



## Undergraduate and Graduate Courses

# Fall 2024

Aug. 19, 2024-Dec. 4, 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.

#### Global Connections in English Studies

1502-D01, D02, D03, D04	Blitvich	TR	01:00PM-01:15PM
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

This course serves as an introduction to foundational and contemporary concepts, practices, and processes of intercultural communication. Students will learn about current theories and gain a deep understanding of how cultures intersect and interact. On the real-world applications side, students will hone their research abilities, learning to observe and analyze intercultural communication in everyday scenarios, popular media, and mediated discourse. In general, the course aims to help students develop skills to engage in mindful, reflexive, and accountable dialogue through difference. This will enable them to identify and understand the benefits and challenges involved in competent and socially just intercultural communication in an increasingly globalized and interconnected world.

#### Global Connections in English Studies

1502-D09, D10, D11, D12	Morton	MW	12:20PM-01:10PM
1502-D09		F	09:05AM-09:55AM
1502-D10		F	10:10AM-11:00AM
1502-D11		F	11:15AM-12:05PM
1502-D12		F	12:20PM-01:10PM

When people are displaced or migrate, they lose and leave behind objects. Because objects are crucial connecting points for cultures and families, this course affords objects the attention they deserve in conversations about migration and globalization. In addition to considering objects in this way, the class also interrogates perceptions of people who migrate. Questions of who belongs where, who can go where and for what reasons, what barriers to movement exist, as well as what can be taken and what will be left behind all must be considered in relation to the assigned texts. This course explores contemporary immigration and emigration narratives by global majority writers from an object-oriented perspective, focusing on the conceptions of objects, agency, and movement within these texts and in our realities. Assigned primary texts include *Mexican Gothic* by Sylvia Moreno-Garcia, *Exit West* by Mohsin Hamid, and *Homegoing* by Yaa Gyasi, among others.

**Global Connections in English Studies****1502-D13, D14, D15, 16****Rauch****TR 11:30AM-12:20PM****1502-D13****F 09:05AM-09:55AM****1502-D14****F 10:10AM-11:00AM****1502-D15****F 11:15AM-12:05PM****1502-D16****F 12:20PM-01:10PM**

Animals, Culture, and Society: This course will explore the ways that animals are both conceptualized and utilized in various cultures. The object of the course is to develop a fuller understanding not only of what animals "mean" to humans and how humans respond to animals, but how we address the "posthuman condition." Though this is NOT a biology class, we won't shy away from zoology and physiology, as they are central to any approach to animals, whether ecological, historical, or behavioral. The course will draw on the cultural and metaphoric use of animals (in literature, art, and philosophy), the consumption of animals (as food and clothing), the scientific status of animals (in experiments and as objects of study), the recreational use of animals (in hunting, zoos, aquariums, safari parks, and as pets), and, in a broader context, the emblematic use of animals. The overarching issue in this course, however, will be animal cognition, a thorny philosophical and zoological topic that has been the subject of a great deal of discussion in cultural studies, psychology & neurobiology, and philosophy. How do we evaluate the quality of animal thinking or the nature of awareness, sense of self, or experiential process?

**Global Connections in English Studies****1502-D17, D18, D19, D20****Tarr****MW 01:00PM-01:50PM****1502-D17****F 09:05AM-09:55AM****1502-D18****F 10:10AM-11:00AM****1502-D19****F 11:15AM-12:05PM****1502-D20****F 12:20PM-01:10PM**

This course introduces students to a range of oral, written, printed, visual, and/or digital texts from global communities and cultures, paying attention especially to language, diverse perspectives, modes of creation, and/or pedagogical approaches. In particular, we will focus on translation, adaptation, and appropriation between cultures, nationalities, and races to understand the communicative power of storytelling in a global context.

