



## Undergraduate and Graduate Courses

# SPRING 2019

### 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. The English Department offers a variety of courses in creative writing, technical communication, linguistics, literature, rhetoric and writing. Therefore, 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.

**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 Literature and Film: Graphic Novel

2072-002 Rauch MW 02:30PM-03:45PM

The graphic novel has emerged in the 21<sup>st</sup> century as a serious and important genre of literature, bringing together text and image in new ways. Of course, text and image have worked together for a long time from hieroglyphics, to illuminated manuscripts, works for children, and even instruction manuals. In this course, we'll move from historical considerations of the graphic novel to contemporary works that function in ways (which we'll explore) that strictly textual works do not or perhaps cannot. Our readings will include works by Will Eisner, Art Spiegelman, David Mazzucchelli, Roz Chast, and Alison Bechdel. We will try to ground our readings in some theoretical texts that will help us reflect on what it means to express oneself in the graphic novel format, and how the experience of reading a "graphic" novel is somehow different from reading other sources.

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

2072-003 Morin TR 01:00PM-02:15PM

Please note that the course number for this class has changed. If you have taken this under ENGL 2090 in the past, you cannot take it again for credit. This course will trace the history of the vampire legend, exploring its emergence from folklore to its many faces today. Films, novels, and short stories will be analyzed to explore the various representations of this creature, including the sexy stranger, the blood-thirsty monster, and the vulnerable but vicious child. Analysis will focus on how cultures use these narratives to help navigate anxieties that they are uncomfortable with or wish to better understand. Discussion will debate how the vampire has been reinvented in various cultures in each generation, continually changing the rules of what it means to be "undead" in that time and place. This class will explore what dictates those rules as well as identify their relevance in today's culture.

#### Children's Literature, Media, Culture

2074-D01 Connolly TR 10:00AM-11:15AM

Crosslisted with AMST. 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 affect American culture.

#### Writing about Literature (W)

2100-001 Tarr TR 02:30PM-03:45PM  
 2100-003 Morton MW 04:00PM-05:15PM  
 2100-090 Bright MWF 09:05AM-09:55AM

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.

#### Film Criticism

2106-002 Jackson TBA TBA

In this class, we'll begin to learn how to interpret the world's most important form of technologized storytelling: movies. We'll use writing as the means to produce our interpretations. Because movies are so thoroughly technological, we'll begin by learning a batch of technical terms based on the ways that cameras, film, lighting, and audio-recording all work in the creation of cinematic story. Then we'll study a batch of movies in detail, with the main goal to enable you to write interpretive essays about film. Because this class will online, we will use a text that will be indispensable for your success. The text for this course is *Film Studies: An Introduction*, by Ed Sikov.

#### Introduction to Technical Communication (W)

2116-001 Gordon MWF 08:00AM-08:50AM  
 2116-002 Rhodes MWF 08:00AM-08:50AM  
 2116-003 Gordon MWF 09:05AM-09:55AM  
 2116-004 Rhodes MWF 09:05AM-09:55AM  
 2116-005 Rhodes MWF 12:20PM-01:10PM  
 2116-006 Intawiwat TR 08:30AM-09:45AM  
 2116-008 Dolmatova MWF 11:15AM-12:05PM  
 2116-009 Gordon MWF 11:15AM-12:05PM  
 2116-010 Intawiwat TR 11:30AM-12:45PM  
 2116-011 Dolmatova MWF 01:25PM-02:15PM  
 2116-012 Intawiwat TR 10:00AM-11:15AM  
 2116-013 Dolmatova MW 02:30PM-03:45PM  
 2116-090 Loeffert R 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, 2018** 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 Arvidson TR 11:30AM-12:45PM

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 Creative Writing

2126-002 Ocasio MWF 10:10AM-11:00AM

This course is designed to offer students the opportunity to learn the art of creative writing. Central to this class will be the study of the foundational elements of writing fiction, poetry, and non-fiction. Upon completion, students should be able to craft and critique their own writing and critique the writing of others. The main emphasis of this course is poetry and fiction although some attention will be given to non-fiction. Students will share their pieces in a workshop setting.

