



## Undergraduate and Graduate Courses

 **Spring 2021** 

### ENGLISH COURSES AND YOUR CAREER

Courses in English instill knowledge of language, literature, rhetoric, and writing and an awareness of diverse ideas, cultures, languages, and viewpoints. In an era of digital technology, our classes also foster a flexible set of skills that employers value: the ability to think, read, and write critically and expressively; to analyze, interpret, and adapt complex ideas and texts; to solve problems creatively; and to research, manage, and synthesize information. Students with degrees in English go on to thrive in a wide range of fields, including education, law, medicine, business, finance, marketing, writing, community service and nonprofit work, journalism, editing, the arts, library and museum work, and in many other fields. The English Department offers a variety of courses in creative writing, technical communication, linguistics, literature, rhetoric and writing. So, whether you're looking for an introductory or a graduate course, a class in language or in writing, a broad survey of literature or a seminar on a specialized topic, we have courses suited for you.

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

Valerie Strauss, *The Washington Post* (2017)

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

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

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

**2072-001**

**Morin**

**100% ONLINE Asynchronous**

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.

### **Topics in Literature and Film: American Horror Fiction**

**2072-002**

**Shealy**

**100% ONLINE Asynchronous**

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

### **Children's Gothic and Horror Literature**

**2074-001**

**Marlow**

**MWF 08:00AM-08:50AM**

**100% ONLINE Synchronous**

This course explores children's middle grade and Young Adult gothic, horror, and fantasy literature.

**Writing About Literature (W)**

|                 |               |                                 |
|-----------------|---------------|---------------------------------|
| <b>2100-001</b> | <b>Morton</b> | <b>100% ONLINE Asynchronous</b> |
| <b>2100-002</b> | <b>Tarr</b>   | <b>100% ONLINE Asynchronous</b> |

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

**Film Criticism**

|                 |                |                                 |
|-----------------|----------------|---------------------------------|
| <b>2106-001</b> | <b>Jackson</b> | <b>100% ONLINE Asynchronous</b> |
|-----------------|----------------|---------------------------------|

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 be 100% 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)**

|                 |                  |  |
|-----------------|------------------|--|
| <b>2116-001</b> | <b>Rhodes</b>    | <b>MWF 9:05-9:55AM</b><br><b>100% ONLINE Synchronous</b>     |
| <b>2116-002</b> | <b>Gordon</b>    | <b>100% ONLINE Asynchronous</b>                              |
| <b>2116-003</b> | <b>Gordon</b>    | <b>100% ONLINE Asynchronous</b>                              |
| <b>2116-004</b> | <b>Gordon</b>    | <b>100% ONLINE Asynchronous</b>                              |
| <b>2116-005</b> | <b>Rhodes</b>    | <b>MWF 10:10AM-11:00AM</b><br><b>100% ONLINE Synchronous</b> |
| <b>2116-006</b> | <b>Rhodes</b>    | <b>100% ONLINE Asynchronous</b>                              |
| <b>2116-007</b> | <b>Intawiwat</b> | <b>100% ONLINE Asynchronous</b>                              |
| <b>2116-008</b> | <b>Intawiwat</b> | <b>100% ONLINE Asynchronous</b>                              |
| <b>2116-009</b> | <b>Intawiwat</b> | <b>100% ONLINE Asynchronous</b>                              |
| <b>2116-010</b> | <b>Swanston</b>  | <b>100% ONLINE Asynchronous</b>                              |
| <b>2116-011</b> | <b>Rhodes</b>    | <b>100% ONLINE Asynchronous</b>                              |
| <b>2116-012</b> | <b>Swanston</b>  | <b>100% ONLINE Asynchronous</b>                              |
| <b>2116-013</b> | <b>Cook</b>      | <b>100% ONLINE Asynchronous</b>                              |
| <b>2116-014</b> | <b>Cook</b>      | <b>100% ONLINE Asynchronous</b>                              |

**Restricted to ENGR, ITCS, GEOG, PHYS, ANTH, COMM, ENGL, & TEWR majors and minors. See your department for permits.** Unused seats will be released **01/07/2021** for other majors and minors. This course is

designed to show you how to solve technical problems through writing. Emphasis will be placed upon the types of writing, both formal and informal, that you will most likely do in the workplace. In this course you should learn:

