

# **Undergraduate and Graduate Courses**

# -Spring 2016-

## English Courses and your Career

Courses in English instill knowledge of language, literature, rhetoric, and writing and an awareness of diverse ideas, cultures, languages, and viewpoints. In this current "Information Age," our classes also foster a flexible set of skills that employers value: the ability to think, read, and write critically and expressively; to analyze, interpret, and adapt complex ideas and texts; to solve problems creatively; and to research, manage, and synthesize information. Those with degrees in English go on to thrive in a wide range of fields, including education, law, medicine, business, finance, marketing, writing, community service and nonprofit work, journalism, editing, the arts, library and museum work, and in many other fields. One of our recent alums has recently accepted a position at Groupon in Chicago to serve as a "taxonomist." The English Department offers a variety of courses in creative writing, technical communication, linguistics, literature, rhetoric and writing. So whether you're looking for an introductory or a graduate course, a class in language or in writing, a broad survey of literature or a seminar on a specialized topic, chances are we have a course suited for you. (Some of you may even be interested in a recent article --about the "return on a Humanities investment" in Forbes.)

NOTE: New majors should declare a concentration in Creative Writing, Language and Digital Technology, Literature and Culture, or Pedagogy as soon as possible.

# Topics in English--All That is Gold Does Not Glitter: Constructing the Hero in J.R.R. Tolkien's Works 2090-001 Bright WF 12:30PM-01:45PM

When considering modern fantasy fiction, it is impossible to ignore the significance and influence of J.R.R. Tolkien. Over the years, works such as *The Lord of the Rings* and *The Hobbit* have achieved a dedicated following, and interest in Tolkien's writings seems never to dissipate, as evidenced by the fervor over Peter Jackson's film adaptations. In this course, we will read a variety of works by Tolkien in order to analyze his characterization of heroes. Texts studied will include *The Hobbit*, *The Children of Húrin*, and *The Legend of Sigurd and Gudrún*.

# Topics in English: American Gothic and Horror Fiction 2090-002 Shealy

002 Shealy TR 12:30PM-01:45PM

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

## Writing about Literature (W)

 2100-001
 Brockman
 MW
 2:00PM-3:15PM

 2100-002
 Brockman
 WF
 08:00AM-09:15AM

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 poetry, short fiction, and drama.

# Children's Literature, Media, and Culture: Disney and Children's Literature 2109-001 Connolly MW 12:30PM-01:45PM

In this class, we will study the development of Disney short- and feature-length animated films, ranging from *Silly Symphonies* and *Snow White and the Seven Dwarfs* to more recent films like *Frozen*. We will also explore the translation of children's literature to film by reading the fairytales and stories from which those films were adapted. Such study of story and

film will allow us opportunities to examine how Disney films both reflect and influence American culture. Large lecture. If you have taken ENGL 2090, Disney and Children's Literature, you may NOT take this ENGL 2109 Disney class for credit.

## Introduction to Technical Communication (W)

2116-001	Gordon	WF	09:30AM-10:45AM
2116-002	Hassell	WF	09:30PM-10:45AM
2116-003	Gordon	WF	11:00AM-12:15PM
2116-004	Hassell	WF	12:30PM-01:45PM
2116-005	Hassell	WF	02:00PM-03:15PM
2116-006	Muesing	TR	08:00AM-09:15AM
2116-007	Muesing	TR	09:30AM-10:45AM
2116-090	Douglas	T	05:30PM-08:15PM
2116-091	Douglas	R	05:30PM-08:15PM

Restricted to ENGR, ITCS, GEOG, PHYS, ANTH, COMM, ENGL, & TEWR majors and minors see your department for permits. Used seats will be released November 23, 2015 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 Muir TR 12:30PM-01:45PM

Introduction to creative writing, including both poetry and fiction writing, assuming little or no previous creative writing experience. Reading from a diverse and comprehensive list of writers, students will learn the techniques of fiction and poetry and practice these techniques through various writing prompts and exercises. Students will share their writing in small group workshops and will compose one completed short story and two to three original poems by the semester's end, significantly revising in one genre of choice.

