



## Undergraduate and Graduate Courses

# Spring 2024

### 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.

#### English Learning Community

**1201-001**

**Morin**

**T**

**04:00PM-05:00PM**

This class is a continuation of the English Learning Community's First-Year Seminar course. We will use this time to meet with faculty and English student organizations as well as maintain our community through the duration of the first-year experience.

#### Global Connections in English Studies

**1502-D01**

**Miller**

**TR**

**01:00PM-01:50PM**

**1502-D01**

**F**

**09:05AM-09:55AM**

**1502-D02**

**F**

**10:10AM-11:00AM**

**1502-D03**

**F**

**11:15AM-12:05PM**

**1502-D04**

**F**

**12:20PM-01:10PM**

Students will learn about communication practices across cultures as well as develop a greater understanding of how their own interactional practices are cultural.

#### Local Connections in English Studies: Pop Culture and Social Justice in the U.S.

**1512-D01**

**Basu**

**MW**

**12:20PM-01:10PM**

**1512-D01**

**F**

**09:05AM-09:55AM**

**1512-D02**

**F**

**10:10AM-11:00AM**

**1512-D03**

**F**

**11:15AM-12:05PM**

**1512-D04**

**F**

**12:20PM-01:10PM**

In this course, we will consume, analyze, and appreciate American popular culture texts (among others: genre fiction, movies, games, songs/spoken word), while paying special attention to the issues of race, gender, class, sexuality, disability and other forms of social marginalization that arise within them.

#### Local Connections in English Studies

**1512-D05**

**Eckard**

**100% ONLINE Asynchronous**

This local connections course explores the culture of Southern Appalachia. Students will examine the role that literature, film, and media play in reflecting, shaping, and challenging perceptions (including cultural stereotypes) of the region. Coal mining, moonshine, musical traditions, religion, serpent handling, folklore, storytelling, ethnic diversity, and contemporary problems facing Southern Appalachia are among the topics addressed in the course.

**Topics in Literature and Film: American Tales: The Weird and Uncanny****2072-001****Shealy****100% ONLINE Asynchronous**

Toni Morrison once wrote that “for a people who made much of their newness-their potential, freedom, and innocence--it is striking how dour, how troubled, how frightened and haunted our early and founding literature truly is.” From cautionary horror tales to stories of revulsion, weird and uncanny literature has long held an established place in American art. Stories of hauntings, mesmerism, obsession, possession, madness, curses, and bad places emerge early in the literature of the United States. These are texts that present a dark mystery beyond our understanding and often engage our subconscious mind. H. P. Lovecraft once wrote: “The true weird tale has something more than secret murder, bloody bones, or a sheeted form clanking chains according to rule. A certain atmosphere of breathless and unexplainable dread of outer, unknown forces must be present.” Through various stories, we will examine how weird and uncanny tales have influenced American culture and how that culture has helped shaped the horror genre. Among the writers we will study are Nathaniel Hawthorne, Edgar Allan Poe, Charles W. Chesnutt, Edith Wharton, H. P. Lovecraft, Shirley Jackson and Joyce Carol Oates. This course is 100% online.

**Writing About Literature****2100-001****Cook****100% ONLINE Asynchronous**

Combined practice in writing and study of literature, emphasizing writing processes including revision.

**Film Criticism****2106-001****Jackson****100% ONLINE Asynchronous**

In this class we'll begin to develop a critical understanding of the world's most important and popular form of technologized storytelling: movies. The term 'criticism' in our class will not mean doing what we usually think of a 'film critic' as doing: evaluating the successful and unsuccessful elements of a film in order to make a judgment about its overall quality. Criticism here will mean critical analysis of how a film's forms and contents produce meaning. To accomplish this goal, we'll learn a batch of essential terms/concepts by studying film clips in our media library. Then we'll use our terms/concepts to explore the specifically cinematic meanings of cinematic stories.

**Introduction to Drama****2108-001****Melnikoff****TR 11:30AM-12:45PM**

In this class, students will engage with a variety of western-world drama from many different times and places. Will not simply read plays by Sophocles, Plautus, Marlowe, Shakespeare, Behn, Moliere, Hansberry, Brecht, and Wilson, but we will also talk extensively about the different social and cultural conditions that shaped this work. Whenever possible, we will screen filmed productions, and if the stars align we will also try to attend some live performances. At semester's end, we hopefully will all be able to appreciate Wilde's dictum “Theatre is the most immediate way in which a human being can share with another the sense of what it is to be a human being.”

**Introduction to Technical Communication (W)****2116-001****Gordon****100% ONLINE Asynchronous****2116-002****Gordon****100% ONLINE Asynchronous****2116-003****Intawiwat****100% ONLINE Asynchronous****2116-004****Brooks****TR 01:00PM-02:15PM****2116-005****Intawiwat****100% ONLINE Asynchronous****2116-006****Rhodes****TR 08:30AM-09:45AM****2116-008****TBA****TBA TBA****2116-009****TBA****TBA TBA**

This course is designed to show you how to solve technical problems through writing. Emphasis will be placed upon the types of writing, both formal and informal, that you will most likely do in the workplace. In this course you should learn: the theoretical bases of technical communication, the most common forms of technical documents, how to plan, draft, and revise documents, how to plan and make presentations, how to work and write collaboratively, and how to integrate text and visual elements into technical documents.