**Global Connections in English Studies****1502-D21****Brooks****MW 08:30AM-09:45AM**

Itching to get outside? Humans have always been inspired by the natural world to share their experiences of it. In this class, we will study environmental narratives by global majority and indigenous writers as well as the cultural worldviews they express. Then, we will extend our understanding of these texts by examining their part in global movements of exploration, recreation, and conservation. We will get outside and experience nature, too—writing about the places we love and protecting them.

**Local Connections in English Studies****1512-D01****Basu****100% ONLINE Asynchronous**

Pop Culture and Social Justice in the U.S.: 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-D02****Ávila****TR 01:00PM-02:15PM****100% ONLINE Synchronous****Teaching as Transformation**

How does teaching transform the lives of both teachers and learners? How does it change our identities and how we experience the world? How has education altered society in the past and how might it influence our collective future? In this class, which is open to all majors, we will explore these questions through reading response activities and small group discussions. From *Dead Poets Society* to *Abbot Elementary*, we will critically examine how teaching is portrayed in film and television. We will also read short stories and excerpts from fiction and nonfiction that explore the complexity of teaching and learning. Lastly, we will analyze how social media and video platforms (e.g., YouTube, TikTok) have positively and negatively (and sometimes both) influenced how we conceptualize learning both in and outside of school.

**Local Connections in English Studies**

1512-D06, D07, D08, D09	Spillane	TR	08:30AM-09:45AM
1512-D06		F	09:05AM-09:55AM
1512-D07		F	10:10AM-11:00AM
1512-D08		F	11:15AM-12:05PM
1512-D09		F	12:20PM-01:10PM

Representations of the South: This course introduces students to a variety of texts from communities in the South, including short stories, poems, films, and songs. We will explore the ways southerners are portrayed and perceptions of the South, prioritizing diverse perspectives and experiences.

**Local Connections in English Studies**

1512-D10	Martin	TR	10:00AM-11:15AM
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**Course descriptions TBA**

**Local Connections in English Studies**

1512-D11	Belus	100%	ONLINE Asynchronous
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**Course description TBA.**

**Topics in English: Introduction to Linguistic Anthropology**

2050-001	Berman	TR	01:00PM-02:15PM
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In-depth survey of linguistic anthropology, one of the four major sub-fields of anthropology; study of the relationship between language and culture, with a particular focus on how individual practices and societal norms intersect.

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

2072-002	Shealy	100%	ONLINE Asynchronous
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Stephen King once wrote that “the work of horror really is a dance—a moving, rhythmic search. And what it is looking for is the place where you, the viewer or the reader, lives at your most primitive level.” In this online class, we shall explore horror in American fiction and film. From cautionary tales to stories of revulsion, horror has long held an established place in American art. Through various films and fiction, we will examine how horror has influenced American culture and how that culture has helped shape the horror genre. Among the writers we will study are Nathaniel Hawthorne, Edgar Allan Poe, Edith Wharton, H. P. Lovecraft, and Joyce Carol Oates.

**Writing About Literature**

2100-D01	Cook	100%	ONLINE Asynchronous
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This course offers an extensive introduction to the analysis of poetry, fiction and drama. It will provide an introduction to literary devices, close reading, and other foundational elements of literary analysis that will prepare you for more advanced literature courses. English 2100 is also a Writing Intensive Course. This means that it meets Goal 1 of Communication: (1) Effectively send and receive English written and oral messages in different situations for a variety of audiences, purposes and subjects and (2) Communicate effectively in a symbolic system of language having written, oral and visual components.

**Introduction to Technical Communication**

2116-001	Brooks	MW	10:00AM-11:15AM
2116-002	Gordon	100%	ONLINE Asynchronous
2116-003	Gordon	100%	ONLINE Asynchronous
2116-004	Intawiwat	100%	ONLINE Asynchronous
2116-005	Intawiwat	100%	ONLINE Asynchronous

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 document

- 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**

<b>2126-001</b>	<b>TBA</b>	<b>TR</b>	<b>11:30PM-12:45PM</b>
<b>2126-002</b>	<b>TBA</b>	<b>TR</b>	<b>01:00PM-02:15PM</b>
<b>2126-003</b>	<b>TBA</b>	<b>MWF</b>	<b>10:10AM-11:00AM</b>
<b>2126-004</b>	<b>TBA</b>	<b>MWF</b>	<b>12:20PM-01:10PM</b>

Introduction to creative writing, including both poetry and fiction writing, assuming little or no previous creative writing experience.

