrorism. Although most of the works assigned in this course were originally composed in English, we will also work with texts and films translated into English. A crucial vehicle for narratives to be disseminated globally, translation raises important questions such as how certain political problems circulate across national boundaries, whether or not localized narratives are capable of revealing effectively political issues of global concern, and what is hiding underneath a translated moment. In other instances, the appearance of other languages side by side with English will allow us to reflect on the ideological, cultural, and historical underpinnings of linguistic and literary representation, the role of the reader as included (or not) in a given text's intended audience, and the prospect of alternative expression. Students are expected to demonstrate a certain level of working autonomy in the completion of a number of written assignments, which will consist of a series of short pieces and a final paper, as well as complementary exercises. Finally, the course offers students the opportunity to continue developing the necessary skills to succeed both academically and professionally, no matter their concentration and interests. *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 (global). For those in the creative writing concentration, fulfills requirement for modern/contemporary literature.*

Creative Project in Prose**6895-090****Chancellor****M 05:30PM-08:15PM**

All students in the Creative Writing concentration must submit either a project or a thesis to satisfy requirements for the degree. This course is for students in the Creative Writing Concentration in their final semester(s) who opt to write a Creative Project in Prose, which consists of 30-50 pages of original fiction or creative nonfiction plus a 5-7 page critical introduction. In the first weeks, students will compose a Prospectus of 1,000-1,500 words with a bibliography that outlines their project writing and reading plans. During the semester, students will draft and workshop their projects on a rotating schedule with the instructor and peers, and then revise the final submission. Students will present and defend their work at a public reading and talk, as well as draft submission queries and practice other professional publishing tasks.

Students who opt to write a Creative Thesis in Prose OR a Project/Thesis in Poetry should consult with the Graduate Director about forming individual committees for their capstones.

Fulfills Project/Thesis Requirement for Creative Writing Concentration