**Introduction to Creative Writing****2126-001****Olson****MWF 10:10AM-11:00AM****2126-002****Jordan****MWF 09:05AM-09:55AM****2126-003****Brooks****TR 10:00AM-11:15AM****2126-004****Hayes-Brown****100% ONLINE Asynchronous**

This course is an introduction 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. 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 are essential aspects of this course.

**Introduction to Poetry Writing****2127-001****Brooks****TR****11:30AM-12:45PM**

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

**Introduction to Fiction Writing****2128-001****Gargano****TR****02:30PM-03:45PM****2128-090****Brooks****M****05:30PM-08:15PM**

An introduction to the art and craft of writing short fiction. Fiction is defined as literature in the form of prose (specifically, short stories, novellas, and novels) 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 story exchange experience gives students supportive feedback on their stories to aid the revision process.

**Grammar for Writing****2161-001****Costa****TR****04:00PM-05:15PM****100%****ONLINE Synchronous**

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

**Topics in English: Cinema of Alfred Hitchcock****3050-001****Shapiro****MW****04:00PM-05:15PM**

This course will focus on Alfred Hitchcock, one of the great film directors of the 20th century. Hitchcock's career in England and Hollywood highlighted key phases of film production, including silent cinema, the integration of sound in the late 1920s, the rise of independent production in the 1940s, the influence of television in the 1950s, and the cult of celebrity "auteurs" in the 1960s. Against the broad canvas of Hitchcock's life and art, we will consider his thematic preoccupations and experiments with film form. Assignments for the course include film viewings, textbook readings, Packback discussions and Canvas quizzes, cumulative Final Exam.

**Topics in English: Feminist Literature****3050-002****Byrd****Hybrid****T****1:00 PM - 2:15 PM F2F****R****ONLINE Synchronous**

This course first introduces "The Female Tradition" of women's writing in the nineteenth and twentieth centuries, examining the imaginative continuum of patterns and themes of women-authored texts and then implements Elaine Showalter's gynocriticism to explore more contemporary texts. We consider women writers' contributions to the feminist movement and how the female literary canon reflects women's places in society over time.

**Topics in English: Oz, An American Fairy Tale****3050-003****Massachi****TR****1:00 PM-2:15 PM**

L. Frank Baum's *The Wonderful Wizard of Oz* was a favorite since it was published; the story now has a place in history. Oz references are continuously made in all spheres of popular culture. But what makes Oz so popular, so American, so adaptable, and what can we learn about American culture by looking at it? In this course, we will examine four versions of the story in depth: Baum's *The Wonderful Wizard of Oz*, the 1939 MGM movie *The Wizard of Oz*, the 1978 Motown movie *The Wiz*, and Gregory Maguire's novel *Wicked*, though we will look at other versions of the story more briefly. Coursework will include writing assignments, class discussions, and oral presentations, and this course is approved for LEADS credit.

**Topics in English: Masterpieces of Russian Literature****3050-004****Skorodinskaya****100%****ONLINE Asynchronous**

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

### **Approaches to Literature**

**3100-D01**

**Hogan**

**100% ONLINE Asynchronous**

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

### **Approaches to Literature**

**3100-D02**

**Socolovsky**

**TR 08:30AM-09:45AM**

This course is designed to introduce you to critical theory as it applies to close readings of literature. We will study different critical approaches and practice using them to read primary texts, as well as spending class time discussing writing. This 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).

### **Literature for Young Children**

**3102-001**

**Connolly**

**TR 10:00AM-11:15AM**

Literature for even the youngest of children is comprised of a sophisticated range of literary and visual techniques. From fairytales to picture books and young readers, we will discuss how stories are shaped and adapted for young audiences. We will further explore not only prose, but also how visual elements—such as colors, shapes, and even fonts—tell a story of their own. From the development of children's literature to studies of specific authors and illustrators who have revolutionized children's literature, we will study a variety of books including alphabets, historical fiction, realism, and fantasy.

### **Children's Literature**

**3103-001**

**West**

**TR 11:30AM-12:45PM**

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

### **Literature for Adolescents**

**3104-001**

**Belus**

**100% ONLINE Asynchronous**

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

### **Introduction to US Latinx Literature**

**3125-D01**

**Socolovsky**

**TR 10:00AM-11:15AM**

This course examines 20<sup>th</sup> century literatures written in English in the U.S. by Latino/a writers and is designed to introduce students to the variety of texts and contexts which shape contemporary U.S. Latino/a literary experiences. The course consists of 4 units, each focusing on the work of important writers from Mexican-American, Puerto-Rican, Cuban-American, and Dominican-American backgrounds. We will read the texts for their literary and aesthetic value, and take into account the particular historical terms and conditions of their literary production.