### **Introduction to Poetry**

<b>2127-001</b>	<b>Brooks</b>	<b>MW</b>	<b>02:30PM-03:45PM</b>
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This course is designed to introduce you to the reading and writing of poetry. Throughout the semester, we will read and discuss anthologized poems and essays on craft, approaching this work from a poet's perspective. Regularly, we will explore different approaches to writing through prompts and in-class exercises. This exploration, along with our close examination of the readings, will help us develop our own poems and thoughts about poetry as a dynamic and nuanced art form. Together, we will build a vocabulary with which we can ask meaningful questions about our drafts. Individually, you will focus on creating and revising original work, which you will showcase in two portfolios.

### **Introduction to Fiction Writing**

<b>2128-001</b>	<b>Duemmler</b>	<b>TR</b>	<b>04:00PM-05:15PM</b>
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An introductory course for those with little experience in reading, writing, and critiquing fiction. Students read and discuss short stories and will be responsible for writing stories based on assigned formal strategies or themes and bringing them to a workshop setting for group critique.

<b>2128-002</b>	<b>Gargano</b>	<b>MW</b>	<b>04:00PM-05:15PM</b>
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An introduction to the craft of writing short fiction, including characterization, dialogue, POV, plot, setting, time, and revision. By evaluating published works, students learn to "read like writers" and determine what makes the best fiction tick. In-class exercises and graded assignments provide opportunities to try out techniques, while the workshop experience gives students supportive feedback on their stories and creates a sense of community.

### **Grammar for Writing**

<b>2161-001</b>	<b>TBA</b>	<b>MW</b>	<b>08:30AM-09:45AM</b>
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A systematic, hands-on review of the grammar behind professional copy editing for academic and public submission, including techniques for using sentence structure, word choice, and information management to make texts intuitively appealing without sacrificing precision and to maximize reading speed.

### **Introduction to African American Literature**

<b>2301-D01</b>	<b>Leak</b>	<b>MW</b>	<b>11:30AM-12:45PM</b>
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Survey of the major periods, texts, and issues in African American literature.

### **Topics in English: Oz, an American Fairy Tale**

<b>3050-001</b>	<b>Massachi</b>	<b>MWF</b>	<b>10:00AM-11:15AM</b>
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L. Frank Baum's *The Wonderful Wizard of Oz* was a favorite since it was published; the story now has a place in history. But what makes Oz so popular, so adaptable, and what can we learn about American history by looking at different versions of Oz within American literature? In this course, we will examine Baum's *Wonderful Wizard of Oz*, the 1939 MGM film, *The Wiz*, *Wicked*, and *Dorothy Must Die* in order to explore how different generations of Americans reinterpret Oz to reflect different historical periods. Coursework will include writing assignments, class discussions, and oral presentations, and this course will meet both writing intensive and oral communication general education goals. Additionally, this course is approved for LEADS credit.

**Topics in English: American Utopias**  
**3050-002**

**Massachi**

**MWF 12:20PM-02:10PM**  
**Second Half 10/16/2024 - 12/12/2024**

From the first settlements to current communes, Americans have explored new frontiers in search of a better life, a perfect place, a utopia. But does this search for paradise conflict with American ideals regarding pursuits of the individual? What makes an ideal place? What can we learn about our cultural values from utopias portrayed in American fiction and film? What can we learn from real attempts at creating American utopian societies? Has time changed what America views as utopian? This course will examine American visions of utopian societies in history, fiction and film including Lois Lowry's *The Giver*, Paramount's 2002 film *Minority Report*, and Fox's reality TV show *Utopia*. Coursework will include writing assignments, class discussions, and oral presentations.