## **Introduction to Creative Writing (W)**

2126-002 Martinac W 05:30PM-08:15PM

An introduction to the process of creative writing – including poetry, fiction, drama, and creative nonfiction – for students with little or no previous experience. Students learn the elements of craft involved in these four forms; read and analyze published examples; practice creative writing techniques through prompts and exercises; and share their own writing in small groups as well as with the class in a workshop setting. Assignments cover all four forms, leading students to a new awareness of their own interests and strengths as creative writers.

## Introduction to Poetry Writing (W)

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

An introductory course for those with little experience in reading, writing and critiquing poetry. Students read and discuss poetry from an anthology and various hand-outs. Students are responsible for writing poems based on assigned formal strategies or themes and for bringing them to a workshop setting for group critique.

#### **Introduction to Fiction Writing**

2128-001 Gwyn MW 12:30PM-01:45PM

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

## **Grammar for Writing**

#### 2161-001 Dobs MW 11:00AM-12:15PM

This course provides a systematic, hands-on review of the grammar behind professional copy editing for academic and public submission, including techniques for using sentence structure, word choice, and information management to make texts intuitively appealing without sacrificing precision and to maximize reading speed. Students will read a variety of published texts, with an eye for writing, analyzing the choices professional writers make in crafting these texts and the effects those choices have on the meaning conveyed to readers. In workshops, students will apply new understandings of grammar to their own writing, experimenting with the techniques introduced in the course. Through the revision and editing process, they will fine tune their use of these techniques to achieve maximum impact on the reader. Ultimately, students will conduct a discourse analysis and present it in a final paper edited to all the standards we will learn in class.

### Introduction to African American Literature (D) 2301-001 TBA

TR 11:00AM-12:15PM

02:00PM-03:15PM

This course surveys over 250 years of African American literary expression in the context of historical, cultural, social and political perspectives. Our approach will be smorgasbord rather than in depth, offering a taste of the wide variety of writers in the tradition. The central question will be, is there an African American literary tradition?

# **American Literature Survey**

2400-001 Eckard TR 09:30AM-10:45AM

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

## **British Literature Survey II**

2402-001 Moss TR 03:30PM-04:45PM

A study of English literature representing the Romantic, Victorian, Modernist, and Post-modernist periods with emphasis upon cultural and historical contexts. The course will include such writers as William Blake, William Wordsworth, Christina Rossetti, Oscar Wilde, George Bernard Shaw, and Virginia Woolf, among others.

# Graphic Novels and Animation from Around the Globe (D) 3050-001 Meneses TR

In this course, we will concentrate on graphic novels and animation works from around the globe in an attempt to have a sense of the rich national and transnational traditions from which they originate. Two main tasks will occupy our time throughout our semester, which we will carry out simultaneously. On the one hand, we will explore the ways in which visual narrative and the inherent interrelation between images and text play in comics and animation. In doing so, we will pay special attention to issues related to form such as the sequence, the static image vs. the moving image, point of view, adaptation, and the power of color. On the other hand, we will explore the themes that these works examine, from war to globalization, from immigration to women's issues, and from humanitarian work to traveling. Although certainly welcome, no previous experience reading comics or watching animation is required for students to perform satisfactorily in this course.

# Topics in English: Introduction to U.S. Latino/a Literature (D) 3050-002 Socolovsky TR 09:30AM-10:45AM

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

## **Child Soldiers and Conflict**

3050-090 Minslow M 05:00PM-07:45PM

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

soldiers. Students will research, analyze, and consider policies and practices involved in the recruitment, rescue, rehabilitation, and reintegration of child soldiers in various conflicts around the world.

# Southern Culture in Literature and Film

3050-091 05:30PM-08:15PM Moss

A critical study of southern culture in several texts and films. The class will examine traditional themes of southern literature and culture; a sense of place, southern childhood, conflicts of race, class, religion and gender, the importance of storytelling, music, family, and land, as well as changing values and attitudes. Among the films to be viewed are: Gone with the Wind, The Autobiography of Miss Jane Pittman, The Wise Blood, Beasts of the Southern Wild.

