

Topics in Children's Literature, Media, and Culture: Monstrous Bodies: The Grotesque in Young Adult Fiction

2109-002

Morin

WF

09:30AM-10:45AM

Monsters in young adult fiction appear differently than monsters in traditional genres. Often the very nature of the fantastic physicalities of the monster is what appeals to the audience. This course will explore the figure of monstrous bodies by analyzing novels, short stories, and films. Discussion will focus the relationship between monster fiction and the young adults that consume it.

Introduction to Technical Communication (W)

2116-001

Rhodes

WF

09:30AM-10:45AM

2116-002

Dolmatova

WF

02:00PM-03:15PM

2116-003

Rhodes

MW

08:00AM-09:15AM

2116-004

Dolmatova

TR

11:00AM-12:15PM

2116-005

Sindelar

TR

08:00AM-09:15AM

2116-006

Sindelar

TR

02:00PM-03:15PM

2116-007

Gordon

MW

03:30PM-04:45PM

2116-008

Gordon

MW

09:30AM-10:45AM

2116-009

Gordon

MW

12:30PM-01:45PM

2116-010

Sindelar

TR

09:30AM-10:45AM

2116-011

Intawiwat

MW

02:00PM-03:15PM

2116-012

Sindelar

TR

12:30PM-01:45PM

2116-090

Intawiwat

M

05:30PM-08:15PM

Restricted to ENGR, ITCS, GEOG, PHYS, ANTH, COMM, ENGL, & TEWR majors and minors see your **department for permits**. Unused seats will be released **December 6, 2016** for other majors and minors. This course is designed to show you how to solve technical problems through writing. Emphasis will be placed upon the types of writing, both formal and informal, that you will most likely do in the workplace. In this course you should learn:

- the theoretical bases of technical communication
- the most common forms of technical documents
- how to plan, draft, and revise documents
- how to plan and make presentations
- how to work and write collaboratively
- how to integrate text and visual elements into technical documents

Introduction to Creative Writing (W)

2126-001

Martinac

MW

09:30AM-10:45AM

An introduction to the process of creative writing – in particular, poetry, fiction, and creative nonfiction – for students with little previous experience. Students learn the basic elements of craft; read and analyze published works; practice creative writing techniques through prompts and exercises; and share their writing in a workshop setting. Varied assignments lead students to an awareness of their interests and strengths as creative writers.

Introduction to Creative Writing (W)

2126-002

Arvidson

WF

12:30PM-01:45PM

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

Introduction to Poetry Writing

2127-001

Ocasio

WF

11:00AM-12:15PM

A beginner's course for those with little experience in reading, writing, and critiquing poetry. Students read and discuss poetry in the form of handouts (model poems) and will be responsible for writing poems based on instructor-generated prompts and will be required to bring newly written poems to a workshop setting for group critique.

Introduction to Fiction Writing

2128-001

Martinac

MW

11:00AM-12:15PM

An introduction to the basics of writing short fiction. Students learn the elements of craft, including characterization, dialogue, plot, setting, and time; read and analyze published stories; practice fiction writing techniques through in-class exercises and assignments; and share their short stories in both small-group and whole-class workshops.

Intro to Fiction Writing**2128-002****Chancellor****TR****09:30AM-10:45AM**

In this introductory course, we will explore the craft of short fiction, from its initial shadowy impulses to its shapelier, more polished outcomes. We will study and analyze fictional techniques, including characterization, setting, description, point of view, plot, and narrative structure, and read several short stories that exemplify these elements. Along the way, writers will complete and exchange multiple informal exercises to practice techniques and cultivate ideas. At the heart of the course is the studio workshop, in which writers will present an original, developed short story to the class and offer one another formal verbal and written critique. Further, writers will revise their story and reflect on their writing in a portfolio. The course also strongly emphasizes literary writing over commercial writing, insisting that writers strive for real tension from real, complex characters, whether they live in this world or an alternate one.

Grammar for Writing**2161-001****Lunsford****TR****12:30PM-01:45PM**

Three overriding goals will inform our work in this course. 1) We will strive to understand the various meanings associated with the word “grammar”; 2) we will, to the degree possible, master the terminology involved in understanding two types of grammar: grammar used to edit a formal paper and grammar used to suit the style of a paper to its intended audience and purpose; 3) we will, through in-class workshops and extended editing projects, learn to implement these two types of grammar in producing formal papers that achieve stylistic sophistication and meet the editing standards of formal writing.