**Topics in Literature and Film: Industrial Romanticism**  
**3072-001**

**Romantic British Literature, 1785-1832**

**3214-001**

**Rowney**

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

This course considers the importance of the industrial revolution to the structure and function of Romantic literature. Though Romanticism is often described in terms of a "turn to nature," it was equally defined by the birth of the steam engine and fossil fuel extraction. We will examine various industrial phenomena in the literature of the period, including automata, flying air balloons, textile mills, gas works, iron forges, and other types of industry that were transforming the face of Britain and its culture before spreading to the rest of Europe and beyond.

**Topics in Literature and Film: African American Literature from Hurston to Beyoncé**  
**3072-D02**

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

**3236-D02**

**Lewis**

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

Through analytical essays, reflection, and multimodal production, this course examines and responds to definitions and representations of Renaissance using texts in print media (from Zora Neale Hurston's short stories, nonfiction, and novels) in the context of the Harlem Renaissance, texts of the Chicago Black Renaissance (with authors Margaret Walker and Richard Wright), and contemporary lenses of Black Renaissance performances (Beyoncé's *Lemonade*, *Black Is King*, and *Renaissance* as global and local text).

**Topics in Children's Literature, Media, Culture: Children's Popular Culture and American Capitalism**  
**3074-001**

**West**

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

The students in this course will study how market forces have shaped American children's popular culture from the mid-19<sup>th</sup> century to the present. The students would also study how children's popular culture reflects American ideas and values related to social mobility, entrepreneurialism, and class relations.

**Approaches to Literature and Culture**

**3100-001**

**TBA**

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

Introductory study and application of major critical approaches to literature, such as formalism, race studies, new historicism, gender and sexuality studies, postcolonialism, ecocriticism, class studies, and poststructuralism, with an emphasis on diverse perspectives and on writing about literature.

**3100-D01**

**Hogan**

**100% ONLINE Asynchronous**

In this 100% online asynchronous class, students will explore how literary scholars use theory, history, and culture to interpret a text's structure and meaning. Students will draw on different theories--such as New Criticism, feminism, African American criticism, Marxism, Queer theory, and ecocriticism- to create their own original interpretations of course texts. Because this course is writing-intensive, you will use a rubric provided by the professor to identify what makes a critical paper successful. You will also apply your understanding of a successful paper to your own critical papers and weekly written discussion board posts.

**Literature for Young Children**

**3102-001**

**Connolly**

**MW 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, early readers, and television, we will discuss how stories are told, 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 specific authors and illustrators who have revolutionized children's literature, we will study a variety of texts 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 is the history of children's literature. This course will be taught in lecture format and is not restricted to English and Education majors.

### **Literature for Adolescents**

**3104-D01**

**Belus**

**100% ONLINE Asynchronous**

In this on-line class we will critically analyze numerous adolescent literature texts. In doing so, we will review classic and contemporary novels, articles, poems and personal experiences. Some of the thematic topics include coming of age issues, peer pressure, identity, and sexuality. Our study will focus on contemporary adolescents with the objective to better understand the ever-changing role of the teenager. Classes will be taught in Canvas with asynchronous modules that explore and interpret the evolution of adolescence. Students will be expected to participate in on-line discussions and assignments and complete various reading and writing assignments, projects, and quizzes.

### **Language and the Virtual World**

**3162-001**

**Blitvich**

**TR**

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

This is a linguistics course that uses examples from digitally mediated communication (DMC) to illustrate linguistic concepts, research methodologies, and make students aware of their own linguistic practices. Topics include – among others- understanding the role of context in (digital) communication, structural and pragmatic features of digitally mediated texts to achieve diverse purposes, and norms of appropriateness in digitally mediated communication. Students will have the opportunity to explore culturally 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**

This course investigates primarily written and graphic information in digital contexts from the past, our present, and the potential future. We consider our ever evolving relationships with information—both humanistic and post-human, both enabling and constrictive—made possible by technological apparatus. Students will learn how information communication technologies (ICTs) might be construed as “grammars” for both alphabetic and non-alphabetic “languages” through which information is variously inscribed, manipulated, accessed, recorded, or obfuscated by means of electronic tools—and their forerunners. We'll consider a selective history of computing, early information theory, platforms, interfaces, cloud servers, and the technology of writing itself.