#### Topics in English: History of the Silent Film (Cross-listed with Film Studies minor) 06:30PM-09:15PM Shapiro

This film course will chart the development of "silent film" from its earliest stages in the late 19<sup>th</sup> century to its sudden absorption by "talkies" in 1929. By studying the technology, movie stars, and visionary directors of this cinematic era, you will learn how a primitive, almost disreputable form of entertainment was transformed into a rich, complex global art form. During the semester we will explore 'film genres' and international 'film movements', such as the comic slapstick of Buster Keaton, swashbuckling adventures of Douglas Fairbanks, and supernatural fantasies of German Expressionism. Requirements for the course include one Research Paper, two comprehensive exams, reading assignments, and films assigned to be viewed outside of class.

## **Masterpieces of Russian Literature in Translation**

3051-001 Baldwin  $\mathbf{M}\mathbf{W}$ 02:00PM-03:15PM

Survey of 19th-21st century Russian prose and poetry, including Dostoevsky, Tolstoy, Chekhov, Solzhenitsyn as well as contemporary writers. Among discussion topics such as "insanity" in Russian literature, Tolstoy's views on education, art, life and death, Dostoevsky's psychology of crime and punishment, and problems of Soviet and modern Russia.

#### Topics in English: American Indians in Children's Literature (W)(D) 3051-009 Gardner WF

11:00AM-12:15PM

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

#### Approaches to Literature (W)

3100-001 Brannon TR 02:00PM-03:15PM 3100-002 Socolovsky TR 11:00AM-12:15PM

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

## Literature for Young Children

3102-001 W 05:30PM-08:15PM Minslow

In this course we will study a variety of genres and forms in children's literature, including fantasy and realism, and ranging from primers to "young readers." We will examine not only the prose, but also the visual elements of these texts—how colors, shapes, and even fonts tell a story of their own. From fairytales to books and movies, we will discuss how stories are adapted and translated for children. Literature for even the youngest of children is comprised of a sophisticated range and depth of literary and visual texts; this course proposes to introduce you to them and to different ways of looking at these works, including the ways different critical approaches may add to one's understanding of a text.

### Children's Literature

3103-001 West 11:00AM-12:15PM

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

#### **Literature for Adolescents**

3104-001 Basu MW 02:00PM-03:15PM

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

### **Literature for Adolescents**

3104-090 Moss T 05:30PM-08:15PM

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

# Introduction to Contemporary American English

3132-002 Roeder TR 03:30PM-04:45PM

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

# Introduction to Contemporary American English

3132-090 Thiede MW 12:30PM-01:45PM

We can do so much with language, but we do it unconsciously. As adults, we would be at a loss to explain to a baby why 'Donald not understands anything' is bad, 'Donald does not understand anything' is good, and 'Donald understands not anything' is somehow weirdly in the middle in acceptability. This course is designed to make those tacitly known inner workings of American English explicit. We will look at how the levels of language cooperate across the entire hierarchy, from single sounds to sound combinations, parts of words, word combinations, sentences combined into discourse, and what everything stands for within context. Essentially, we will learn a language about language. Along the way, we will explore some fascinating language phenomena such as why there is linguistic diversity, why language changes so rapidly (and how), or whether language loss in senile dementia proceeds in mirror reverse of language acquisition for babies. There is so much to discover, and it is fascinating to discover what we are actually doing when we talk.

### Language and the Virtual World

3162-001 Roeder R 05:30PM-08:15PM

This is an introductory linguistics course that uses examples from the virtual world and digitally mediated communication (DMC) to illustrate linguistic concepts and research methodologies. Topics include structural manipulation of digitally-mediated text to fit diverse purposes, pop culture attitudes about changing linguistic norms, 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. No prerequisite.

# Language and Digital Technology

3180-001 Hassell M 05:30PM-08:15PM

This class will explore rhetorical, psychological, and anthropological theories that underscore the interrelations of written, graphic, and digital communication within technical, rhetorical contexts.

### **Intermediate Poetry Writing Workshop**

3201-001 Hutchcraft TR 12:30PM-01:45PM

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

a poet's perspective. In equal measure, you will also develop and write your own original poems, which you will radically revise as part of a final portfolio. Writing exercises, close-readings, discussion, class participation, and a readiness to explore poetry as a dynamic and nuanced art form will be essential aspects of this course.