#### Introduction to Poetry Writing

2127-001 Hutchcraft TR 10:00AM-11:15AM

This course is designed to introduce you to the reading and writing of poetry. Throughout the semester, we will read and discuss anthologized poems and essays on craft, approaching this work from a poet's perspective. Regularly, we will explore different approaches to writing through prompts and in-class exercises. This exploration, along with our close examination of the readings, will help us develop our own poems and thoughts about poetry as a dynamic and nuanced art form while also building a vocabulary with which we can ask meaningful questions about our drafts. Individually, you will focus on creating and revising original work, which you will showcase in two portfolios.

#### Introduction to Fiction Writing

2128-001 Martinac MWF 1:25-2:15PM (Hybrid)  
 2128-002 Martinac MWF 12:20PM-01:10PM (Hybrid)

An introduction to the craft of writing short fiction, including the elements of characterization, dialogue, POV, plot, and setting. By evaluating published stories, students learn to “read like writers” and determine what makes the best short fiction work. Writing assignments and in-class exercises provide opportunities to try out craft techniques, while the workshop experience gives students supportive feedback on their work and creates a sense of community.

**Grammar for Writing**

**2161-001 Dobs T 5:30PM-8:15PM**

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: Early Beginnings through the Literature of the Reconstruction**

**2301-001 Deck MWF 11:15AM-12:05PM**

We will study the beginnings of African American literature in the United States. This will include the folk songs and stories developed on the plantations during the slave era, the slave narratives of those who managed to escape slavery (Harriet B. Jacobs and Frederick Douglass), the essays, poetry and novels published before and after Emancipation. Required readings: *The Norton Anthology of African American Literature*, 3rd ed., vol 1, and *Barracoon* by Zora Neale Hurston. Required written assignments: weekly Reader Responses (1-2 pages), two essays (3-4 pages), a midterm exam and a final exam. Attendance will be taken every day and is required.

**Topics in English: Preachers, Prophets, and Scribes: Language in Religious Life**

**3050-001 Hoenes TR 11:30AM-12:45PM**

In both its oral and written forms, language plays a key part in people’s religious experiences. This course will introduce students to methods for analyzing language and communication in religious life. Topics covered include: the nature of ritual language; charisma and the institutionalization of religious authority; language socialization and its relationship to belief; the power of words in prayer and magic; and literacy practices surrounding sacred texts.

**Topics in English: Paranoid Cinema: American Movies in the 1970s**

**3050-090 Shapiro R 06:30PM-09:15PM**

In the 1970s, Hollywood experienced a creative surge, opening a new era in American cinema with films that challenged traditional modes of storytelling. Directors such as Robert Altman, Alan Pakula, Barbara Loden, John Cassavetes, and Martin Scorsese undermined traditional Hollywood cinema, and in the process created some of the greatest movies to come out of the American film industry. Students will examine selected films through various contexts -- most importantly, the filmmakers’ response to the cultural and political upheavals of the decade.

**Topics in English: Masterpieces of Russian Literature in Translation (W)**

**3051-001 Baldwin TR 01:00PM-02:15PM**

Masterpieces of Russian Literature in Translation. Course is taught in English. Writing Intensive. Survey of 19<sup>th</sup>-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: Southern Childhoods in Films, Stories, and Performance**

**3053-001 Doss TR 01:00PM-02:15PM**

This course will offer students the opportunity to delve into the history, stories, and research related to Southern childhoods. Students will watch films, read fiction, explore oral histories, and conduct research related to the themes associated with growing up in the South. They will consider how Southern childhood is constructed in literature and film for the first part of the course and then use evidence and historical documents to reconsider the myths and realities of growing up Southern. As part of the class, students will work with Obama Foundation Fellow, Ashley Hanson, with Place Base Productions (<http://placebaseproductions.com>) to write a script and hold a performance later in the semester as part of a community collaborative theater experience about childhood in the South. The course will appeal to students with interests in literature, theater, creative writing, scriptwriting, childhood studies, Southern studies, film, history, urban studies, and gender studies. This course also meets the writing intensive and oral communication goals for General Education.