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

**Introduction to Creative Writing (W)**

|                 |                   |   |
|-----------------|-------------------|---|
| <b>2126-001</b> | <b>Duemmler</b>   | <b>TR 08:30AM-09:45AM</b><br><b>100% ONLINE Synchronous</b> |
| <b>2126-002</b> | <b>Hutchcraft</b> | <b>TR 01:00PM-02:15PM</b><br><b>100% ONLINE Synchronous</b> |
| <b>2126-003</b> | <b>Hutchcraft</b> | <b>TR 10:00AM-11:15AM</b><br><b>100% ONLINE Synchronous</b> |

This course introduces you to the reading and writing of poetry, creative nonfiction, and literary short fiction. Together, we will read and discuss a variety of published poems, prose, and short fiction, approaching this work from a writer's

perspective. In equal measure, you will also generate, draft, and revise your own creative work. You will regularly respond to each other's writing in workshop, providing productive feedback while also building a vocabulary with which you can ask meaningful questions about your own drafts. Writing exercises, close-readings, discussions, active participation, and a readiness to explore new methods of writing will be essential aspects of this course.

**Introduction to Poetry Writing**  
**2127-001**

**Davis, C**

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

This course is an introduction to poetry writing, and is structured as a creative writing workshop. Our explorations of the aesthetic qualities of good poetry, such as vivid imagery, dramatically effective tone, and expressive form, will begin with the reading and discussion of published poetry, followed by the application of those principles in your own poems. We will post and respond to early drafts of poems on Canvas, and meet via Zoom for "peer critique" discussions of further drafts and revisions, making full use of this interactive, collaborative creative opportunity.

**Introduction to Fiction Writing**  
**2128-001**

**Gwyn**

**100% ONLINE Asynchronous**

An introductory course for those with little experience in reading, writing, and critiquing fiction. Students read and discuss short stories in an anthology and also are responsible for writing stories based on assigned formal strategies or themes and bringing them to a workshop setting for group critique.

**Introduction to Fiction Writing**  
**2128-002**

**Martinac**

**100% ONLINE Asynchronous**

An introduction to the craft of writing short fiction. Fiction is defined as "literature in the form of prose that describes imaginary events and people." By evaluating published stories, students learn to "read like writers" and determine what makes the best short stories work. Writing assignments provide opportunities to practice craft techniques, while discussions help students form community. The workshop experience gives students supportive feedback on their stories to aid the revision process.

**Topics in English: Jesus on the Silver Screen**  
**3050-001**

**Brintnall**

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

An examination of cinematic representations of Jesus with attention to their relation to the historical, social and political circumstances of their production and to ongoing conversations about the character, meaning and significance of the Jesus story.

**Topics in English: American Utopian Fiction**  
**3050-004**

**Massachi**

**100% ONLINE Asynchronous**

What makes an ideal place? When and why did we shift from imagining a perfect world to visions of utopia run amuck? What can we learn about our cultural values from utopias portrayed in American literature? In order to answer these questions, this course will examine American utopian literature including Henry David Thoreau's *Walden*, Charlotte Perkins Gilman's *Herland*, Octavia Butler's *Dawn*, Lois Lowry's *The Giver*, Neal Shusterman's *Unwind*, and Suzanne Collin's *The Hunger Games*. This course is 100% online; actively participating in online discussion boards will be vital to your success.

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

**Shapiro**

**R 06:30PM-09:15PM**  
**100% Online Synchronous**

This course will focus on the film career of Alfred Hitchcock. Hitchcock's career in England and Hollywood highlighted key phases of film production during the twentieth century, including silent cinema, the integration of synchronized sound in the late 1920s, the rise of independent production in the 1940s, the influence of television in the 1950s, and the growing cult of celebrity "auteurs" in the 1960s and 1970s. Against the broad canvas of Hitchcock's career, we will consider his thematic preoccupations and experiments with film form. Films studied include *The Lady Vanishes*, *Strangers on a Train*, *Vertigo*, *North by Northwest*, *Psycho*. Assignments for the class include one major research paper, assigned textbook readings, online discussions and quizzes, and a cumulative final exam.