### **Intermediate Poetry Writing**

**3201-001**

**Brooks**

**MW**

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

This course aims to continue developing students' skills as readers and writers of poetry through assigned readings, class discussions, and workshops. Readings and class discussions will cover trends in contemporary poetry, poetry as a craft, and publishing in literary journals. Students will write creatively, critically, and reflectively—producing a writing journal, peer feedback, and a final portfolio of revised & publication-ready poems. Students' poems will experiment with traditional forms and free verse poems employing a variety of methods and techniques.

*Prerequisite: ENGL 2126, 2127, or 2128*

### **Intermediate Fiction Writing**

**3202-001**

**Chancellor**

**MW**

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

In Intermediate Fiction Writing, students will advance their skills as readers and writers of fiction through active informal writing, with exercises intended to trigger ideas and develop techniques; deepened analysis and discussion of fictional techniques in several contemporary works and craft essays; and the studio workshop, the exchange and critique of students' original short fiction. 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). 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**

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

*British Renaissance Literature* will survey a range of British literature from the Early Modern period, from *Utopia* to *The Wonderful Year*; *Hero and Leander* to the sonnets of Mary Wroth; *Enough is as Good as a Feast* 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, discussion posts, an explication, imitation assignments, and exams will together ensure an in-depth and sustained engagement with one of the most significant eras in British literary history.

### **British Literature Transition, 1870-1914**

**3216-001**

**Tarr**

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

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

### **Early African American Literature**

**3231-D01**

**Leak**

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

Exploration of the major periods, texts, and issues in African American literature from its origins to the Harlem Renaissance.

### **Topics in English: Introduction to Linguistics**

**4050-D01/5075-001**

**Roeder**

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

This applied linguistics course will give you language to talk about language. We will cover the fundamental structural and functional processes of English. These include the speech sound inventory and the rules governing their combination, word formation processes, how words combine to form phrases and sentences, and the social context of written and spoken discourse. Another important focus is language development, at both the individual level—in considering how babies learn their first language(s)—and change on a broader scale, in considering how language evolves over time. Students will have the opportunity to examine their own attitudes and patterns of language use, in addition to analyzing other instances of authentic language data.

*Undergraduate students can take this ENGL 4050 in place of ENGL 3132.*

*Graduate students in the applied linguistics and ESP concentrations should take this course in lieu of ENGL 6161.*

### **Topics in Literature & Film: Animals and Nature in a Post-Darwinian World**

**4072-001**

**Rauch**

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

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

### **Topics in Literature & Film: American Women Writers: The 19<sup>th</sup> Century**

**4072-002**

**Shealy**

**100% ONLINE Asynchronous**

The feminist movement in America began long before Gloria Steinem led a charge for women's rights in the 1960s. America's first campaign for gender equality gained a national following in the 1840s, culminating with the Seneca Falls Convention of 1848. This on-line course will examine the broad range of American women writers in the 19<sup>th</sup> century. Arranged in thematic units, the class will explore major topics of the era and examine how women authors reacted to these issues with their fiction. Among the writers we will read are Louisa May Alcott, Harriet Beecher Stowe, Kate Chopin, Charlotte Perkins Gilman, Frances Watkins Harper, Willa Cather, Caroline Freeman, and Edith Wharton. This asynchronous class will be 100% on-line with weekly writing assignments and forum discussions.