Topics in English: Jesus on the Silver Screen**3050-001****Brintnall****TR****11:00AM-12:15PM**

Jesus on the Silver Screen. Attempts to tell the story of Jesus using the language of film are as old as the art form itself. Every Jesus film has offended some viewers deeply and moved others profoundly. This course will examine several well-known cinematic depictions of Jesus. We will consider each film in relation to the Christian New Testament and the historical context in which it was produced. We will focus particularly on the choices each film makes in telling the story of Jesus of Nazareth. We will gain a better understanding of this narrative’s cultural meaning and operation.

Topics in English: Anthropology of Childhood (D)**3050-002****Berman****TR****02:00-03:15PM**

What does it mean to be a child? Do other species have childhood? Is childhood universal? How do children differ across cultures? How do different parenting and socialization practices create different developmental outcomes across cultures? In this course we will explore both those aspects of childhood all humans share and how childhood differs across time and space. We will also discuss the drastic implications of these differences on education and social programs. Finally, we will conclude by thinking about how anthropological research can inform social policy and help us make interventions on behalf of children.

Topics in English: Cinema of Alfred Hitchcock**3050-090****Shapiro****R****06:30PM-09:15PM**

If there were a Mount Rushmore for film directors, the enormous visage of Alfred Hitchcock would stare gloomily down upon us. Known as “The Master of Suspense”, Hitchcock was a prolific artist whose films, and filmmaking style, inspired a legion of directors and writers. In this course we’ll view several Hitchcock classics, analyzing what makes them powerful, transcendent works of art (as well as terrifically suspenseful flicks). Requirements for the course include writing and reading assignments, one textbook (available in campus bookstore), quizzes and Final Exam. Films studied include *THE 39 STEPS*, *NOTORIOUS*, *STRANGERS ON A TRAIN*, *VERTIGO*, *PSYCHO*. (Students are required to view several films on their own time, outside of class.)

Topics in English: Masterpieces of Russian Literature in Translation (W)**3051-001****Baldwin****MW****02:00PM-03:15PM**

Russian literature through short stories and poems. This course is an introduction to some of the greatest works of Russian literature from 19th and 20th century. While reading and analyzing stories by Dostoyevsky, Tolstoy, Chekhov, and others, students will become familiar with the major literary traditions, historical and socio-cultural contexts and events.

Topics in Literature and Film: Introduction to U.S. Latino/a Literature**3072-D01****Socolovsky****TR****11:00AM-12:15PM**

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 literary experiences. The course consists of four units, each focusing on literature written by a prominent Latino group: Mexican-American, Puerto-Rican, Cuban-American, and Dominican-American, and within each we will look at one or more important writer of that group. 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 grounded in the texts? How do history, memory, and exile figure in Latino/a texts? And finally, how do Latino/a writers figure and position their bodies, in terms of race and ethnicity?

Topics in Literature and Film: Black Poetry and Visual Art**3072-D02****Pereira****TR****03:30AM-04:45AM**

Poetry has often referenced visual art -- such as painting, sculpture or photography -- and never more than at present. "Ekphrastic" poems, poems about art objects, abound in the contemporary period. How is this poetic genre being put to use by African American poets? How does black poetry use ekphrasis to make visible race and culture in American society? The learning objectives for this course include: increasing students' ability to read, understand, and write about poetry; increasing students' ability to research academic topics; increasing students' ability to look at and interpret visual art; increasing students' critical awareness of African American culture and experiences. Assignments will include research into the poems and the art, essays, and required presentation of a final research project at the Undergraduate Research Conference on campus on April 20th, 2018.

Refugees in Literature and Film**3074-D90****Minslow****W****05:30PM-08:15PM**

This course will approach film and literature from a variety of theoretical perspectives to explore how refugees and displaced people are constructed and portrayed. Students will analyze films, fiction and non-fiction texts, art (including photography), and government documents to examine how the experiences of refugees from across the globe are represented and the influence representation has on policy, advocacy, and popular attitudes towards displaced people. Topics will include reasons for displacement, the experiences of displaced people, and the effects of displacement on one's identity and sense of belonging.

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

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

Approaches to Literature**3100-002****Socolovsky****TR****09:30AM-10:45AM**

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 primary texts. 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. I want you to think of this course as centrally important in your career as an English major, as it teaches you the skilled and rigorous work of reading and communicating critically about a piece of literature (and culture), thus building on what you can already do (read literature for leisure).