## **Intermediate Fiction Writing**

3202-001 Chancellor TR 02:00PM-03:15PM

In Intermediate Fiction Writing, students will advance their skills as readers and writers of fiction through 1) active informal writing, with exercises intended to trigger ideas and develop techniques; 2) analysis and discussion of fictional techniques (e.g. description, imagery, characterization, point of view, plot, and structure) in several contemporary works; and 3) the studio workshop, the exchange and critique of students' original short fiction. The course strongly emphasizes literary writing over genre writing (though these need not be mutually exclusive). This course is intended for students who have completed an introductory creative writing course and are familiar with the workshop method.

#### **British Renaissance Literature**

3212-001 Brockman WF 09:30AM-10:45AM

This course will examine the literatures "on the side" of early modern British literature, considering canonical texts in conversation with lesser-known works. Major thematic units may include non-Shakespearean drama, the development of the sonnet, epic poetry, and prose fiction. In addition to exams and papers, students will be expected to participate in class discussions, maintain a commonplace blog, work with digital archives, and do informal and formal performance activities. Texts will likely include Shakespeare's Sonnets, *The Spanish Tragedy, Paradise Lost*, and *The Blazing World*.

## **British Victorian Literature**

3215-001 Rauch MW 11:00AM-12:15PM

In this course we will study the broad scope of literature from the Victorian (1837-1901) period. 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 1860-61 work, <u>Great Expectations</u>, which we will read, was due to the sensational power of the novel. The period is noted for great women novelists as well, thus we'll look at the Brontës (Charlotte's *Jane Eyre*, and Emily's *Wuthering Heights*), as well as Elizabeth Gaskell and George Eliot. Readings will include criticism (both contemporary and current) Victorian literature and culture.

#### Early African American Literature (D)

3231-001 Lewis MW 09:30AM-10:45AM

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

# African American Literature, Harlem Renaissance to Present 3236-001 Leak TR

The purpose of this course is to explore the African American literary and cultural tradition from the Harlem Renaissance to the present. In that spirit, we will first come to some basic understanding of the Renaissance or the New Negro Movement, as it was also called. After considering some of the major writers and ideas from this period, we will set out to consider African American literature in its post-Renaissance lives. How do the concerns set forth in the Renaissance find their way into the post-war literature of African Americans, or the Black Arts Movement of the 1960s? Does the movement extend into the black

11:00AM-12:15PM

women's literary renaissance of the 1970s and 1980s? In our contemporary moment do we consider the Renaissance as simply a chronological predecessor to contemporary black writers, or are they critically informed by the likes of Hurston and Hughes?

There are no simple answers to these queries, but this course is designed to find the most compelling answers.

**Independent Study** 

3852-001,002 TBA TBA TBA TBA 4852-001,002,003,004 TBA TBA TBA TBA

Independent study courses are available to undergraduate students under certain conditions. These courses must be arranged with individual instructors before registering for them and are intended to enable students to pursue studies in areas not provided by regularly scheduled courses. For further information, students should see their advisor

## Topics in English: Shakespeare in England

4050/5050-001 Melnikoff TBA TBA

Led by Dr. Kirk Melnikoff of UNC Charlotte's Department of English, this program presents a unique opportunity to discover Shakespeare, his world, and his theatrical legacy in England. Students will travel to London and Stratford-upon-Avon to study Shakespeare's plays through a combination of literary study, rehearsal room practice, and cultural activities. Site visits will focus on the places where Shakespeare lived and worked in London and Stratford, in addition to sites of important cultural significance such as the National Theater, Westminster Abbey, spectacular royal residences like Hampton Court Palace, and London's many museums. The program includes admission to theatres such as the Royal Shakespeare Company and the recreated New Globe. All such theatre visits will provide the raw material for wide range of discussions and debates, about actorly performances, staging choices, and the meanings of the productions themselves.

# American Literature of War and Violence

4050/5050-002 Vetter MW 02:00PM-03:15PM

This course will examine modern and contemporary American literature concerned with war and violence. We will consider poetry, fiction, nonfiction, and film of the twentieth century. The following questions will give you a sense of the focus of our discussions: How do both men and women writers imagine the trauma of war? How is violence represented in American literature of the last one hundred years? What forms of literature are deployed for these violent representations? How do the political and the aesthetic intersect? Students will be assessed on class participation, informal writing, research papers, and exams.