### **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 Poetry Writing**

**3201-001**

**Hutchcraft**

**TR 11:30AM-12:45PM**

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

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

### **Intermediate Fiction Writing**

**3202-001**

**Gwyn**

**TR**

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

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

### **British Victorian Literature**

**3215-001**

**Rauch**

**TR**

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

In this course we will study the broad scope of literature from the Victorian (1837-1901) era. The period produced great poets such as the Brownings (Elizabeth and Robert), as well as Tennyson and Swinburne. We will also consider some important scientific texts, such as Charles Darwin's *Origin of Species*, that have great literary merit and important cultural implications. But the period is best known for the form of the novel, a genre which was distinguished for its realism, for its approach to social and political issues, and for its detailed depiction of the subtleties of human action and interaction. Although the novel had existed for well over a century it was not until the 1800s when writers began to take it seriously as means to communicate issues of social significance. The stunning popularity of Charles Dickens, whose early work, *Oliver Twist*, which we will read, moved traditional reader to seriously consider social reform. The period is noted for great women novelists as well, thus we'll look at the Brontë's *The Professor* as well as George Eliot's *Silas Marner*. Readings will include poetry, prose, and scientific works from Victorian literature and culture.

### **American Literature of the Romantic Period**

**3233-090**

**Shealy**

**W**

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

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

### **African American Literature, Harlem Renaissance to Present**

**3236-D01**

**Leak**

**MW**

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

The purpose of this course is to explore the African American literary and cultural tradition from the Harlem Renaissance to the present. In that spirit, we will first come to some basic understanding of the Renaissance or the New Negro Movement, as it was also called. After considering some of the major writers and ideas from this period, we will set out to consider African American literature in its post-Renaissance lives. How do the concerns set forth in the Renaissance find their way into the post-war literature of African Americans, or the Black Arts Movement of the 1960s? Does the movement extend into the black women's literary renaissance of the 1970s and 1980s? In our contemporary moment do we consider the Renaissance as simply a chronological predecessor to contemporary black writers, or are they critically informed by the likes of Hurston and Hughes?

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

### **Women and Literature: Postmodern Women's Fiction**

**4002-D01**

**Gargano**

**TR**

**10:00AM-11:15AM**

Our class will explore the major contributions that women have made 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 postmodern narratives. In addition, we will 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, two in-term exams, and brief reader response papers throughout the course.

### **Topics in English: Queer Theory**

**4050/5050-D90**

**Brintnall**

**W**

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

Queer Theory draws on and speaks to feminist theory, sexuality studies, critical race theory, psychoanalytic theory, disability studies, and trans theory. While often focusing on LGBTQIA experience, it is ultimately invested in understanding the cultural construction and operation of "queerness"—of otherness, of marginalization, of exclusion, of abjection. In this course, we will be particularly interested in tracing the implications

of being a self—however that self is named—when being a self requires a “not me” that is often characterized as dangerous, threatening, and anxiety-provoking. In this course, Queer Theory will be engaged as a theory of violence and responses to violence as much as a theory of sexuality, race, gender, or embodiment.

#### **Topics in Literature and Film: Trauma in Contemporary American Auto/biography**

**4072/5072-001**

**Vetter**

**W**

**02:30PM-05:15PM**

This course will examine diverse contemporary American autobiography and biography in verse, prose, graphic memoir, and documentary form, within the context of current theories of life writing. The following questions offer a sense of the focus of our discussions: How do writers of different backgrounds represent their lives? How is an artist's identity formed and constructed? How do writers navigate and exploit the theoretical impasses that arise out of the genre of life-writing? How do the political and the aesthetic intersect? Responding to these kinds of questions will help us understand the particularities of contemporary American views of representing a life. *This course fulfills the diversity requirement for undergraduates; for graduate students, it fulfills literature requirement for literature, children's literature, linguistics, creative writing, and comp/rhet concentrations, and for graduate students in literature, it fulfills the requirement for national literature (American) and historically-oriented literature. For those in the creative writing concentration, fulfills requirement for modern/contemporary literature.*

#### **Topics in Literature and Film: Screen Shakespeare**

**4072/5072-002**

**Conkie**

**TR**

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

This course will be predominantly concerned with feature film adaptations of Shakespeare's plays, but also with television adaptations, perhaps the screening of Shakespearean theatrical productions, maybe even fan-based YouTube experiments. The course will be structured by a series of (sometimes ostensibly opposed) keywords, including: openings & endings; theatricality & cinematography; text & intertext; time & space; teen adaptation & Shakespeare biography. There will be extended consideration of films based on *Macbeth* and *Much Ado About Nothing*. Assessment will include close and comparative analysis of specific aspects of the films, and, should you wish, creative responses to the plays, probably excerpts of screenplays, perhaps even short films. *For graduate students, fulfills literature requirement for literature, children's literature, linguistics, creative writing, and comp/rhet concentrations. For the literature concentration, fulfills requirements for a pre-1800 course, for national literature (British), and for historically oriented literature.*