Approaches to Literature**3100-003****Hogan****TR****02:00PM-03:15PM**

This course uses literary and cultural theory as prisms for interpreting and writing about literature and culture. Students will explore what theory is and consider how critics create complex interpretations by "theorizing" about texts--that is, by creating explanations of a text's structure and meaning. Students will draw on these theories to create their own original interpretations of literary and cultural texts. Because this course is also writing-intensive, we will devote class time to discussing writing, and students will be expected to engage in peer-review of one another's work. With an emphasis on "close reading" of theory, literature, and culture, the course will enhance students' critical thinking and writing, which will assist them in every area of their lives.

Literature for Young Children**3102-001****Bright****MW****12:30PM-01:45PM**

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

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

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

Literature for Adolescents: Sex, Drugs, and Violence: Innocence and Experience in the Young Adult Novel**3104-001****Basu****100% ONLINE**

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; realistic fiction; 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 (5-6 pages), a reading journal, and a final exam.

Literature for Adolescents**3104-002****Moss****TR 03:30PM-04:45PM**

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**3132-001****Thiede****TR 02:00PM-03:15PM**

Societies use language as a gate keeper. Job applicants can be rejected for the way they speak, college applicants for the way they write, etc. This course introduces you to the components of American English, how they work, how they construct social identities that can be profiled online, and how they elicit opinions and attitudes (often quite decidedly and irrationally). The approach will be interdisciplinary.

Language and the Virtual World**3162-001****Miller****TR 02:00PM-03:15PM**

This is a linguistics course that uses examples from the virtual world and digitally mediated communication to illustrate linguistic concepts and research methodologies. Topics include pop culture attitudes about changing linguistic norms, structural manipulation of digitally-mediated text to fit diverse purposes, use of the web as a language corpus for social science inquiries, and norms of politeness in digitally-mediated communication. Students will have the opportunity to explore language practices through observation and analysis as well as through reading and discussion.

Language and Digital Technology**3180-001****Gordon****MW 02:00PM-03:15PM**

The purpose of English 3180 is to explore intersections between language and technology – especially digital electronic technology. Our readings will inform discussions about languages, communications media, writing, coding, computing, history and the future. We will discuss social, economic, and even political effects of shifts in the audiences, purposes, and communication media across the digital spaces inventors and designers have shaped. We will also discuss our own language and digital media practices. Course work will focus on readings, but will include small collaborative writing projects that explore their implications.

Intermediate Poetry Writing Workshop**3201-001****Davis, C****MW 02:00PM-03:15PM**

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

Intermediate Fiction Writing**3202-001****Gwyn****TR 03:30PM-04:45PM**

This fiction-writing workshop will combine the reading and discussion of published fiction with creative work. This course is intended for student writers who have taken an introductory course in creative writing, and are therefore familiar with, and comfortable with, peer-critique "workshopping," and also have a basic sense of what makes quality creative writing, and who can now benefit from integrating, through the reading and discussion of contemporary fiction, role models from literature. Students will write original short fiction pieces as exercises based on topics, which will emerge from our reading: *form*, *content*,

style, voice, characterization, narrative, and tone. The final project for the course will be to radically rewrite one fiction exercise from the semester as a finished short story, series of short-shorts, or a novel chapter, according to lessons learned and inspiration gleaned from one of the shorter assignments.

Medieval Literature

3211-001

Thiede

TR

09:30AM-10:45AM

This course offers an opportunity to study some of the enduring and endearing (and sophisticated) masterpieces of Anglo-Saxon through 15th-century British literature. We will put the selected works into context—philosophy of the time, connections across the Channel, and sociopolitical realities at home. Some of the works will be sampled in the original, others in modern English renditions.

British Renaissance Literature

3212-001

Doss

WF

12:30PM-01:45PM

British Renaissance Literature will survey and explore a wide range of works and ideas that today are associated with British literature of the Early Modern period. Over the course of the semester, we will consider the religious, political and economic climate of the day as understood through a wide variety of texts. Our focus will be on deep reading of several major texts and authors (Sir Thomas More, Christopher Marlowe, John Milton), and on building a working acquaintance with a broader range of selected texts and authors from the period. Our aim will be to build a strong conceptual understanding of the key ideas, movements and conflicts of the period, and to connect meaningfully those key ideas with texts and authors. There is a strong emphasis on in-class discussions, and on the individual student's engagement and struggle with the texts. This engagement is revealed through deep textual inquiry, critical dialogue, analytical writing, informal blogs and examinations.