**Topics in Literature and Film: Introduction to U.S. Latino/a Literature**

**3072-D01 Socolovsky MWF 01:25PM-02:15PM**

This course examines 20<sup>th</sup> century literatures written in English in the U.S. by Latinx writers, and is designed to introduce students to the variety of texts and contexts which shape contemporary U.S. Latinx literary experiences. The course consists of four 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 Latinx 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 Latinx texts? And finally, how do Latinx writers figure and position their bodies, in terms of race and ethnicity? We will also watch two documentaries that explore the contemporary experiences of Latinos in Siler City, North Carolina, and Charlotte, North Carolina.

**Topics in Children’s Literature, Media, and Culture: Refugees in Literature and Film**

**3074-D90 Minslow M 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**

**3100-001 Socolovsky MW 02:30PM-03:45PM**

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**

**3100-002 Hogan MW 04:00PM-05:15PM**

This course uses literary and critical theory as prisms for interpreting and writing about literature. Students will explore what theory is and consider how critics create interpretations by “theorizing” about literary texts—that is, by explaining a text’s structure and its connection to society and the world. Students will draw on theories to create their own original interpretations of literature. Because this course is also writing-intensive, we will devote class time to discussing writing, and students will be expected to engage in thoughtful peer-review of one another’s work.

**Literature for Young Children**

**3102-001 Connolly TR 01:00PM-02:15PM**

Literature for even the youngest of children is comprised of a sophisticated range of literary and visual techniques. From fairytales to picture books, “young readers,” and television, we will discuss how stories are re-presented, adapted, and shaped for young audiences. We will further explore not only prose, but also how visual elements—such as colors, shapes, and even fonts—tell a story of their own. From the development of children’s literature to studies of specific authors and illustrators who have revolutionized children’s literature—such as Dr. Seuss and David Wiesner—we will study a variety of books including alphabets, historical fiction, realism, and fantasy, as well as children’s media including *Sesame Street* and *Reading Rainbow*.

**Children’s Literature**

**3103-001 West TR 11:30AM-12:45PM**

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

**Children’s Literature**

**3103-002 Bright MWF 01:25PM-02:15PM**

Students in this course will read a variety of children’s literature, both classic and modern, intended for pre-adolescent readers. Class lectures will cover the history of children’s literature as well as current trends in children’s literature publication and criticism.

**Literature for Adolescents**

**3104-001 Bright MWF 10:10AM-11:00AM**  
**3104-002 Bright MWF 11:15AM-12:05PM**

Students in this course will critically study literature intended for adolescent and pre-adolescent readers including texts that deal with coming-of-age themes, such as becoming an adult, peer pressure, and sexuality. As part of the course we will also discuss aspects of adolescent development and its reflection in literature. Students will also examine the potential texts have to influence readers’ identities and their understanding of social power.

**Language and the Virtual World****3162-D01****Blitvich****MW****02:30PM-03:45PM**

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

**Language and Digital Technology****3180-001****Gordon****MWF****12:20PM-01:10PM**

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

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****3202-090****Gwyn****W****05:30PM-08:15PM**

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

**Medieval Literature****3211-001****Larkin****MWF****12:20PM-01:10PM**

Spanning five centuries and diverse cultures, this course will cover a wide range of material whose distance from the present renders it both strange and compelling. The texts we will encounter—epics, *chansons de geste*, medieval romances, beast fables, *exempla*, and historical narratives, to name a few—developed in contexts and for audiences that are difficult to recover. At the same time, these texts both signal and found the development of Western culture. In reading *Beowulf* and *Sir Gawain and the Green Knight*, for example, we will attempt to understand the preoccupations each text represents: the challenges of heroic and knightly identity, for example. Topics of concern throughout the course will include religion and the church, the emergence of legal institutions, the nature of kingship, social hierarchies and gender relations, the emergence of national identities, the crusades, and the development of anti-Semitism. By reading a variety of medieval texts, we should gain a better understanding of the development of Western literature and its institutions. We should also see how different critical climates, depending upon their own biases, revise interpretations to make relevant the reading of medieval texts.