#### **Topics in Literature and Film: In-Yer-Face and Beyond: British Theatre from 1995 to Today**

**4072-004**

**Witt**

**MW**

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

"In-er-face" and beyond: British Theatre from 1995 to today "In-er-face theatre," a new wave of theatre writing that emerged in Britain in the 1990s, is a genre of theatre so uncompromising and aggressive it seems to push through the imaginary "fourth wall" and confronts the audience in alarming and provocative ways. The purpose of this course is to get acquainted with the major manifestations of this trend, such as the drama of Sarah Kane and Mark Ravenhill, explore their rhetoric, and read them in their socio-cultural context."

"English Department Cross-listing: Literature and Culture Concentration

"Literature and Culture courses offer imaginative, interdisciplinary and theoretical engagement with Anglophone literatures in all their historical, formal, generic, and global diversity. They emphasize critical thinking and writing. This major fosters our students' ability to read, appreciate, and interpret literary texts."

#### **Topics in Children's Literature, Media and Culture: Suspense in Children's and Young Adult Literature: Fantasy, Science Fiction, and Mystery**

**4074-001**

**Connolly**

**TR**

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

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.

#### **American Children's Literature**

**4103-001**

**West**

**TR**

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

This course traces the development of American children's literature from the early nineteenth century to the present. Particular attention will be paid to books that played pivotal roles in the history of American children's literature. The readings will include *Ragged Dick* by Horatio Alger, *Little Women* by Louisa May Alcott, *The Wonderful Wizard of Oz* by L. Frank Baum, *Charlotte's Web* by E.B. White, *Wrinkle in Time* by Madeline L'Engle, and *Roll of Thunder, Hear My Cry* by Mildred Taylor.

#### **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.

### **Origins of Language**

**4160-001**

**Lunsford**

**TR**

**11:30AM-12:45PM**

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.

### **Modern English Grammar**

**4161/5161-090**

**Thiede**

**T**

**05:30PM-08:30PM**

We will go into the weeds of English grammar and learn to identify and describe its components, with special emphasis on words and syntax. We will come out of the weeds as well, to ask some big-picture questions: Why do we need a "Standard" American English, and who is telling us that we do? Why are linguists continuing to use outdated terminology, and why does the public (and even educators) hold on to language myths? How do we rank / support / injure one another with language? This course is of particular interest to linguistics students and to future teachers of English. *Fulfills a requirement for the applied linguistics and ESP concentrations, as well as the applied linguistics certificate program.*

### **The Mind & Language**

**4167-001**

**Thiede**

**TR**

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

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

### **Multimodality and Text Description**

**4168/5075-D01**

**Blitvich**

**MW**

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

This course works towards achieving a better understanding of how different modes of communication interact and are combined 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. 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. *Fulfills a requirement for the applied linguistics and ESP concentrations, as well as the applied linguistics certificate program.*

### **Writing and Designing User Documents**

**4181/5181-090**

**Wickliff**

**T**

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

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

### **Teaching of Writing**

**4200-001**

**Avila**

**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 Poetry Writing****4202-001****Hutchcraft****TR****02:30PM-03:45PM****Writing Poetry****5202-001****Hutchcraft****TR****02:30PM-03:45PM**

In this advanced poetry-writing workshop, we will explore the myriad ways to make a poem come alive on the page, as a voice, and in the mind. Throughout the semester, we will read and discuss a variety of poems and essays on craft, considering how other poets have sparked their poems into being, and how we might do so, too. Each week will be devoted to our exploration of the readings as well as discussion of our own works-in-progress. In equal measure, you will write and revise your own original poems, which you will showcase in a final portfolio. Writing exercises, close readings, discussion, class participation, and a readiness to explore poetry as a dynamic and nuanced art form will be essential aspects of this course. *For graduate students, fulfills 5000-level poetry requirement for creative writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

**Advanced Fiction Writing****4203/5203-001****Gwyn****TR****04:00PM-05:15PM**

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

**Creative Nonfiction****4206/5206-D01****Hall****TR****04:00PM-05:15PM**

Creative Nonfiction combines the study and discussion of published contemporary creative nonfiction—the personal and lyric essay, memoir, and literary journalism—with the writing of original creative works. Through readings across a broad spectrum of content and forms, students will ground themselves in the foundations of the genre and identify and evaluate craft techniques, and then practice this craft through prompts and assigned exercises during and outside of class. We will also delve into the ethical considerations that come with writing from life. Students will write and exchange drafts in writing workshops in which students will read and critique their classmates' work. Students also will develop a final portfolio with revisions and reflections. *For graduate students, fulfills 5000-level poetry requirement for creative writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