# Topics in English: James Joyce's ULYSSES

4050/5050-005 Gwyn MW 03:30PM-04:45PM

Published in 1922, James Joyce's ULYSSES continues to be hailed by critics as the crowning achievement of Modernism and the most important novel of the 20th century: the most erudite, the most experimental, the most inventive, the most controversial; it's also the novel most English majors (and professors) haven't read. In this course we will focus on ULYSSES exclusively, taking the novel a chapter a week. Reading Joyce's novel is no easy feat: the book is challenging, not for the easily offended or unprepared. But for the capable reader who's willing to work, ULYSSES is an odyssey with enormous rewards-and more than a few laughs along the way.

# Topics in English: Classics in British Children's Literature

4050/5050-010 Connolly MW 03:30PM-04:45PM

A historical survey of major works of British Children's Literature, especially texts of the nineteenth and twentieth centuries. While focusing on close readings of texts, we will also situate works within the context of class, gender roles, and British nationalism. Throughout the course, we will investigate changing concepts of childhood as well as the development of varied genres, such as fantasy. Texts will include such works as *Alice's Adventures in Wonderland, Treasure Island*, and *Wind in the Willows*. If you have taken ENGL 4102/5102, Classics in British Children's Literature, you may NOT take this ENGL 4050 class for credit.

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

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

Topics in English: Queer Theory (D)

 4050-091
 Brintnall
 W
 06:30PM-09:15PM

 5050-095
 Brintnall
 W
 06:30PM-09:15PM

An examination of the ways the social order shapes our sense of gender and sexual identity, and imposes norms regarding gender behavior and sexual desire. This course will also think about how gender and sexuality inform our experience of subjectivity and the political costs that relate to conforming to or deviating from social norms. It will give close and careful attention to works by central authors in the field—for example, Michel Foucault, Judith Butler, Leo Bersani, José Esteban Muñoz, Lee Edelman, Gayle Solomon and Dean Spade—as well as works that are important for understanding those central authors—for example, Sigmund Freud, Gloria Anzaldúa, and Sandy Stone.

Topics in English:

4050/5050-092 TBA MW 06:30PM-09:15PM

# Topics in English: African American Narratives of Freedom (D)

4050-094 Lewis MW 11:00AM-12:15PM

This course will cover critical themes in early (18-19 century) writings about freedom across a variety of genres (to include memoirs/autobiographies, journals, essays and fiction). In addition to analyzing these texts, students will be required to make critical and thematic connections to more contemporary definitions and narratives of freedom. Required work will include research papers and digital archival exploration.

Topics in English: French Women Writers in Translation: Sex, Identity, and Literature

 4050-095
 Stephenson
 W
 05:30PM-08:15PM

 5050-096
 Stephenson
 W
 05:30PM-08:15PM

Special Topics not included in other courses. May be repeated for credit with permission of department.

Topics in English: Language and Thought

4050/5050-098 Boisvert W 06:30PM-09:15PM

What, precisely, are we doing when we say 'Stealing is wrong'? According to cognitivism, we are attributing some kind of property or characteristic to acts of stealing, much as we attribute the property circularity when we say 'This table is circular.' And given the intimate connections between language and thought, cognitivism also typically holds that to think that stealing is wrong is to believe, or represent, acts of stealing as having that property. But according to expressivism, saying 'Stealing is wrong' is more like expressing an attitude, much as we do when we say 'Down with stealing!', or like prescribing behavior, much as we do when we say, 'Let's not steal.' Accordingly, expressivists also typically hold that to think that stealing is wrong is like disapproving of stealing, or deciding not to steal, or to be in some other type of mental state that can generally be described as being against stealing. This course will investigate the controversy between cognitivism and expressivism and, thereby, the controversy concerning the nature of moral language and thought.

# **Topics in English: Transfeminisms**

4050/5050-099 Hogan M 03:30PM-06:15PM

This course will explore feminist perspectives within trans studies and genderqueer activism. It will consider how transgender studies is central, not marginal, to women's /feminist studies.