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

**4072-D01**

**Hogan**

**100% ONLINE Asynchronous**

An online asynchronous course that focuses on LGBTQIA + memoir, fiction, poetry, video, and film with an emphasis on contemporary texts. We will explore this work through the lens of LGBTQ+ history, intersectionality, and non-binary thought.. Students will explore how these three perspectives enhance their understanding of themselves and LGBTQ+ literature.

#### **Topics in Literature & Film: Land, Sea, and Air: Crossing Borders in Contemporary American Literature**

**4072/5072-D02**

**Socolovsky**

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

This course explores selected works of the 20<sup>th</sup> and 21<sup>st</sup> century that examine experiences of immigration and resistance in U.S. literature. Interpreting the term "borders" broadly, we will look at the notion of crossing literal geographic borders, political and national borders, and psychological borders. We will consider the place and strength of such "minority" and ethnic voices in a political climate of rising nativism and punitive, anti-immigrant policy-making. We will read from a selection of U.S. Latinx (including children's books), Jewish American and Arab American texts.

*Fulfills literature requirement for literature, children's literature, linguistics, creative writing, and comp/rhet concentrations. For the literature concentration, fulfills national literature (American). For those in the creative writing concentration, fulfills requirement for modern/contemporary literature.*

#### **Topics in Children's Literature, Media, and Culture: Digital Narrative for Young People**

**4074/5074-001**

**Basu**

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

**100% ONLINE Synchronous**

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 *The Hunger Games* 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 course requirement for applied linguistics, creative writing, rhetoric/composition, and literature concentrations.*

#### **Topics in Children's Literature, Media, and Culture: Visual Narratives in Children's and Young Adult Literature**

**4074/5074-002**

**Connolly**

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

In this course we'll explore how visuals shape and create narratives, examining not only traditionally-defined picture books, but also a range of forms: from graphic novels to film, illustrated texts to wordless books, engineered to concept books, and even texts whose visual formats have defied genre definition. In the process, we'll discuss *how* visuals both create meaning and provide new venues to engage even difficult topics. While traditional picture books can themselves be sophisticated narratives, "picture books" aren't just for children, and in this class, we'll explore rich and often experimental texts that break boundaries in terms of both audience and literary form.

*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.*

#### **Topics in Child Lit, Med, Cult: Citizenship, Migration, Belonging in US Latinx Children's Lit**

**4074-D01, 5074-003**

**Socolovsky**

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

In this course, we examine selected U.S. Latinx children's texts (picture books, middle-grade, and young adult novels) written between 1997 and 2020, in order to explore topics of migration, assimilation, citizenship, and national belonging in the U.S. We interpret these works not only as literature intended for the multiple audiences of children's literature (children, parents, librarians,



teachers), but also as cultural products that emerge from, and also strongly shape, ongoing national conversations about immigration policy and border crossings.

### **The Mind and 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.

### **Information Design and Digital Publishing**

**4182/5182-090**

**Wickliff**

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

The purpose of this course is to introduce students to the principles, vocabulary, history, and approaches to information design and digital publishing. You will be expected to use the computer to solve a variety of writing, graphic, design and production problems, including planning, drafting, editing, and publishing. You will be introduced to the principles of and vocabulary of layout, using the page and screen as the basic units of design for each rhetorical situation. All students will be expected to design five documents and to collect those into a course portfolio. The portfolio will include a series of drafts, rough and finished, of all the documents you produce in the course.

*Prerequisite for undergraduates: ENGL 2116*

*For graduate students, fulfills technical/professional writing course 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**

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

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 provide students the opportunity to apply the skills from this course through writing efficient reviews. This class privileges rhetorical grammar and asks students to consider their writing choices. The course perspective assumes it's more effective to advocate form following function; therefore, you need to understand the purpose and ways of communicating messages—paying particular attention to tone, voice, level of diction, etc.—in order to edit effectively.