**Crime in American Film and Literature**  
**3050-091**

**Shapiro**

**M 06:30PM-09:15PM**  
**100% Online Synchronous**

This course will examine the American crime film. It will look back almost to the birth of cinema itself, when silent films began to reflect a national obsession with lawlessness and social anarchy. The course will chart the crime film's evolution,

from Depression-era gangster films to post-WWII Film Noir to ‘political conspiracy’ films of the 1970s. Instead of a standard textbook, students will read three literary crime novels: Dashiell Hammett’s *The Maltese Falcon*, Scott Smith’s *A Simple Plan*, and TBD. The novels will be analyzed in conjunction with their respective film adaptations. Requirements for the course include one major research paper, online discussions and quizzes, and a cumulative final exam.

**Growing Up Southern**

**3051-001**

**Eckard**

**100% ONLINE Asynchronous**

100% online course delivered using Canvas. Growing up in the American South means coming to terms with the rich, but complicated heritage of the region. The South has a history, culture, and mindset unlike any other part of the United States. It is a place of much diversity and holds contradictions that perplex even lifelong residents. This course will provide a multifaceted look at southern culture and growing up in the American South primarily through literature, including works by William Faulkner, Richard Wright, Zora Neale Hurston, Dorothy Allison, Kaye Gibbons, Lee Smith, Fred Chappell and other writers. The course will also include some film and essays about southern culture. We will address such concerns as the importance of family, community, race, religion, social class, and gender as these factors impact coming of age in the South. Note: This course meets the writing intensive goal for general education.

**Topics in English: Mythology in Children’s Literature**

**3051-002**

**Bright**

**100% Online Asynchronous**

For generations humans used myths to create meaning in the world. Even after many of the stories lost their religious connotations, readers remain fascinated with and enamored by these tales of gods and heroes. Nowhere has this been more clear in recent years than the success of Rick Riordan’s series: Percy Jackson & the Olympians, The Heroes of Olympus, The Kane Chronicles, and Magnus Chase and the Gods of Asgard. In this course we will study the origins of myths from a variety of traditions and how they have been collected and retold for children. Students will read traditional translations of myths, children’s collections of myths, and new children’s literature which builds on mythological traditions.

**Approaches to Literature**

**3100-001**

**Socolovsky**

**100% ONLINE Asynchronous**

**3100-002**

**Hogan**

**100% ONLINE Asynchronous**

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**

**100% ONLINE Asynchronous**

Literature for even the youngest of children is comprised of a sophisticated range of literary and visual techniques. From fairytales to picture books, “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.

**Children’s Literature**

**3103-002**

**West**

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

**100% ONLINE Asynchronous**

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

**Literature for Adolescents**

**3104-001**

**Basu**

**100% ONLINE Asynchronous**

**3104-090**

**Bright**

**100% ONLINE Asynchronous**

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

**Introduction to Contemporary American English****3132-001****Dobs****100% ONLINE Asynchronous**

American English has an impressive spread of variation. There are learned spoken and edited 'standards,' and there are communal varieties, some with their own written flavors. This is not a dedicated course in dialectology, but it does explore the differences between local talk and socially constructed privileged American Standard English. For such comparisons, we need a background in the workings of language (the sounds of English, word formation, etc.) as well as in the history of our American Englishes (including where those 'standards' came from); awareness of attitudes towards linguistic diversity in education, media, and workplace; and some basic appreciation of what happens *within* and *across* brains when we communicate. This course is a good entry into the field of Applied Linguistics. All exams are online.

**Language and the Virtual World****3162-D01****Miller****100% ONLINE Asynchronous**

This is a linguistics course that uses examples from the virtual world and digitally mediated communication to illustrate linguistic concepts and make students aware of their own linguistic practices. Topics include attitudes about changing linguistic norms, multilingualism, code-switching and translanguaging online, structural and pragmatic features of digitally mediated texts to fit diverse purposes, and the online presentation of self. Students will have the opportunity to explore culturally and linguistically diverse language practices critically through observation and analysis as well as through reading and discussion.

**Language and Digital Technology****3180-001****Gordon****100% ONLINE Asynchronous**

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 writing projects that explore their implications.