British Literature in Transition: 1870-1914

3216-090

Moss

R

05:30PM-08:15PM

A critical study of British poetry, fiction, and drama published in the period of 1870-1914. These years feature the fading influence of Victorian writers and the beginnings of highly experimental writers who begin to establish the traditions of Modernism. Texts will be studied in the context of such movements as naturalism, determinism, symbolism, British imperialism, socialism, the aesthetic movement, among others. The course will study texts by such writers as Joseph Conrad, Oscar Wilde, James Joyce, Thomas Hardy, Katherine Mansfield, among others.

Modern British Literature

3217-D01

Meneses

TR

12:30PM-01:45PM

In this course, we will read a number of texts produced by British authors throughout the entire 20th and the first decade of the 21st centuries. We will combine the study of general historical movements such as modernism, postmodernism, and contemporary literature with the examination of particular aspects related to imperialism and postcolonialism, gender, multiculturalism, Britishness, globalization, violence, and the environment as reflected in these works. Simultaneously, as literature commentators, we will seek to develop a critical voice with which we can identify and discuss their aesthetic qualities. 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.

American Literature of the Romantic Period

3233-001

Shealy

TR

11:00AM-12:15PM

"Things are in the saddle and ride mankind," wrote Ralph Waldo Emerson. The first half of the 19th century, often hailed as the age of reform, saw the United States grapple with some of this most dramatic and important challenges—slavery and industrialism. Out of the social and political upheaval of the era emerged some of the most important literary figures of American letters. This course will examine the development of American literature from 1820 to 1865. Among the authors we shall read are Ralph Waldo Emerson, Henry David Thoreau, Harriet Beecher Stowe, Harriet Jacobs, Frederick Douglass, Nathaniel Hawthorne, and Herman Melville.

Introduction to African American Literature: Harlem Renaissance to the Present

3236-001

Deck

WF

11:00AM-12:15PM

This will be an introductory survey of African American women writers. We will begin with the women writers of the Harlem Renaissance (1919-1929) then move through the decades of the 1930's (Zora Neale Hurston), the 1940's (Ann Petry), 1950's (Gwendolyn Brooks), the 1960's (Lorraine Hansberry) and end with the Second Renaissance of black women writers in the 1970's (Maya Angelou, Toni Morrison and Alice Walker). We will read and discuss the essays, poetry, plays and fiction by these women. We will examine the intersection of race and gender as common themes of black women writers. What particular poetic and prose techniques do these writers use to develop their ideas on these topics?

Independent Study**3852-001,002****TBA****TBA TBA****4852-001,002,003,004****TBA****TBA TBA**

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

Topics in Advanced Technical Communication: New Media: Gender, Culture, Technology**4008/5008-090****Toscano****W 06:30PM-09:15PM**

The term "new media" is a contested and evolving subject for the twenty-first century student. Traditionally, new media refers to the digital technologies that have inundated contemporary society—video games, webpages, digital photography, and numerous multimedia texts. This course will explore the ways in which new media reflect larger cultural myths, values, and attitudes. We will approach the study of new media by analyzing various media (TV, films, commercials, printed texts, webpages, video game sequences, etc.) and locating the cultural values incorporated within media to help us evaluate capitalism, militarization, fragmented realities, patriotism, the individual hero, gender roles, and even manifest destiny. Recent scholarship on new media reveals complex narratives that complicate traditional notions of textuality, so our study won't be just about the technologies behind new media, but also about how cultures mediate these new "texts."

Topics in English: Writing Young Adult Fantasy**4050/5050-001****Gargano****MW 02:00PM-03:15PM**

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

Topics in English: Feminist Literature**4050-002****Byrd****TR 02:00PM-03:15PM**

The dystopian *Handmaid's Tale* (1985) by Canadian author Margaret Atwood has been receiving major critical and media attention for its 2017 release as a television series. The first-person narrative describes near-future US in which the government has been overthrown by the totalitarian Republic of Gilead and women have been stripped of their rights, freedoms and humanity. The handmaid's story resonates concepts and themes that are traditions from female-authored and/or feminist texts such as space, memory, dreams, body politics, and language. This Feminist Literature class will employ gynocriticism to examine these patterns of women's writing in Atwood's text as well as fiction and nonfiction writings from the voices of diverse critically-acclaimed female writers.