**Fiction Writing Workshop****4209-D01****Martinac****MW****04:00PM-05:15PM**

"All fiction," Joan Silber theorizes in *The Art of Time in Fiction*, "has to contend with the experience of time passing." In this advanced workshop class, we'll explore the concept of time in fiction—sweeps of time, compressed time, flashbacks, flash forwards, in medias res, slow motion, summary and scene—as a springboard for honing our craft. After studying examples from literature, we will generate scenes and story drafts that we then shape through peer feedback and revision. A high level of class participation and engagement is expected. The class is intended for students who have completed at minimum an introductory creative writing course; it assumes students understand the basics of fiction writing and are serious about developing their craft. Students will be writing fiction for adults or older young adults, not middle grade or children's literature. *Prerequisites: ENGL 2125, ENGL 2126, ENGL 2128, or permission of instructor.*

**History of the Book****4235/5235-001****Melnikoff****TR****02:30PM-03:45PM**

This class will introduce students to the fast-growing field in cultural history known as "the History of the Book." Over the course of the semester, we will talk about the various material forms, textual apparatuses, and technologies associated with manuscripts, printed books, and digital publications. We will also pay close attention to different reading practices and to the differing religious, political, social, and cultural contexts of book production, especially in England between the fifteenth and eighteenth centuries. Whenever possible, we will spend time in Atkins Library's rare book collection, looking at paper, at typefaces, at bindings, and at illustrations. Assignments will include readings, in-class discussions, commonplace book entries, a case-study project, and exams. *For graduate students, fulfills literature requirement for literature, children's literature, linguistics, creative writing, and comp/rhet concentrations; fulfills technical/professional writing requirement for the technical/professional writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

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



**Rhetoric and Technology****4275-001****Toscano****TR****02:30PM-03:45PM**

This course will introduce students to research and theories of the rhetorical construction of technology in history and culture. This course analyzes technologies to understand how they reflect the ideologies of the cultures from which they come. Students will engage with rhetorical analyses of technology and focus on the discourse surrounding technologies. We will also discuss how the field of technical communication should recognize historical, cultural, and rhetorical analyses of technologies not as tangential but as essential to the field.

**Professional Internship****4410-001, 002****Wickliff****100% ONLINE Asynchronous****5410-001****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@charlotte.edu](mailto:gawickliff@charlotte.edu)

**English Honors Seminar****4750-090****Blitvich****W****05:30PM-08:15PM**

This is a course on stylistics. Stylistics is the field of study that focuses on the application of linguistics to literature. It is a very well-established field with a very long tradition. It studies and interprets literary texts of all types (from narrative and poetry to drama) regarding their linguistic and tonal style, where style is the particular variety of language used by authors/characters.

From a stylistics perspective, literature is thus seen as discourse and language manifestations are understood as the essential building blocks of literary works. During the semester, different linguistic theories, mostly sociolinguistics, pragmatics, and discourse analysis that target the study of language in context (how speakers and hearers produce and understand messages in real contexts) will be applied to the analysis of a variety of literary genres.

No previous knowledge of linguistics is necessary.

**English Honors Thesis Seminar: Reading Nature / Reading Culture****4751-090****Rowney****T****05:30PM-08:15PM**

This course will focus, in the broadest possible terms, on the relationship between the products of culture and those of the natural world. It will also guide students through the process of producing an Honors proposal and Honors Thesis. In the first half of the course we will examine some recent theory on the relation between nature and culture. We will then take up some examples from a variety of sources including literature, film, and art to demonstrate how this theory can be productively applied. Through this process, we will develop a set of critical questions that will enable us to read a variety of cultural productions in a new and innovative light. We will also, when possible, spend time out of doors examining specific natural objects and processes and considering their relation to cultural artifacts.

**Reading, Writing and Archiving: Charlotte****5077-001****Flores****MWF****01:25PM-02:15PM**

Researchers who work with the public have a particular need to be comfortable with digital tools. Using the city of Charlotte as its subject, this course offers students a basic grounding in the technological skills needed to conduct online historical research and to present the results online, emphasizing how the Internet changes the relationship between researchers and their audience. *Fulfills rhetoric/composition course for the rhetoric/composition concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

**Topics in English: The Qualitative Interview in Urban Literacies Research****6070-090****Barnes****T****05:30PM-08:15PM****100% ONLINE Synchronous**

In this course, students will consider the challenges, affordances, and practices associated with interviewing as a qualitative research method in urban contexts. Specific attention will be paid to literacy-related research, broadly conceived. Students will review types of interviews, procedures for developing the interview protocol, and ethical considerations; students will conduct interviews and preliminary analysis of interview data; and students will engage in academic writing that addresses their research questions, while attending to contextual factors that should influence the interview process as a research method.

**Topics in English: Feminist Theory and Its Applications****6070-091****Ergun****T****05:30PM-08:15PM**

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

**Topics in Creative Writing: Perspectives in Fiction Writing****6073-090****Chancellor****W****05:30PM-08:15PM**

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; lead discussion; complete writing exercises; and create a portfolio with revisions, an apologia, and a craft essay.