**Teaching Academic English to Adolescent Learners****3190-001****Avila****TR 11:30AM-12:45PM****100% ONLINE Synchronous**

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

**Intermediate Fiction Writing****3202-001****Chancellor****MW 02:30PM-03:45PM****100% ONLINE Synchronous**

In Intermediate Fiction Writing, students will advance their skills as readers and writers of fiction through 1) active informal writing, with exercises intended to trigger ideas and develop techniques; 2) deepened analysis and discussion of fictional techniques (e.g. description, imagery, characterization, point of view, plot, and structure) in several contemporary works and craft essays; and 3) the studio workshop, the exchange and critique of students' original short fiction, both formal and informal. This course is intended for students who have completed at minimum an introductory creative writing course; it is pitched to students in the creative writing concentration and assumes students have a seriousness of purpose toward their work and the art and craft of creative writing, as well as a familiarity with the rhetoric of the workshop. Please note: This course strongly emphasizes literary writing even within so-called genre (i.e. dystopian, crime, sci-fi, fantasy, romance); writers must strive to create original, complex characters and situations that resist tropes, whether the story takes place in this world or another. Students are writing contemporary fiction for adults or older young adults, not middle grade or children's literature.

*Prerequisite: ENGL 2126, 2127, or 2128*

**British Renaissance Literature****3212-001****Melnikoff****TR 01:00PM-02:15PM****100% ONLINE Synchronous**

*British Renaissance Literature* will survey a range of works that today are associated with British literature of the Early Modern period, from *Utopia* to *The Wonderful Year*; *Hero and Leander* to the sonnets of Mary Wroth; *Everyman* to *The Tempest*. Over the course of the semester, we will consider the religious and political climate of the day as well as the period's distinctive literary genres; its poets, pamphleteers, and playwrights; and its definitive manuscript, print, and

theatrical culture. In-class discussions, commonplace responses, an essay, imitation assignments, and exams will together ensure an in-depth and sustained engagement with one of the most significant eras in British literary history.

**Romantic British Literature, 1870-1914**

**3214-001**

**Rowney**

**100% ONLINE Asynchronous**

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, including the legacy of displacement, enslavement, and appropriation institutionalized under the British empire. Canonical authors, such as William Wordsworth and Samuel Taylor Coleridge will be studied alongside less discussed writers in the context of Britain's spreading global presence at the end of the eighteenth and into the nineteenth centuries. This broad investigation will provide us with a bird's eye view of the interconnected world that 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.

**American Literature of the Romantic Period**

**3233-001**

**Shealy**

**100% ONLINE Asynchronous**

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

**Modern and Recent U.S. Multiethnic Literature**

**3237-D01**

**Socolovsky**

**100% ONLINE Asynchronous**

In this course, we will be reading a variety of representative multiethnic literary texts from African-American, Native American, Latino/a, Arab-American, Jewish-American, and Asian/South-Asian authors. We will explore 20<sup>th</sup> and 21<sup>st</sup> century short stories and novels in a historical context, in order to examine the ways that writers have dealt with various issues that are important to immigrant and ethnic American writers. Among topics to be discussed are: arrival in America, impact of the American dream, legacies of the past, race, ethnicity and immigration, language and body, borders and borderlands, and belonging and home-building.

**Topics in Literature and Film: Romanticism and the Environment**

**4072/5072-001**

**Rowney**

**100% ONLINE Asynchronous**

In "The Tables Turned" William Wordsworth writes, "Come forth into the light of things / Let Nature be your teacher." In this course, we will consider how various Romantic period writers made this appeal to a direct experience of and attention to the natural world as central to the development of moral being and therefore a more egalitarian society. We will also examine how this appeal was made during an era of the global expansion of British empire and the rapid growth of industrial methods of labor and production. These developments are at the root of our current globalized world, as well as our current ecological crises, and a critical examination of literature from this period will give us insight into the Romantic period as well as into some of the global challenges we face today. *For graduate students, fulfills literature requirement for applied linguistics, creative writing, rhetoric/composition, and literature concentrations. For literature concentration, fulfills national literature requirement for American literature and requirement for historically-oriented literature.*

**Topics in Literature and Film: Gender and Black Performance Narratives in Literature and Film**

**4072-D01**

**Lewis**

**TR 10:00AM-11:15AM  
100% ONLINE Synchronous**

Utilizing literature, oral history narratives, plays, and performance based texts, this course will examine race and gender in narratives of performance across literature and theatrical arts. Students will read, analyze, watch, and create both written narratives and performance pieces that center identities across spectrums. Assignments: Weekly readings, response papers and mid-term and final projects are required.