Topics in English: Shakespeare in England**4050/5050-003****Hartley****F 09:30AM-10:45AM**

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

Topics in English: Teaching English to Non-Native Speakers**4050/5075-D90****Blitvich****W 05:30PM-08:15PM**

This course focuses on teaching adult learners of English "specific" kinds of language forms and practices that they need to grasp in order to thrive in particular vocational, professional, or academic settings. Students in the course will develop the ability to assess the specific language needs of a particular population of adult learners and create appropriate curricula and teaching materials directed to those needs. This will be demonstrated in a course portfolio, which showcases students' ability to plan and create course materials. The theoretical, pedagogical, and practical knowledge students will gain in this class can benefit their current or future English language teaching.

Topics in Literature & Film: Christopher Marlowe on Page and Stage**4072/5072-D01****Melnikoff****MW 11:00AM-12:15PM**

Incol[ing] infinite riches in ... little room[s]. This class will be dedicated to the work of Christopher Marlowe (1564-1593), the playwright who—even more than Shakespeare—arguably had the most profound influence upon London’s professional theatres at the end of the sixteenth century. Well before his untimely death in 1593, Marlowe had established himself not only as a radical thinker but also as a theatrical tour-de-force with plays like *Tamburlaine*, *The Jew of Malta*, and *Doctor Faustus*. These plays transformed London’s theatrical idiom and energized Marlowe’s many professional contemporaries. During the course of the semester, we will survey the complete body of Marlowe’s plays, poetry and translations; and we will delve into the textual and scholarly roots of what is now his twenty-first-century reputation.

Topics in Literature & Film: Victorian and the Natural World**4072/5072-D02****Rauch****MW 02:00PM-03:15PM**

We can all acknowledge that human understanding of the natural world was dramatically changed by Charles Darwin. But what was the context that helped nurture this brilliant, shy, and persistent individual? In this course, we’ll look at Victorian literature and culture through the lens of the living world as it was “imagined” by the Victorians. We will begin by considering excerpts slightly earlier works, such as Gilbert White’s *Natural History of Selborne*, William Paley’s *Natural Theology*, Thomas Malthus’s *On Population*, and Erasmus Darwin’s *Zoonomia*. Our literary texts will include the work of Robert Browning and Alfred Tennyson, and John Ruskin, as well as Elizabeth Gaskell, Charles Kingsley, and Thomas Hardy. Alongside of those texts, we’ll address the work of Charles Darwin, in the *Origin* and *The Descent of Man*, as well as a few of his contemporaries, such as Philip Gosse, Charles Lyell, George Lewes, and the eccentric Charles Waterton. Students will have the opportunity to explore the popularization of natural science in early works by writers such as Maria Edgeworth, Jane Loudon, Margaret Gatty, and others. (All available online.) If time permits, we will conclude with a reading of *Green Mansions: A Romance of the Tropical Forest* (1904) by W. H. Hudson who was one of the great forerunners of environmentalism.

Digital Narratives for Young People**4074-001****Basu****100% ONLINE**

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

Building Suspense in Fantasy, Science Fiction, and Mystery**4074-002****Connolly****MW 03:30PM-04:45PM****5074-D02****Connolly****MW 03:30PM-04:45PM**

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 in a range of texts.

Classics of British Children’s Literature**4102-090****Moss****T 05:30PM-08:15PM**

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

Modern World Literature**4112-D01****Meneses****TR 03:30PM-04:45PM****4112-D02****Meneses****R 05:30PM-08:15PM**

This course provides a general overview of world literature from the early modern period to the present. While reading a range of representative texts from the major movements of the last three centuries, we will adopt a dynamic approach to explore the development of several recurrent themes. The course will center on aspects such as the birth of modernity, the presence of nature and the city in the construction of modern nations, the increasingly important role of women in public and political life, the rise and fall of the Empire, war, and globalization. Simultaneously, we will consider the significance of the three most prominent literary genres (poetry, drama, and the novel) and the aesthetic and historical motivations behind them, paying special attention

to the stylistic particularities of the texts. Finally, we will connect and contrast the texts across centuries and movements. Thus, as 21st century readers, our ultimate objective will be to assess the ways in which those texts speak to our particular national and global context. 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

3:30PM-04:45PM

English 4160: Origins of language will briefly explore current research into the origins of human language. Our study will not be limited to linguistics; rather, we will add to linguistics, 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 changes in human language reflected in written language in an attempt to understand better how human language works. In our primary writing assignment for the course, you will be encouraged to identify and explore a question that relates to some aspect of human language origins.