This class expects that students have taken a number of creative writing courses; it is pitched to students in the creative writing concentration and assumes students have familiarity with the art and craft of creative writing and a seriousness of purpose toward their work. Please note: This course strongly emphasizes literary writing no matter the genre, striving for psychological depth and complexity in all aspects of craft (i.e. no tropes, no tricks, no shortcuts). Students are writing contemporary fiction for adults or older young adults, not middle grade or children's literature.

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

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

This course introduces students to a number of important theoretical questions 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.*

**Major Figures and Themes in Children's Literature: Children's Literature and Critical Theory****6104-090****Basu****M****05:30PM-08:15PM**

Writing on literature for young people, Rudine Sims Bishop declares that "Books are sometimes windows, offering views of worlds that may be real or imagined, familiar or strange. These windows are also sliding glass doors, and readers have only to walk through in imagination to become part of whatever world has been created or recreated by the author. When lighting conditions are just right, however, a window can also be a mirror.

Literature transforms human experience and reflects it back to us, and in that reflection, we can see our own lives and experiences as part of a larger human experience." Similarly, understanding critical theory and schools of literary thought allows readers to situate themselves and the texts they consume within a larger scholarly conversation that considers the book in context with the worlds in which they are written and read. In this course, we'll apply various literary theories (formalism, postcolonialism, new criticism, deconstruction, Marxism, new historicism, ecocriticism, reader-response, cultural studies, feminist and queer theory, posthumanism, and critical race theory among others) to works of children's literature and consider what we might learn about ourselves and the books we love. Students will be responsible for a reading journal, two oral presentations, and a seminar paper. *For graduate students, fulfills children's literature requirement for children's literature concentration; fulfills literature course requirement for applied linguistics, creative writing, rhetoric/composition, and literature concentrations.*

**Introduction to the English Language****6160-090****Lunsford****M****05:30PM-08:15PM**

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

**Understanding Language Learning: Mind, Identity, and the Sociocultural World****6163-090****Miller****R****05:30PM-08:15PM****100% ONLINE Synchronous**

This class will enable students to come to a better understanding of the many complex processes involved in learning a language. It includes one unit on child language learners, both as monolingual and as multilingual language learners. The remaining units focus on the processes involved in learning additional languages after early childhood. The course readings will focus on long-held cognitive and psychological perspectives on language learning process as well as contemporary research that examines the influences of identity, culture and power on these same processes from sociocultural, narrative and poststructural perspectives. *Fulfills a requirement for the applied linguistics and ESP concentrations, as well as the applied linguistics certificate program.*

**Rhetorical Theory****6166-090****Toscano****R****06:00PM-08:45PM**

This course surveys a variety of Western perspectives on discursive meaning making from ancient Greece to postmodernity. Texts of European rhetoric theorize the West's beliefs about the nature and importance of speech and writing, the production and substance of knowledge, the arts of communication, and the social practices as well as institutions (schools, family, religion, government, etc.) that reflect cultural ideology. To help us explore and situate how foundational and later major thinkers of Western civilization formulated and presented their ways of understanding concepts, such as good, evil, love, courage, and even "truth" through discourse, we will read works from ancient figures—such as Plato, Aristotle, Isocrates, and St. Augustine—as well as later figures, such as Descartes, Wollstonecraft, Burke, Arendt, and Derrida. Although this theory intensive course privileges readings of primary texts, students will also be introduced to secondary sources for context and further thinking. *Fulfills theory-intensive requirement for technical/professional writing and rhetoric/composition concentrations; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

**Contexts and Issues in the Teaching of English****6274-086****Barnes****T****06:00PM-08:45PM****100% ONLINE Synchronous**

In this course, students will examine key concepts related to the teaching of 6-12th grade English Language Arts. Specifically, students will conduct research into a problem of practice in English Language Arts education; analyze the incorporation of digital tools into teaching; design pedagogical practices that are research-based, justice-oriented, and culturally sustaining; and critically analyze teaching practices through the lens of pedagogical theory and research. *Methods course for students in English education.*

**Seminar in British Literature: The Victorians and Empire: Postcolonial Perspectives****6680-090****Rauch****R****05:30PM-08:15PM**

Well before the nineteenth century, England was a worldwide colonial force. Small and under-resourced, yet wealthy and militarily powerful, the country sought not merely to obtain resources but, in doing so, to exert "diplomatic" as well as financial control over countries (territories) such as Egypt, Africa, India, and Canada. The East India Company, founded in 1600, imported and controlled the flow of basic commodities including cotton, silk, indigo dye, sugar, salt, spices, saltpeter, tea, and opium. Elsewhere in the "West Indies," England regulated the flow of sugar and despite "abolishing" slavery in 1823, relied on laborers who derived their income from landholders, like the Rochester family in *Jane Eyre*. Political expansion continued through the nineteenth century and Queen Victoria was even designated Empress of India in 1876. The impact of colonial culture can be found throughout the 19<sup>th</sup> century in the writings of Mary Prince, Florence Nightingale, and both Charlotte Brontë and Jane Austen. Other writers who we will consider are Tennyson, H. Rider Haggard, Rudyard Kipling, and Joseph Conrad. The course will address theoretical readings from authors such as Edward Said, Homi Bhabha, and Amitav Ghosh. *Fulfills literature requirement for literature, children's literature, linguistics, creative writing, and comp/rhet concentrations. For the literature concentration, fulfills theory-intensive requirement, as well as requirement for national literature (British) and for historically oriented literature.*