## Shakespeare's Early Plays

4116-090 Brockman M 05:30PM-08:15PM

"All the world's a stage" is probably one of Shakespeare's most famous lines, but what kind of world did Shakespeare live in, and how do his plays represent that world as well as negotiate or challenge it? This course is dedicated to the earlier half of Shakespeare's career (roughly from 1590 to 1600). Although much of our focus will be on close reading and exploring Shakespeare's dynamic language, we will also explore the ways that the plays both represent and comment upon early modern views of gender, sexuality, political power, and social class. Our readings will introduce you to his use of several genres, but we will also discuss how these texts often problematize generic distinctions. While reading, we will always work to keep in mind that the plays are meant to be *performed*, and that a host of interpretive possibilities become possible through performance.

### **Origins of Language**

4160/5050-004 Lunsford TR 02:00PM-03:15PM

English 4160 will explore current research into the origins of human language. Our study will not be limited to linguistics; rather, we will examine work done in such fields as archaeology, psychology, and anthropology. One of our two primary texts for the course will explore theories of when and how early species of humans first used language; the other text will focus on the changes in human language during the recent history of human writing in an attempt to understand better how human language works. In their primary writing assignment for the course, students will be encouraged to identify and explore questions of their own choosing that relate to any aspect of human language origins and/or usage.

### Multiculturalism & Language

4165/5050-008 Davis, B. TBA TBA

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

The Mind and Language 4167-001

Thiede MW 02:00PM-03:15PM

This course investigates how the architecture of language reflects (and may be determined by) the architecture of the human mind/brain. 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 a compressed review of it as we go along. Thus, the course counts towards the minor in Cognitive Science and equally satisfies the Applied Linguistics requirement for majors of English. At the end of this course, you will know the fundamental concepts in cognitive science and linguistics, and how they interface in theory and research.

# Multimodality and Text Description 4168-001

Blitvich TR 11:00AM-12:15PM

This course works towards achieving a better understanding of how different modes of communication interact and are integrated in adapted, new, or emergent digital discourses and genres. Multimodal analysis includes the analysis of communication in all its forms, but is particularly concerned with texts in which two or more semiotic resources – or 'modes' of communication – are integrated and combined. Such resources include aspects of speech such as intonation and other vocal characteristics, gesture (face, hand and body) and proxemics, as well as products of human technology such as carving, painting, writing, architecture, image, sound recording, and interactive computing resources.

## **Writing User Documents**

4181/5181-090 Wickliff MW 02:00PM-03:15PM

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

### **Editing With Digital Technologies**

4183/5183-090 Wickliff M 06:30PM-09:15PM 4183/5183-091 Wickliff W 06:30PM-09:15PM

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

# Teaching of Writing

4200/5050-003 Avila MW 12:30PM-01:45PM

Introduction to various theories that inform practices in the teaching of writing and methods of teaching writing to middle and secondary learners. Required for English majors, pedagogy track.

# Teaching of Multicultural-Ethnic Literature (D)

4201/5050-094 Brannon T 05:30PM-08:15PM

We will explore ideas of multiculturalism and its controversies, how one selects the literature she will teach, and how one addresses that literature without minimizing or trivializing cultural differences. Our focus will be on issues of pedagogy and examining debates in the field on what should be taught, how, and why with the aim of facilitating middle and secondary student readers in reading and responding to multicultural literature.

### Writing Fiction: Establishing Setting

4203/5203-090 Chancellor T 05:30PM-08:15PM

In this advanced workshop, writers will refine their aesthetics and deepen their understanding of fiction's possibilities. This course 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. Students will be required to close-read and respond to essays, stories, and chapters; lead discussion and write a craft essay on select works; develop and submit original fiction for workshop; read and critique classmates' fiction; and create a final portfolio with revisions and an apologia. The course strongly emphasizes literary writing over genre writing (though these need not be mutually exclusive). This class assumes that students enter having had a number of creative writing courses and that they are familiar with the techniques of fiction writing and the rhetoric of the fiction workshop. (Satisfies M.A requirement for writing/rhetoric.)