**Topics in Literature and Film: Gender and Film**

**4072-D02**

**Munroe**

**100% ONLINE Asynchronous**

In this course we will explore some of the ways sexual and gendered identity has been represented in film in recent decades. We will look at how sex and gender sometimes go together and sometimes stand at odds with each other as we view films that depict transgendered identity, transvestism, queer identity, masculinity, and femininity; and we will watch films that represent changing roles and that challenge traditional gender stereotypes. As we do, we will also consider issues of intersectionality—that is, how race, class, and gender are often entangled in complicated ways that influence their depiction in film and how we think about them as individual and collective categories. Organized around the units "She," "He," and

“They,” this course focuses on films that challenge conventional notions of sex and gender that extend beyond binary notions of biological bodies to include thinking about gender and sex as fluid categories and existential states of being.

**Topics in Literature and Film: LGBTQ + Literature and Film**

**4072-D03**

**Hogan**

**100% ONLINE Asynchronous**

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 Children’s Literature, Media, and Culture: Digital Narratives for Young People**

**4074/5074-001**

**Basu**

**100% ONLINE Asynchronous**

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

**Topics in Children’s Literature, Media, and Culture: Building Suspense in Fantasy, Science Fiction, and Mystery**

**4074/5074-D01**

**Connolly**

**100% ONLINE Asynchronous**

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

**Modern World Literature**

**4112-001**

**Meneses**

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

**100% ONLINE Synchronous**

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.

**Shakespeare’s Late Plays**

**4117-001**

**Melnikoff**

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

**100% ONLINE Synchronous**

This class will explore the plays written by Shakespeare in the second half of his career. During the course of the semester, we will discuss Shakespeare’s maturing sense of life, love, the political world, and death, all the while paying close attention to the ways in which plays like *Measure for Measure*, *Othello*, *Julius Caesar*, and *The Tempest* manifest anxieties about society, religion, gender, culture and sexuality. Performance will be a pervasive element in this course; we will consider Shakespeare’s use and understanding of theatrical performance as a professional dramatist, and we will think about performance to heighten our engagement with the plays. A significant part of our time will also be spent perusing film adaptations of Shakespeare’s late drama by such directors as Olivier, Welles, and Greenaway. Scene work, an explication, essays and an exam will be assigned with the design of encouraging close engagement with Shakespeare’s rich poetic dramaturgy.

**Origins of Language**

**4160-001**

**Lunsford**

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

In this course, we will examine in some depth current hypotheses as to the origins of human language. One might wonder how research into language origins could be undertaken given the fact that the topic of language evolution does not lend itself to direct physical evidence in the way that studies of the celestial bodies, earth, or even the human anatomy, do. Where does one go to find records of how humans used language 10,000 years ago? 100,000 years ago? Certainly not to fossil records, not to recordings--not even to written records. Those who have turned their attention in the last forty years to what some have called the "hardest problem in science" have found they cannot limit their investigations to linguistics; rather, they have broadened their search to include work done in Archeology, Anthropology, Biology, Psychology, and Sociology. Our readings will build on work done in each of these fields as researchers explore such questions as when, where, and how language first appeared and, depending on one's answers to these questions, whether language actually precedes humans in the evolutionary process. This class will use a combination of synchronous meetings and asynchronous assignments and activities to meet the requirements of a semester-length course in the Second Half Term session.

**Modern English Grammar**

4161-D01

Thiede

100% ONLINE Asynchronous

This course examines the functional syntactic structure of contemporary American English—what is often referred to as the "grammar" of English. Throughout the semester, we will complement our discussion of language structure by considering several fundamental social issues that underlie grammatical usage. These include the notion of "Standard English" and the influence of language attitudes on our ideas of "correct" English. The effects of language change on English grammar will also be considered.