**British Romanticism in its Global Context****3214-D01****Rowney****TR****10:00AM-11:15AM**

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

**British Literature in Transition: 1870-1914 Victorian Literature****3216-001****Tarr****TR****01:00PM-02:15PM**

This course covers a tumultuous period in British history, culture, and literature. On one hand, we will examine the steady decline of the British empire from its peak at the mid-Victorian period to World War I. On the other, the rights of citizens increased dramatically with a second reform bill and obligatory civil registration, among other important developments. Literature flourished during this period, as writers transitioned from security in forms to questioning form altogether. We will examine the modernist challenge to Victorian ideology by understanding a post-Dickensian literary landscape, which featured Thomas Hardy and E. M. Forster, among many others. We will also pay special attention to Gothic forms to understand how the rise of supernatural literature reflected a damaged British consciousness. The course will conclude with Virginia Woolf's first novel, *The Voyage Out*, which will provide students a springboard to twentieth century modernism and postmodernism.

**African American Literature: Harlem Renaissance to the Present****3236-D01****Pereira****TR****02:30PM-03:45PM**

In this course we will read essays, short stories, poems, novels and plays written by black Americans between 1925 and 2015, beginning with foundational author Zora Neale Hurston. Focusing on Salamishah Tillet's concept of black writers' "democratic aesthetic," by which they respond to the civic estrangement blacks experience from dominant civic narratives of American identity, our selected readings will trace the authors' textual reclamation of key national figures, events and locations and how they replace civic myths with complex truths. The "critical patriotism" these texts demonstrate engages dominant national discourse both to correct it and to establish black citizenship. Assignments will include weekly written responses to the readings, two essays, a midterm exam and a final exam. One unique feature of the course will be the opportunity for students to attend a conference on African American research in Orlando at the end of January that includes activities of the Zora Neale Hurston Festival. This course fulfills the diversity requirement of the English major.

**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 Communication: Rhetoric of Science****4008/5008-090****Vorhies****M****05:30PM-08:15PM**

This course tracks the ideology and the writing of science from the modern period onward. While the class will begin with a short historical foundation, most of the semester will be spent exploring twentieth and twenty-first century sites of science writing, both professional and popular. Readings will include selections from major scientific discoveries, as well as more current popular science writing, such as work by Mary Roach and Rebecca Skloot. As a class, we will question traditional narratives of science that frequently leave out women and people of color. We will also explore how deeply ingrained ideas of science and science writing might be challenged by scientists themselves.

**Topics in English: Writing Young Adult Fantasy****4050/5050-001****Gargano****TR****02:30PM-03:45PM**

This class combines intensive reading and writing of "young adult" and "young" (twenty-something) fantasy fiction. Students will have the opportunity to plot a fantasy novel, create complex characters, develop a 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: Language, Health, and Aging****4050-002****Davis, B****TBA****TBA**

Language, Health, and Aging looks at how adults communicate as they age, and their changing sociocultural roles and identities, including language use across chronic conditions and dementias. Topics include: aging in place, social perceptions of ageism, and gerontechnology as a developing field within digital and multimodal studies.

**Topics in English: Language Diversity and Education****4050/5075-004****Berman****MW****02:30PM-03:45PM**

Language lies at the basis of educational practice and educational inequities. Teachers use language to teach and assess their students, students' statuses in schools depends on how they prove themselves through writing and speaking, while ideas of

appropriate language use get reproduced in education policy and standardized assessments. However, students come to school with a drastic amount of linguistic diversity, a diversity of language and dialects, ways of using speech and telling stories, and modes of learning language. How does this linguistic diversity affect education, and how do schools and policies interpret this diversity? This course will investigate the relationship between language diversity and education, analyze how culturally specific views of language permeate schools and policies programs and disadvantage minority youth, and consider possible solutions. This is an upper level course that involves an independent research project and a term paper.