Modern English Grammar

4161-001

Roeder

TR

02:00PM-03:15PM

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

The Mind & Language

4167-001

Thiede

TR

11:00AM-12:15PM

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.

Multimodality and Text Description

4168-001

Blitvich

MW

03:30PM-04:45PM

5075-D01

Blitvich

MW

03:30PM-04:45PM

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

Writing User Documents

4181/5181-090

Wickliff

M

06:00PM-009:00PM

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

Morgan

T

05:30PM-08:15PM

This class will introduce you to the vocabulary, principles, and practices of editing technical/professional documents, including both substantive editing and copyediting. As students in this class, you will edit documents from a range of professional content areas and genres. Where possible, you will work on real editing projects.

Teaching of Writing**4200/5200-001****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.

Writing Poetry**4202/5202-090****Davis, C.****M 05:30PM-08:15PM**

Prerequisite: ENGL 2126 or 2127, Graduate Student status, or permission of Instructor. This course offers an investigation of possibilities inherent in poetry, with attention paid to the necessity for revision. We will read and discuss anthologized poetry.

English Honors Seminar: Writing Fiction: Experimenting with Forms**4203/5203-H01****Chancellor****TR 12:30PM-01:45PM**

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

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

This course assumes students have a seriousness of purpose toward their work and the art and craft of creative writing and a familiarity with the techniques of fiction writing and the rhetoric of the fiction workshop. The course also strongly emphasizes literary writing over commercial writing, insisting that writers strive for real tension from real, complex characters, whether they live in this world or an alternate one. Open to writers by permit only.

Teaching English/Communication Skills to Middle and Secondary School Learners**4254/5254T-090****Barnes****W 05:00PM-07:45PM**

This course will cover various approaches to the teaching of English Language Arts, including recent theories, teaching methodology, and research related to writing and literary study. This course is appropriate for those students seeking licensure in 6-12 English education (English 9-12 and English language arts 6-8 certification). Course requires a clinical experience of 15 (for undergraduate students)-30 (for graduate students) hours.

Studies in Writing, Rhetoric and New Media**4271/5050-002****Avila****MW 03:30PM-04:45PM**

This course examines the ways in which new media and digital literacies have impacted the teaching and learning of writing in both school and out-of-school settings. We will consider both the reception and production (theory and practice) of new media both in formal learning environments as well as within our larger cultural context(s).

Professional Internship**4410/5410-001, 002****Minslow****TBA TBA**

Internships for 3 or 6 credit hours involving primarily writing and other communication tasks. Sites are available for undergraduate and graduate students to work with corporations, non-profit organizations, and governmental groups. Enrollment by permit only. Contact Dr. Meg Morgan at mpmorgan@uncc.edu (Descriptions of current sites at <http://english.uncc.edu/info-for-students/internships.html>.)

English Honors Seminar: Gender, Nature, and Science**4750-090****Munroe****M 05:30PM-08:15PM**

The seventeenth century in England bore witness to a "scientific revolution" that changed the way people thought about the natural world they lived in. In this course, we will explore how this "revolution" developed, beginning in the early 1600s and ending shortly after the establishment of the Royal Society in 1660, with a focus on both how changing attitudes about the natural world were gendered and how science itself became a gendered endeavor. When Robert Boyle, prominent Royal Society Fellow, differentiates the work of the male scientists from "Ladies Chemistry," for example, he expresses an anxiety we see throughout this period about claiming the experiments conducted in a laboratory as a "masculine" endeavor as much as he denigrates the medical recipes women prepared in their kitchens as pseudo-science. And "Nature" itself, long gendered feminine, underwent a revaluing, as did the alignment of women with it. Beginning with Francis Bacon's writings, which catalyzed the "New Science" that is the foundation of the scientific method familiar to us today, we will consider how men and women both sought ways to understand, use, and codify the things of Nature and how in so doing they also engaged in aligning their various enterprises with shifting notions of masculinity and femininity.