**Multimodality and Text Description**

4168-D01, 5075-001

Blitvich

MW 02:30PM-03:45PM

100% ONLINE Synchronous

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. *For graduate students, fulfills linguistics requirement for linguistics and ESP concentrations.*

**Writing User Documents**

4181/5181-090

Wickliff

100% ONLINE Asynchronous

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

**Editing with Digital Technologies**

4183/5183-090

Toscano

100% ONLINE Asynchronous

This class aims to provide a substantial overview of rhetorical grammar to prepare students to investigate the variety of editing contexts for both print and digital documents. The class will privilege both rhetoric and style over rigid, outdated adherence to doctrines of correctness. You will not just proofread; you will edit based on sound reasons for specific audiences and purposes. Assignments and readings provide students the opportunity to consider a range of professional content areas and genres. The course perspective assumes it's more effective to advocate form following function; therefore, you need to understand the purpose of a message and ways of communicating messages—paying particular attention to tone, voice, level of diction, etc.—in order to edit effectively. *For graduate students, fulfills technical/professional writing requirement for technical/professional writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

**Teaching of Writing**

4200-001

Avila

TR 01:00PM-02:15PM

100% ONLINE Synchronous

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

**Advanced Fiction Writing**

**4203/5203-090**

**Gwyn**

**100% ONLINE Asynchronous**

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

**Poetry Writing Workshop**

**4208/5208-090**

**Davis, C**

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

**100% ONLINE Synchronous**

This course is an advanced poetry workshop, designed for creative writing students who have had previous workshop experience. Together, we will explore, strengthen and refine our abilities to express our imaginations in our poetry, making full use of the interactive, collaborative creative opportunity provided by participation in a group of dedicated and adventurous fellow poets. Using the aesthetic principles of "description," "voice" and "form" as prompts for some of our poems, we will post and respond to early drafts of poems on Canvas, and meet weekly via Zoom for "peer critique" discussions of further drafts and revisions, and published poetry. *For graduate students, fulfills 5000-level poetry requirement for creative writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

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

**4254-090**

**Barnes**

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

**100% ONLINE Synchronous**

This course will cover various approaches to the teaching of English, including recent theories, teaching methodology, and research related to writing and literary study. This course is appropriate for those students seeking licensure in 6-12 English education (English 9-12 and English language arts 6-8 certification). Course requires a clinical experience of 15 hours. Prerequisite: MDSK 3151. Restricted to English and Education Majors. Restricted to undergraduate English majors with secondary education minors and middle grades majors seeking ELA licensure.

**Studies in the Politics of Language**

**4272/5075-090**

**Roeder**

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

**100% ONLINE Synchronous**

This course examines how language use shapes and is shaped by individual perspective, including investigation of relationships between spoken/written language use and cultural groupings such as socio-economic status, age, gender identity, ethnic identity, and place. Course topics also include the analysis of how language intersects with educational and political issues, especially with regards to standardization, with a focus on the United States. The politics of language and writing as they manifest in and are shaped by literacy practices and identity are also considered. Students will have the opportunity to conduct their own data collection and analysis and are encouraged to compare and contrast their own experiences with those discussed in readings and class lectures. *For graduate students, fulfills linguistics requirement for linguistics and ESP concentrations.*

**Professional Internship**

**4410/5410-001, 002**

**Wickliff**

**100% ONLINE Asynchronous**

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

**English Honors Seminar**

**4750-D93**

**Gargano**

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

**100% ONLINE Synchronous**

Our class will explore the major contributions that women have made, and continue to make, to contemporary and postmodern fiction, expanding its subject matter and re-envisioning its form. Riffing on the sci-fi genre, Margaret Atwood's *Handmaid's Tale* depicts a futuristic dystopian society, which embodies disturbing and challenging trends present in our own contemporary world. In contrast, Toni Morrison's novel *Beloved* explores the historical reality of slavery through fragmented narrative, and the depiction of personal and collective ghosts. In *The Bloody Chamber*, Angela Carter retells and re-animates traditional fairy tales and folktales, interrogating them through the lens of gender relations. Works by these (and other) contemporary women writers will serve as our primary texts. Our discussions will explore the changing roles of women, conceptions of women's authorship and readership, and the effect of popular culture on women's contemporary and postmodern narratives. In addition, we will explore various critical lenses to help us investigate the impact of science fiction, fantasy, and magic realism on contemporary conceptions of the literary novel. Our class will require a final seminar essay and brief reader response papers throughout the course.