**Topics in Literature & Film: Shakespeare's Comedies and Romances**  
**4072/5072-001 Melnikoff TR 02:30PM-03:45PM**

This course will explore the origin, nature, and development of two of Shakespeare's favorite dramatic modes: comedy and what is now called "romance." Over the course of the semester, we will pay close attention to the ways in which plays in these modes manifest Elizabethan anxieties about culture, society, religion, gender, and sexuality. Plays studied during the course of the semester will include *The Two Gentlemen of Verona*, *A Midsummer Night's Dream*, *As You Like It*, *Measure for Measure*, *The Winter's Tale*, *Pericles*, and *The Tempest*. Class discussions, performance work, research essays, and examinations are all designed to promote a sustained critical engagement with some of Shakespeare's seminal artistic achievements.

**Topics in Literature & Film: Short Story**  
**4072-002 Shealy TBA TBA**

This course will explore the American short story from its beginning in the early 19th century to the early 20th century. From its first appearances, the short story has flourished in America, perhaps more so than any other genre. Examining the short story over both the age of romanticism through the age of realism, we will analyze how the genre has developed. Among the writers we will read are Edgar Allan Poe, Nathaniel Hawthorne, Harriet Beecher Stowe, Kate Chopin, Charles W. Chestnut, and Edith Wharton. This course will be completely on-line with weekly writing assignments and forum discussions.

**Topics in Literature & Film: Ecologies of Eating in Early Modern England**  
**4072/5072-D01 Munroe TR 11:30AM-12:45PM**

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

Texts we will study may include plays and poetry by Shakespeare, Milton, Donne, and Herbert as well as prose pieces such as household manuals and broadside ballads.

**Topics in Literature & Film: Romantic Things**  
**4072-D02 Rowney TR 01:00PM-02:15PM**

Whether we are picking up our to-go coffee or searching out a favorite brand of clothing, we are taking part in a process that has a long and interesting history. Why are we attracted to certain commodities? What do we imagine they say about us? This course examines the types of everyday things that were the preoccupation of a variety of British Romantic period authors. Based on recent work in theory and criticism that explores how objects contribute to the formation of culture and identity, we will examine a number of material things and the way the intricacies of their forms contribute to how we interpret literature and culture.

**Topics in Literature & Film: LGBTQ**  
**4072-D04 Hogan MWF 01:25PM-02:15PM**

This course focuses on culturally diverse LGBTQ memoir, drama, fiction, poetry and film of the 20<sup>th</sup> and 21<sup>st</sup> centuries, with an emphasis on contemporary texts. We will study the writings within their historical, social, and political contexts, with attention to changing views of sexuality and gender and issues of self-representation within cultures.

**Topics in Literature & Film: Black Girlhood**  
**4072/5072-D90 Lewis W 05:30PM-08:15PM**

Black Girlhood in American Literature and Film will examine narratives from the 19th through 21st centuries to include representations of enslavement, girlhood and the Harlem Renaissance, girlhood and Black power/art, and girlhood in the age of Black Lives Matter/Movement 4 Black Lives. We will examine how and why girlhood is represented through the lenses of trauma but also liberation, empowerment and agency. Texts will include *Incidents in the Life of a Slave Girl*, *Their Eyes Were Watching God*, *The Bluest Eye*, *I Know why the Caged Bird Sings*, *PUSH*, and *The Hate U Give*, along with films to

include *Daughters of the Dust*, *Pariah*, and *Precious*. Students will conduct and present critical analysis and contextual research and produce both a conference length paper and a 15-20 page essay.

**Topics in Children's Literature, Media, and Culture (Spring Break Study Abroad Course)**  
**4074/5074-001 Minnow MW 04:00PM-05:15PM**

England is the setting for the Golden Age of Children's Literature which scholars argue began with Lewis Carroll's publication of *Alice's Adventures in Wonderland* in 1865. This course will expose students to the conditions of childhood at a time when the British Empire was at its height and just following the Industrial Revolution when the landscape of England, especially London, was drastically and quickly shifting. Beginning with William Blake's *Songs of Innocence and Experience*, students will be asked to consider how contemporary concepts of childhood and children were influenced initially by the British Romantic Period poets. Then, after learning about the Industrial Revolution, students will trace the concept of childhood in England through the literary works of William Wordsworth, Charles Dickens, Edward Lear, Lewis Carroll, Michael Bond, Emily Bronte, J.M. Barrie, A.A. Milne, Beatrix Potter, and J.K. Rowling. To take this course, students must apply, pay a deposit, and obtain permission of instructor)

**Topics in Children's Literature, Media, and Culture: Digital Narrative for Young People**  
**4074-001 Basu MW 02:30PM-03:45PM**

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).