Visual Rhetoric
6062-090

Wickliff

W

06:00PM-09:00PM

The purpose of this course is to explore the theory and practice of crafting rhetorical arguments that depend upon visual exhibits, especially in the contexts of technology and science. We will study photographs, line drawings, graphs, tables, icons, digital images, as they are integrated into texts, both printed and electronic. We will read widely into the history and theory of visuals as rhetorical and at times, poetical, constructions, considering texts as made objects that reflect individual and cultural biases. We will, as a class, design and construct a large website focused reflexively upon the issue of "visual rhetoric."

Topics in Literature and Film: Rural Queer Studies

6072-094

Hogan

R

05:30PM-08:15PM

The entrenched myth of rural America as the emblem of the nation undergirds the continuing—and deepening—rural/urban divide in the United States. Ironically, LGBTQ culture has its own rural/urban divide, and rural queer studies has spent over a decade challenging it. Drawing on the work of diverse rural queer studies scholars, we will explore the concepts of queer metronormativity and queer anti-urbanism. We will also investigate how rural queers who engage in same-sex and gender non-conforming practices have formed complex attachments to land, region, folkways, and rural nature. As trans poet Oliver Bendorf champions, nature is not the heterosexual or "cisgender space it has been made out to be." An effect of this critical work is a fresh look at the "rural" as a dynamic and unstable dimension, with surprising queer diversity.

Topics in Creative Writing

6073-090

Gwyn

R

05:30PM-08:15PM

ENGL 6073 is a graduate creative writing workshop devoted to novel writing. Students will undertake a novel project of their own, and produce three novel chapters over the course of the semester for workshop critique. We will read/study several literary novels and discuss technique, process, revision, and the market/publishing industry. [NOTE: Students of ENGL 6073 are required to write literary fiction for this course; the workshop will not cover/critique genre or YA fiction].

Introduction to English Studies

6101-090

Gargano

R

05:30PM-08:15PM

My English 6101 has three primary goals: first, to help students develop advanced critical reading and writing skills; second, to bring students to a critical awareness of the methods and values of an array of different interpretive approaches to written texts; third, to help students begin to establish a well-grounded, personal literary-critical sense. We will work towards these goals by reading and writing about a broad selection of theoretical texts as well as about poetry and fiction. Grading will be as follows: weekly portfolio writings 50%; poetry explication 20%; final essay 25%; journal/self-reflection 5%.

Introduction to English Language

6160-090

Roeder

T

05:30PM-08:15PM

This course will explore the history and nature of English, including its grammar, syntax, and lexicon. The class integrates the study of language-based rhetorical and literary theory, asks students to consider the nature of language in general, its impact on the user, and the development of the systems of English, concentrating on features of major British and American dialects and registers. Required of all M.A. in English students, preferably at or near the beginning of their programs.

Introduction to Linguistics

6161-001

Davis, B

100% ONLINE

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

Language Acquisition

6163-090

Miller

M

05:30PM-08:15PM

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

Teaching College English
6195-001

Rieman

M

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

6274-086

Coffey

100% Online

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: Romantic Objects

6680-090

Rowney

M

05:30PM-08:15PM

British Romantic writers are well known for their focus on the natural world, the creative imagination, and the importance of individual expression. Much has been written and said on these subjects and their continuing impact on our own moment. However, what happens if we turn instead to the types of objects that Romantic authors were drawn towards and depicted repeatedly in their work? What might a focus on the objects of Romanticism reveal about the historical moment of Romanticism and its continuing legacy? How might such an examination provide insight into contemporary questions of scarcity, sustainability, and environmental crisis? This course will examine the material, ecological, and cultural histories of a variety of objects and use this information to interpret the literature and history of the Romantic period.

Seminar in American Literature: Twentieth-Century American Life Writing

6685-090

Vetter

T

05:30PM-08:15PM

This course will examine twentieth-century American autobiography and biography written in verse, in prose, and as graphic memoir. Throughout the semester, we will read literary texts alongside theoretical texts so that we may explore both the aesthetics of and the philosophical issues raised by life writing. The following questions offer a sense of the focus of our discussions: How do writers of different backgrounds represent their lives? How do writers navigate and exploit the theoretical impasses that arise out of the genre of life writing? How do the political and the aesthetic intersect? How do twentieth-century American life writing, and how might they help us understand our current historical moment? Responding to these kinds of questions will help us understand the particularities of modern and contemporary American views of representing a life. Students will be assessed on class participation, a presentation, informal writing, and research papers.

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

West

TBA TBA

6996-002

TBA

TBA TBA

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