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

**5254-091, 5254T-090**

**Coffey**

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

**100% ONLINE Synchronous**

This course will cover various approaches to the teaching of English, including recent theories, teaching methodology, and research related to writing and literary study. This course is appropriate for those students seeking licensure in 6-12 English education (English 9-12 and English language arts 6-8 certification). Course requires a clinical experience of 15 (for undergraduate students)-30 (for graduate students) hours. (Course is 3 credit hours.)

**Topics in Advanced Technical Communication/Topics in Rhetoric**

**6008-094, 6062-090**

**Toscano**

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

**100% ONLINE Synchronous**

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 will not be just about the technologies behind new media, but about how cultures mediate these new "texts." *Fulfills theory-intensive requirement for technical/professional writing and rhetoric/composition concentrations; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations. Students in the technical/professional writing concentration should enroll in ENGL 6008; students in the rhetoric/composition concentration should enroll in ENGL 6062.*

**Topics in Literature and Film: Modernism, Sexuality and Gender**

**6072-090**

**Vetter**

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

**100% ONLINE Synchronous**

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? *Fulfills literature requirement for applied linguistics, creative writing, rhetoric/composition, and literature concentrations. For literature concentration, fulfills requirements for a theory-intensive and historically-oriented literature course.*

**Topics in Literature and Film: Bridging the Cultural Divide: African American Writers and European Scholars in the Mid-Twentieth Century**

**6072-091**

**Leak**

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

**100% ONLINE Synchronous**

From the New Negro Movement of the 1920s to the Black Power Movement of the 60s and 70s, poetry, in one form or another, spoken or written, has often captured the pulse of black folk. Especially in the 60s, poetry was more popular than fiction. In the U.S., the Beat and Black Arts Movements, respectively, provided a social outlet for exploring issues relevant to emerging generations frustrated with what they believed were outdated political and social practices. There were a few African American writers whom the literary establishment noticed—novelists Richard Wright and Ralph Ellison and poets Gwendolyn Brooks and Robert Hayden, but American publishers' understanding of the black experience in the U.S. was far from comprehensive.

Into that gap came Rosey E. Pool. A woman of Dutch heritage, who at turns was lecturer, author, translator and broadcaster, and who spearheaded the effort in England to publish the poetry of African Americans. In so doing, she became a major figure in black letters in England and the U.S. The goal for this course is to explore some of the poetry anthologies Pool and another editor, Paul Breman, published in the 1960s as well as single-author publications of some of the same writers. We will also explore the considerable archival materials bequeathed to future generations. Through the latter, we will develop a kind of cursory social and cultural history of black poetry and its transatlantic connections.

*Fulfills literature requirement for applied linguistics, creative writing, rhetoric/composition, and literature concentrations. For literature concentration, fulfills the national literature requirement for American literature and the requirement for historically-oriented literature.*

### **Topics in Literature and Film: Victorian Realism: Fact & Fiction**

**6072-092**

**Rauch**

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

**100% ONLINE Synchronous**

It may be a platitude to say that nineteenth-century Britain was a remarkable period with respect to the novel, science, engineering, colonialism, and social change, but that is in fact an incentive for studying the era. Taken all together, the influences on 19<sup>th</sup> century though shifted public discourse toward a form of pragmatic realism. This course will focus on the notion of Victorian Realism, predominantly as it figures in the novel but also in science (e.g. Charles Lyell and Charles Darwin), and what we now call sociology (e.g. Henry Mayhew and Herbert Spencer). The novels we'll consider may be longer than "normal" (e.g. George Eliot's *Middlemarch* and even Dickens's *Oliver Twist*) but that itself is a reflection of the genre we identify as "Realism." Theories of Realism have evolved over the past century and we will also consider a number of theoretical approaches to the genre. What we hope to accomplish is a "real" (punning aside) immersion in Victorian thinking and culture! *Fulfills literature requirement for applied linguistics, creative writing, rhetoric/composition, and literature concentrations. For literature concentration, fulfills the national literature requirement for British literature and the requirements for historically-oriented and theory-intensive literature.*