**British Children's Literature**  
**4102/5102-090 Tarr TR 04:00PM-05:15PM**

This course is a survey of British children's literature. Students begin by reading educational tracts from the seventeenth century and then move to the eighteenth century when authors began writing children's literature for both pedagogy and profit. The course moves to fairy tales to examine how British writers adapted continental forms and then to the poetry of William Blake and Christina Rossetti, among others. The second half of the course treats the novel, and students should expect to read such texts as *Alice's Adventures in Wonderland* and *Charlie and the Chocolate Factory*.

**Modern World Literature**  
**4112-D01 Meneses TR 02:30PM-03:45PM**

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

**The Mind & Language**  
**4167-001 Thiede TBA TBA**

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-D90 Blitvich M 05:30PM-08:15PM**  
**5075-D90 Blitvich M 05:30PM-08:15PM**

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 W 06:00PM-08:45PM

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

#### Editing with Digital Technologies

4183/5183-090 Morgan R 06:00PM-08:45PM

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

4200/5200-003 Avila MWF 01:25PM-02:15PM

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

4202/5202-001 Hutchcraft TR 01:00PM-02:15PM

In this advanced poetry-writing workshop, we will explore the myriad ways to make a poem come alive on the page, as a voice, and in the mind. Throughout the semester, we will read and discuss a variety of poems and essays on craft, considering how other poets have sparked their poems into being, and how we might do so, too. Each week will be devoted to our exploration of the readings as well as discussion of our own works-in-progress. In equal measure, you will write and revise your own original poems, which you will showcase in a final portfolio. Writing exercises, close-readings, discussion, class participation, and a readiness to explore poetry as a dynamic and nuanced art form will be essential aspects of this course.

#### Writing Fiction: All Angles of Perspective

4203/5203-001 Chancellor TR 02:30PM-03:45PM

This advanced fiction-writing course takes a special interest in the complex technique of perspective, which encompasses point of view and narration and aligns closely with characterization. We also will explore our own perspectives, in particular how writing in different physical settings can change the way we see, respond, and reflect.

Students will be required to write and submit original fiction for mid-draft exchanges and workshop; read and critique classmates' fiction; close-read and respond to essays and stories; participate in writing sessions outside the classroom; and create a portfolio with revisions, an apology, and a craft essay.

The course strongly emphasizes literary writing even within so-called genre (i.e. dystopian, crime, sci-fi, fantasy, romance); writers must strive to create original, complex, meaningful characters and situations that resist tropes, whether the story takes place in this world or another. This class assumes students enter having had a number of creative writing courses and they are familiar with the techniques of fiction writing and the rhetoric of the fiction workshop.

*Prerequisites: ENGL 2125, ENGL 2126, ENGL 2128 or permission of instructor. Satisfies W requirement*

#### Writing Fiction

4203-002 Gwyn MW 04:00PM-05:15PM

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

#### Fiction Writing Workshop: Flash Fiction

4209-001 Chancellor TR 11:30AM-12:45PM

This advanced fiction-writing course will focus on flash fiction: stories of anywhere from 50-1500 words in length. In exploring this exciting and challenging compressed form, along with other aspects of craft, we will broaden our aesthetics and deepen our understanding of fiction's possibilities.

Students will be required to write and submit original flash fiction for workshops; read and critique classmates' flash fiction; close-read and respond to craft essays and stories; and create a portfolio with revisions and an apology. This class assumes students enter having had a number of creative writing courses and they are familiar with the techniques of fiction writing and the rhetoric of the fiction workshop.

*Prerequisites: ENGL 2125, ENGL 2126, ENGL 2128, or permission of instructor. Satisfies W requirement*

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

4254/5254/5254T-090 Barnes W 05:30PM-08:15PM

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.