**Seminar in American Literature: Queer and Trans Literature****6685-090****Hogan****W****05:30PM-08:15PM****100% ONLINE Synchronous**

This discussion-based seminar will focus on historical, intersectional, and nonbinary thought as lenses for interpreting queer, trans, and nonbinary autobiography, fiction, poetry, and film, with an emphasis on contemporary North American texts. We will study the writings within their historical, theoretical, and political contexts and attend to the themes of place and environment. *Fulfills literature requirement for literature, children's literature, linguistics, creative writing, and comp/rhet concentrations. For the literature concentration, fulfills requirement for national literature (American) and for historically oriented literature. For those in the creative writing concentration, fulfills requirement for modern/contemporary literature.*

**Creative Thesis****6996-090****Chancellor****T****05:30PM-08:15PM**

In the Creative Thesis hours, students in the MA concentration in creative writing will revise their thesis pages composed in the previous semester of Thesis Preparation and workshop them with the instructor and their peers. They also will defend their Prospectus (Proposal), write a Critical Introduction to the work, and defend their work at a public talk and reading or with a committee. The final Creative Thesis in Prose should consist of 75-100 pages (22,000-30,000 words) of original fiction or creative nonfiction plus a 8-10 page (2,500-3,000 words) Critical Introduction with Bibliography. Students will follow all deadlines and guidelines from the Graduate School on completion, formatting, and submission. *Contact the Director of Graduate Studies for more information.*

---

## Liberal Studies (LBST)

### Arts and Society: Film (ENGL)

**1102-110**

**Jackson**

**100% ONLINE Asynchronous**

In this class we'll study movies as a major form of contemporary storytelling. Because of the technological nature of film, we'll first learn a batch of essential terms and concepts. Then, using these terms and concepts we'll study the cultural and psychological meanings of a batch of major films by major filmmakers.

### Arts and Society: Film (ENGL)

**1102-111**

**Martin**

**MWF 10:10AM-11:00AM**

**1102-112**

**Martin**

**MWF 11:15AM-12:05PM**

Students will explore the relationship between film & society by examining coming-of-age films by critically analyzing how coming of age films serve as reflective mirrors of their respective societies. By dissecting narrative structures, character development, cinematography, and socio-cultural context, participants will gain a comprehensive understanding of how these films both shape and respond to the evolving norms, values, and challenges of their times. In addition, this course will require students to hone their analytical and communication skills which are useful in a wide range of disciplines.

### Western History and Culture (ENGL)

**2101-110**

**Rhodes**

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

How did Elvis learn his ABCs? What do Pulitzer Prize winners Bob Dylan and Kendrick Lamar have in common? And are "Yankee" and "Doodle" fighting words? We'll examine how the mediums of music and song teach, reflect, and influence American history as literature. Resources will include the *Song of America* database and other open-source materials. Class will attend live mini-performances on campus that exhibit music and song as timely storytellers of America's past, present, and future.

### Western History and Culture (ENGL)

**2101-111**

**Simmons**

**MWF 10:10AM-11:00AM**

A Galaxy Close, Close Up: This course will apply linguistic theory to both written and digital texts in the Star Wars canon to investigate how creators portray the relationship(s) between good and evil. We will also situate the canon in global history in order to understand how this fictional universe is representative of current contexts.

### Global Connections (ENGL)

**2102-110**

**Miller**

**TR 01:00PM-01:50PM**

**2102-110**

**Breakout session**

**F 09:05AM-09:55AM**

**2102-111**

**Breakout session**

**F 10:10AM-11:00AM**

**2102-112**

**Breakout session**

**F 11:15AM-12:05PM**

**2102-113**

**Breakout session**

**F 12:20PM-01:10PM**

Students will learn about communication practices across cultures as well as develop a greater understanding of how their own interactional practices are cultural.

### Literature and Culture (ENGL)

**2212-110**

**Basu**

**MW 12:20PM-01:10PM**

**2212-110**

**breakout session**

**F 09:05AM-09:55AM**

**2212-111**

**breakout session**

**F 10:10AM-11:00AM**

**2212-112**

**breakout session**

**F 11:15AM-12:05PM**

**2212-113**

**breakout session**

**F 12:20PM-01:10PM**

In this course, we will consume, analyze, and appreciate American popular culture texts (among others: genre fiction, movies, games, songs/spoken word), while paying special attention to the issues of race, gender, class, sexuality, disability and other forms of social marginalization that arise within them.