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

4254/5254-090 Avila W 05:00PM-07:45PM 5254-T90 Avila W 05:00PM-07:45PM W 05:00PM-07:45PM

This course will cover various approaches to the teaching of English, including recent theories, teaching methodology, and research related to writing and literary study. This course is appropriate for those students seeking licensure in 6-12 English education (English 9-12 and English language arts 6-8 certification). Students in the course will be expected to post online assignments each week and will meet four times synchronously online during the semester. These online meetings require students to have a reliable internet connection, a microphone, and web camera. Pre-requisites: MDSK 6162: Planning for K-12 Instruction.

# Studies in Writing, Rhetoric and Literacy

4270/5050-093 Vorhies T 05:30PM-08:15PM

This course will approach rhetorical theory through nineteenth- and twentieth- century sites of literacy. We will explore how groups such as African-Americans, indigenous Americans, evangelical protestants, women in Appalachia, and others embraced, adapted, and resisted "traditional" rhetorical models. Using the framework of communities of practice, how does current Literacy Studies theory re-see rhetorical education? How does current Literacy Studies theory highlight issues of access and power?

## **Professional Internship**

4410/5410-001, 002 Morgan WF 09:30AM-10:45AM

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 Christine Schmitz, cschmit1@uncc.edu (Descriptions of current sites at <a href="http://english.uncc.edu/info-for-students/internships.html">http://english.uncc.edu/info-for-students/internships.html</a>.

# Topics in English: Feminist Theory and Its Application 6070-090 Pitts

T 05:30PM-08:15PM

This course focuses on the writings of three prominent women of color theorists whose critical work has addressed both contemporary social justice issues and philosophical debates in academia. The three main figures for the course are Angela Y. Davis, Gayatri Chakravorty Spivak, and María Lugones. Themes we will discuss include: Marxist and materialist feminisms, subalterity and the politics of representation, intersectional theorizing (including challenges to feminism such as womanism and mujerista theology), decolonial/postcolonial thought and praxis, neoliberalism and pedagogies of resistance, mass incarceration and prison abolition, eroticism and sexualities, and the relationship between activism and intellectualism.

## Topics in English: The American Novel: Beginnings to Civil War

6070-091 Shealy T 05:30PM-08:15PM

The first half of the century produced some of the most well-known authors of American literature. This course examines the development of the American novel, from the early sentimental novel at the end of the eighteenth century to the emerging realistic fiction at the conclusion of the Civil War. Among the authors we shall read are Charles Brockden Brown, Susanna Rowson, James Fenimore Cooper, Catharine Maria Sedgwick. Nathaniel Hawthorne, Herman Melville, Harriet Beecher Stowe, and Louisa May Alcott. (*Satisfies national and historical requirements*).

#### **Topics in English: Documentary Poetry**

6070-092 Hutchcraft R 05:30PM-08:15PM

When we hear the term "documentary," we might think: *films*, *photographs*, *history*, or *evidence*. Yet, what in particular makes something "documentary," and how might poetry—a linguistic art form—engage in, expand, or complicate our understanding of documentary work? As a class, we will consider questions of truth and representation, as well as what ethical questions, if any, a creative writer (or filmmaker, or photographer) should consider when documenting the lives of others. Examples of poetic texts we will examine include C.D. Wright's *One Big Self*, which looks at the lives of men and women incarcerated in three present-day Louisiana prisons, and Mark Nowak's *Coal Mountain Elementary*, which weaves together various sources/genres to document a coal mine explosion in Sago, West Virginia. Other works we may consider include books of poetry by Muriel Rukeyser, Claudia Rankine, Natasha Trethewey, A. Van Jordan, Susan Howe, and Ellen Bryant Voigt, as well as essays by Susan Sontag and others.

Short writing assignments, a formal class presentation on one of our course texts, and engaged class participation will be required. For your major course project, you may choose either to 1) write a paper examining one of the books of documentary poetry we will read, or 2) write a substantial creative work (a long poem or series/sequence of poems) that incorporates documentary materials. For either option, we will devote class time to workshopping and discussing our projects as a group.