#### Language and Diversity

4262/5075-001 Roeder TR 11:30AM-12:45PM

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

#### Studies in Writing, Rhetoric and New Media

4271-002 Avila MW 02:30PM-03:45PM

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 Wickliff MWF 09:05AM-09:55AM

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

#### English Honors Seminar: The American Woman in the 19<sup>th</sup> Century

4750-090 Shealy W 05:30PM-08:15PM

The feminist movement in America began long before Gloria Steinem led a charge for women's rights in the 1960s. In her seminal work, *Woman in the Nineteenth Century* (1845), the transcendentalist Margaret Fuller wrote: "I wish Woman to live . . . Now there is no woman, only an overgrown child." Fuller's work, controversial at the time, is now considered a landmark text in the history of feminism in the United States. America's first campaign for gender equality gained a national following in the 1840s, culminating with the Seneca Falls Convention of 1848. This course will look at the changing role of women in American literature during this period—both as professional authors and as protagonists in fiction. Many women authors from the 19<sup>th</sup> century help set the stage for the feminist movement of today. Among the authors we will read are Fanny Fern, Louisa May Alcott, Kate Chopin, Willa Cather, Harriet Jacobs, Catherine Maria Sedgwick, and Edith Wharton.

#### English Honors Seminar: Gothic Literature and Culture

4751-093 Gargano T 05:30PM-08:15PM

This class will focus on the gothic impulse in literature, art, and film, exploring works that offer their audiences "thrills and chills" through dramatic depictions of haunted houses, mysterious strangers, and uncanny confrontations with the supernatural or irrational. It will also guide Honors students through the process of producing an Honors thesis on a topic of their choice that relates to the gothic tradition. From the eighteenth century to the present, the gothic vision has animated diverse genres and disciplines, raising questions about the nature of human psychology, imperialism, class, and gender; for this reason, we will pay close attention to how gothic genres and content have changed over time to accommodate new cultural contexts. Our texts range from Walpole's *Castle of Otranto*, often called the first gothic novel, to the dark, postmodern fantasy fiction of Margaret Atwood and Angela Carter. Through student-teacher conferences, workshops, and discussions, we will build the skills to develop a sustained critical argument, from selecting and researching an original topic to evaluating an argument, to structuring and revising the thesis project.

#### The Rhetoric of Food

**6062-090 Salas T 05:30PM-08:15PM**

Food writing has proliferated into many different genres, such as cookbooks, memoirs, and blogs; however, many disciplines have also turned their attention to the intricate network that food creates in our everyday lives. Examining a plate of food from a food studies perspective allows you to question means of production, labor and agricultural issues, as well as ideology and culture. From a rhetorical perspective, you can view the same plate of food and question the power, gender and class dynamics, and, similarly to food studies, ideology and culture. Focusing on seminal texts in both rhetorical theory and food studies and where these two disciplines intersect, this course will examine community foodways literacies and practices in the Charlotte, NC area. Bringing together the two disciplines of rhetoric and food studies, this course examines the rhetoric of food.

**Topics in Literature and Film: Modernism, Sexuality and Gender 6072-090 Vetter W 05:30PM-08:15PM**

The works of literary modernism reveal radical shifts in both form and content, as writers rebelled against the social and textual conventions of the nineteenth century. Writers took on taboo subject matter while employing new, experimental techniques such as free verse, stream of consciousness, disjunctive and unstable narration, and asynchronous expressions of time. This course will examine both women and men writers of modernism on both sides of the Atlantic within the context of gender and sexuality. We will read contemporary theoretical and critical readings on gender and sexuality alongside poetry and prose of the period. The following questions will guide our discussions: How do both men and women writers imagine masculinity and femininity? How is sexuality represented in these writings? How do the political and the aesthetic intersect?

**Topics in Creative Writing: Poetry Workshop 6073-090 Davis, C R 05:30PM-08:15PM**

The goal of this Graduate Poetry Workshop will be to strengthen our skills as writers of poetry by taking as much advantage as possible of the opportunity that working with a group of other experienced writers and readers of the art form provides. We will regularly share and critique drafts of new poems, and share our revisions. We will focus on "creative process," encouraging our imaginative freedom by writing long, expansive "rough drafts" early in the semester, which we can then turn into finished poems later, in the spring. We will work together on our poetry to shape our individual voices and visions. We will also read and discuss exciting published poetry.