**Literature and Culture (ENGL)****2212-114****Eckard****100% ONLINE Asynchronous**

This local connections course explores the culture of Southern Appalachia. Students will examine the role that literature, film, and media play in reflecting, shaping, and challenging perceptions (including cultural stereotypes) of the region. Coal mining, moonshine, musical traditions, religion, serpent handling, folklore, storytelling, ethnic diversity, and contemporary problems facing Southern Appalachia are among the topics addressed in the course.

**Literature and Culture (ENGL)****2212-117****Intawiwat****100% ONLINE Asynchronous**

What would you do at the end of the world? Are you ready? YA Dystopian and Apocalyptic literature has captured teens, young adults, and adult markets alike. The purpose of this course is to expose students to the variety of contemporary Young Adult novels that are written to young adults (ages 12-18). While these narratives flame the imagination of the youth with terrifying—and often realistic—depictions of society, their message is more complex. One function of this literature is to serve as a critique to social problems through the medium of fiction. Students will examine a wide variety of resources and explore relevant issues such as: dystopian vs apocalyptic, the child's voice, government and social hierarchy, the dystopian hero, freedom vs equality, author's views of the future, etc.

**Literature and Culture (ENGL)****2212-118****Graham****MWF 10:10AM-11:00AM**

This course on Banned Children's and YA Books aims to encourage critical thinking on the cultural significance of children's literature, employing it as a lens for analyzing the rapidly intensifying political divide within America.

**Literature and Culture (ENGL)****2212-119****Serrano****MWF 09:05AM-09:55AM**

This course will study science fiction (SF) works from 1895 to 2018 while paying particular attention to machinery and advancing technology's effects on culture, politics, identity, empathy, and the cost of progress.

**Critical Thinking and Communication (ENGL)****2301-110****Morin****100% ONLINE Asynchronous****2301-111****Morin****100% ONLINE Asynchronous**

The Critical Thinking and Communication course is part of an integrated First-Year Writing and general education curriculum that develops critical thinking and communication skills. Students undertake an inquiry process and build towards the preparation of a polished product at the end of the semester. The specific topic for this section is "Monsters in Film and Literature." This course will explore the relationship between monster fiction and the cultures that create it. For a monster to be scary, it must reflect what we fear, and fear is often more than just a phobia or something we dread. It is connected to something that affects us on a deeper level as a person or even as a culture. We will analyze novels, short stories, and films to examine various types of monsters, including zombies, vampires, and aliens, as well as the contexts in which they appear. Discussions will debate differences, appeal, and relevance in today's culture.

**Critical Thinking and Communication (ENGL)****2301-112****Gordon****MW 04:00PM-05:15PM****100% ONLINE Synchronous**

The Critical Thinking and Communication (CTCM) course is part of an integrated First-Year Writing and general education curriculum that develops critical thinking and communication skills. Students undertake an inquiry process and build towards the preparation of a polished product at the end of the semester. The specific subject matter for sections of this course vary since the focus is on developing competencies. The subject matter for this particular course section is the impact of Artificial Intelligence (AI) on our society. We will learn about the origins of AI and the challenges and goals of the people who developed and are developing it. We will explore theoretical interpretation and understanding of AI through various media. Students will complete a final project on the effect of AI in a specific context from a specific perspective.

---

## CTCM

### **Critical Thinking and Communication (ENGL)**

**2530-110, 111**

**Morin**

**100%**

**ONLINE Asynchronous**

The Critical Thinking and Communication course is part of an integrated First-Year Writing and general education curriculum that develops critical thinking and communication skills. Students undertake an inquiry process and build towards the preparation of a polished product at the end of the semester. The specific topic for this section is “Monsters in Film and Literature.” This course will explore the relationship between monster fiction and the cultures that create it. For a monster to be scary, it must reflect what we fear, and fear is often more than just a phobia or something we dread. It is connected to something that affects us on a deeper level as a person or even as a culture. We will analyze novels, short stories, and films to examine various types of monsters, including zombies, vampires, and aliens, as well as the contexts in which they appear. Discussions will debate differences, appeal, and relevance in today's culture.

### **Critical Thinking and Communication (ENGL)**

**2530-112**

**Gordon**

**MW**

**04:00PM-05:00PM**

**100%**

**ONLINE Synchronous**

The Critical Thinking and Communication (CTCM) course is part of an integrated First-Year Writing and general education curriculum that develops critical thinking and communication skills. Students undertake an inquiry process and build towards the preparation of a polished product at the end of the semester. The specific subject matter for sections of this course vary since the focus is on developing competencies. The subject matter for this particular course section is the impact of Artificial Intelligence (AI) on our society. We will learn about the origins of AI and the challenges and goals of the people who developed and are developing it. We will explore theoretical interpretation and understanding of AI through various media. Students will complete a final project on the effect of AI in a specific context from a specific perspective.