### **Topics in Creative Writing: Perspective in Fiction Writing**

**6073-090**

**Chancellor**

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

**100% ONLINE Synchronous**

This graduate 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 write and submit original fiction for mid-draft exchanges and workshop; read and critique classmates' fiction; close-read and respond to essays and stories; complete asynchronous writing exercises; and create a portfolio with revisions, an apologia, and a craft essay. Please note: This class assumes students have taken a number of creative writing courses; are familiar with the techniques of fiction writing and the rhetoric of the fiction workshop; and have a seriousness of purpose toward their work and the art and craft of creative writing. The course strongly emphasizes literary writing over commercial writing, insisting that writers strive to create fully conceived, original, complex characters and situations that resist tropes, whether the story takes place in this world or another. You are writing contemporary fiction for adults/older young adults, not middle grade or children's literature. *Fulfills 6000-level workshop requirement for creative writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

### **Introduction to English Studies**

**6101-090**

**Munroe**

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

**100% ONLINE Synchronous**

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. *Required core course for the M.A.*

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

**6103-090**

**West**

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

**100% ONLINE Synchronous**

This graduate seminar traces the development of British and American children's literature from the early nineteenth century to the present. Particular attention will be paid to the didactic tradition in children's literature, the treatment of gender roles, the evolution of fantasy literature, the portrayal of adult/child relationships, and the history of African American children's literature. *Fulfills children's literature requirement for children's literature concentration; fulfills literature requirement for*

*applied linguistics, creative writing, rhetoric/composition, and literature concentrations. Students in the children's literature concentration should take this course in the spring.*

**Seminar in Language, Culture, and Society**

**6127-090**

**Blitvich**

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

**100% ONLINE Synchronous**

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

**Introduction to the English Language**

**6160-090**

**Roeder**

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

**100% ONLINE Synchronous**

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

**Introduction to Linguistics**

**6161-090**

**Thiede**

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

**100% ONLINE Synchronous**

This Spring, ENGL 6161 is designed for a cohort of graduate students from the College of Education. If you are a graduate student in English, please contact the instructor or the department. The course is an introduction to classical and modern subdisciplines of linguistics and how they inform the teaching of English (English Language Arts, English as a Second or Other Language), with reference to North Carolina's teacher competencies and curricular standards. The course is taught on WebEx but also requires the completion of activities on its CANVAS site. All exams are online. *Fulfills linguistics requirement for linguistics and ESP concentrations.*

**Contexts and Issues in Teaching English**

**6274-090**

**Barnes**

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

**100% ONLINE Synchronous**

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. The course is delivered 100% online using Canvas and WebEx. Synchronous virtual sessions will occur select Tuesday evenings from 5:30-8:15PM. Dates of the synchronous sessions will be included in the course syllabus. Registration requires an authorization; email your academic advisor for authorization.

**Practicum in Teaching College English**

**6496-001**

**Vetter**

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

**FTF and ONLINE Synchronous**

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

**Seminar in Global Literature: Contemporary Global Fiction**

**6687-090**

**Meneses**

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

**100% ONLINE Synchronous**

Our main objective in this theory intensive course will be to identify aesthetic, political, and historical factors that are determinant for certain narratives to become global. In doing so, we will develop a comparative framework that interrogates the capacity of those narratives to intervene, among others, in discourses of nationalism, migration, and transnationalism, the global reach of environmental disasters, gender, imperialism, and terrorism. Although most of the works assigned in this course were originally composed in English, we will also work with texts and films translated into English. A crucial vehicle for narratives to be disseminated globally, translation raises important questions such as how certain political problems circulate across national boundaries, whether or not localized narratives are capable of revealing effectively political issues

of global concern, and what is hiding underneath a translated moment. In other instances, the appearance of other languages side by side with English will allow us to reflect on the ideological, cultural, and historical underpinnings of linguistic and literary representation, the role of the reader as included (or not) in a given text's intended audience, and the prospect of alternative expression. Students are expected to demonstrate a certain level of working autonomy in the completion of a number of written assignments, which will consist of a series of short pieces and a final paper, as well as complementary exercises. Finally, the course offers students the opportunity to continue developing the necessary skills to succeed both academically and professionally, no matter their concentration and interests. *Fulfills literature requirement for applied linguistics, creative writing, rhetoric/composition, and literature concentrations. For literature concentration, fulfills national literature requirement for global literature and requirements for historically-oriented and theory-intensive literature.*