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

This course introduces students to some of the main theoretical approaches in English studies. At the same time, it explores the most important questions at the core of the practice of writing, research, interpretation, and inquiry. The course, therefore, invites students to consider their role as literary critics, thinkers, students in the humanities, and citizens. As a result, students will develop a vocabulary and a set of critical skills that they will be able to use in their other courses as well as in their own time. Students are expected to demonstrate a certain level of working autonomy in the completion of the readings and a number of written assignments, which will consist of a series of short pieces and a final paper, as well as participation in class discussion. Finally, the course offers students the opportunity to continue developing the necessary skills to succeed both academically and professionally, no matter their concentration and interests.

**Books for Girls and Other Young People 6104-090 Basu M 05:30PM-08:15PM**

In this course, we'll examine the construction of gender and sexuality within children's literature written for or coopted by girl readers from the nineteenth century to the present day. We'll also discuss the relationship this field of girlhood studies has to women's studies as well as depictions of boyhood and masculinity. Using a variety of critical theories including eco-criticism, critical race theory, queer theory, reader-response, and deconstruction (among others), we'll examine both realistic and fantasy novels to see what anxieties, tensions, desires, and agendas these texts reveal--for girls and for those who read about them.

**Introduction to English Language 6160-090 Roeder R 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 Thiede R 05:30PM-08:15PM**

This is a graduate student's nuts-and-bolts introduction to the study of language (English, mostly). The course covers classical fields of linguistics (phonetics/phonology, morphology/syntax, semantics/pragmatics, diversity/history) and highlights both how those fields inform language acquisition and learning (in the classroom, at home, via children's literature, etc.) and how they are put to use in the industry (in marketing, political discourse, power relations, etc.).

**Contexts & Issues in Teaching English 6274-086 Barnes T 06:00PM-08:00PM**

In this course, we will examine the key concepts of the discipline and consider our own identities as readers, writers, teachers, researchers, and makers of meaning. The course will have an emphasis on 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: Victorians and their/our Animals 6680-090 Rauch M 05:30PM-08:15PM**

This course will merge three themes! The first is Victorian Studies, the second is animal studies, and the third is theoretical approaches to both. That seems ambitious and perhaps it is, but it's also a very "natural" combination. Much of our contemporary thinking about animals emerges from Victorian and, consequently, colonial literature. Needless to say, Darwin must be a central figure in our considerations, but Darwin did not appear in a vacuum, and so we will be exploring the first half of the century, and figures such as Huxley, Wells, Arabella Buckley, and Anna Sewall in the second half. The questions we will frame about animals will draw on books such as Victorian Animal Dreams, but also on theoretical considerations by Derrida, Giorgio Agamben, Ursula Heise, and Donna Haraway.

**Seminar in American Literature: Contemporary Southern Women Writers 6685-090 Eckard R 05:30PM-08:15PM**

This course will examine how selected contemporary southern women writers explore female identity, women's relationships with place, family, community, and the environment, and personal and public histories, including the intersections they share. We will consider Southern literary history and criticism in connection with the works under study. Authors we will read include Eudora Welty, Lee Smith, Bobbie Ann Mason, Josephine Humphreys, Jesmyn Ward, Connie May Fowler, and others.

<b>Project</b>	<b>6895-001</b>	<b>Eckard</b>	<b>TBA</b>	<b>TBA</b>
	<b>6895-002</b>	<b>Roeder</b>	<b>TBA</b>	<b>TBA</b>

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. Enrollment by permit only. Contact the Graduate Coordinator for more information.

<b>Thesis</b>	<b>6996-001</b>	<b>Connolly</b>	<b>TBA</b>	<b>TBA</b>
	<b>6996-002</b>	<b>Gwyn</b>	<b>TBA</b>	<b>TBA</b>
	<b>6996-003</b>	<b>Blitvich</b>	<b>TBA</b>	<b>TBA</b>
	<b>6996-004, 005</b>	<b>TBA</b>	<b>TBA</b>	<b>TBA</b>

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. Enrollment by permit only. Contact the Graduate Coordinator for more information.