#### 6070-093 Thiede W 05:30PM-08:15PM

This course is being offered as a special version of ENGL 6161 'Introduction to Linguistics,' and it counts as such for those for whom 6161 required (including CoE students). It covers all the classical areas of linguistics (phonetics, phonology, morphology, morphosyntax, semantics, discourse theory/pragmatics, language variation) in the light of how children's books specifically focus on those areas. The course should therefore also be very interesting also to graduate students specializing in children's literature. The objective is to know English grammar well enough to be able to describe how it is acquired in layers ('stages') and to know what to look for in children's books in order to use them as specific language input appropriate to each of those stages. There are also direct implications for the Teaching of English as a Second Language insofar as it has now become popular to use children's books in adult education.

# Introduction to English Studies

6101-090 Vetter W 05:30PM-08:15PM

Critical theory is "thinking about thinking," according to Jonathan Culler. This required graduate course is designed to introduce you to the discipline of English by focusing on major critical and theoretical approaches to literature and culture, which offer various lenses through which we interpret and interrogate texts. We will first spend an intensive period studying formalism and writings by two of the most important theorists of the twentieth century: Foucault and Derrida. A firm grounding in these areas will prepare us for the second half of the semester, in which we will examine several schools of theory and will practice what we have learned with analysis of literary texts. We will complete the course with a conference, at which you will present your work. This course is reading- and writing-intensive, and assignments will teach you how to conduct research into a topic and present that research in written and oral venues. Class periods will alternate between lecture, discussion, and exercises in application. Whatever your individual goals as graduate students, this class should help you improve your critical reading and writing skills and give you a sense of the profession.

# Introduction to Children's Literature and Culture 6103-090 Basu

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

M

05:30PM-08:15PM

## **Introduction to English Language**

and a regularly updated reading journal.

6160-090 Lunsford T 05:30PM-08:15PM

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

# Language Acquisition

6163-090 Miller M 05:30PM-08:15PM

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

# **Teaching College English**

6195-001 Mullin R 05:30PM-08:15PM

By unpacking the components of "Teaching," "College," and "English," this course provides students with the knowledge they will need not only to teach in an educational setting, but also to engage in many collaborative knowledge-building (aka communication) activities within College and outside of its boundaries. The ability to teach writing involves knowing how people think about and use language; how different communication media affect meaning; and how a context promotes, disrupts or changes communication. Reading and challenging theories with their own experiments and experiences, students will examine their assumptions about how language works in the world and how we use it to teach. The result will be an informed,

flexible course plan for teaching writing that will also help students see how they write, collaborate and shape their world with language.

# Contexts & Issues in Teaching English

6274-001 Coffey T 05:00PM-07:30PM

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

# Seminar in British Literature: The Nature and History of the (English) Novel 6680-090 Jackson M 05:30PM-08:15PM

In this class we'll have four main, equally-important objectives. We'll work

- to develop English graduate-level reading and writing skills
- to understand the generic nature of the novel as a kind of storytelling
- to understand the specific nature and history of the novel in England
- to understand different ways of interpreting novels

In order to achieve these objectives, we'll study a series of novels from the eighteenth through the twenty-first century, and we'll study a series of influential scholarly writings about the nature of the novel as a literary genre.

# Seminar in American Literature: Race + Identity + Aesthetics in Black Poetry Today 6685-090 Pereira R 05:30PM-08:15PM

This course will be offered at UNC Charlotte's Center City campus on 9th and Brevard. Our central question will be one asked by multiple poets across the African American literary tradition: How am I both black and a poet? We will explore the complicated nexus of race, identity and aesthetics in contemporary black poetry by reading the essays and poetry of several leading poets as well as selected articles and book chapters by scholars. Required assignments include weekly preparation of the assigned readings, short essays practicing close reading of poetry, and a research paper. This course is also cross-listed with the Africana Studies certificate program.

#### **Directed Reading**

6890-012, 013, 014, 015 TBA TBA TBA

Directed reading courses are available to graduate students under certain conditions. These courses may be arranged with individual instructors before registering for them, and they are intended to enable students to pursue studies in areas not provided by regularly scheduled courses. For further information students should see their advisors.

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

# Thesis/Project Teaching English

6974-001, 002 TBA TBA TBA

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

### **Thesis**

6996-001, 002, 003, 004 TBA TBA TBA

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