*Prerequisite for undergraduates: ENGL 2116*

*For graduate students, fulfills technical/professional writing course requirement for technical/professional writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations*

### **Teaching of Multiethnic Literature**

**4201-D01**

**Ávila**

**TR 11:30AM-12:45PM  
100% ONLINE Synchronous**

This course is an overview of the issues, opportunities, and challenges of teaching multi-ethnic literature in middle and secondary school settings. Using a participatory workshop model, we will read an array of literature by multicultural authors. Among topics discussed in this course are: developing rationales for English teaching using standards-based lesson planning and informed assessment; teaching toward social justice; utilizing pop culture and YA literature in instruction; working with diverse readers; integrating social media and critical digital literacies in instruction; and motivating reluctant and struggling readers and writers. You will also have the opportunity to introduce questions of interest to you based on your specific contexts and experiences. Overall, we will examine how the English classroom can be transformed so that imagination, background knowledge, and knowledge construction become the focus for literary study.

*This upper-division course is required for Pedagogy students but also open to English majors who are interested in teaching multiethnic and multicultural literature more broadly.*

### **Advanced Poetry Writing**

**4202-001**

**Hutchcraft**

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

### **Writing Poetry**

**5202-001**

**Hutchcraft**

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

In this advanced poetry-writing workshop, we will explore the myriad ways to make a poem come alive on the page, as a voice, and in the mind. Throughout the semester, we will read and discuss a variety of poems and essays on craft, considering how other poets

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, and a readiness to explore poetry as a dynamic and nuanced art form will be essential aspects of this course.

*4202 Prerequisites: ENGL 2125, ENGL 2126, ENGL 2127, ENGL 2128, ENGL 2200, ENGL 2201 or ENGL 2202, or permission of instructor.*

*ENGL 5202: Fulfills 5000-level poetry requirement for creative writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

### **Advanced Fiction Writing**

**4203-001**

**Gwyn**

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

In this course, we focus on the writing, revision, and publication of short stories. Students will be required to produce two original works of short fiction for submission to the workshop. We will also read the latest Best American Short Stories anthology and investigate how to compose and publish a piece of short fiction that can succeed in today's market.

*4203 Prerequisites: ENGL 2125, ENGL 2126, ENGL 2127, ENGL 2128, ENGL 2200, ENGL 2201 or ENGL 2202, or permission of instructor.*

*ENGL 4203 Fulfills 5000-level fiction requirement for the creative writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

### **Advanced Fiction Writing: Activating Setting**

**4203-090**

**Chancellor**

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

### **Writing Fiction: Activating Setting**

**5203-090**

**Chancellor**

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

Often writers slip into the habit of relegating setting—a story's where, when, weather, and whatsits—to mere background or filler, making it storytelling's "lowlier angel," as Eudora Welty calls it in *Place in Fiction*. But our places, eras, and objects can galvanize all aspects of a story, including characterization, tension, plot, and structure. This advanced fiction workshop takes a special interest in how to activate setting as we deepen exploration of all aspects of craft. Students will write and submit original fiction for workshop; read and critique classmates' fiction; close-read and respond to essays and stories; lead discussion; and create a portfolio. Graduate students will complete additional assignments.

This class expects students to 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 even within so-called genre (i.e. dystopian, crime, sci-fi, fantasy, romance). Students are writing contemporary fiction for adults or older young adults, not middle grade or children's literature.

*Prerequisites for 4203: ENGL 2125, ENGL 2126, ENGL 2128 or permission of instructor. Satisfies W requirement*

*ENGL 5203: Fulfills 5000-level fiction requirement for the creative writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

### **Writing Creative Nonfiction**

**4206/5206-001**

**Hall**

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

**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, you will ground yourself 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. You will write and exchange drafts in writing workshops in which you will read and critique your classmates' work. You also will develop a final portfolio with revisions and reflections.

This class assumes that students have had a number of creative writing courses, are familiar with the techniques of a creative writing workshop, and have a seriousness of purpose toward their work and the art and craft of creative writing. The course will include informal writing in which you will compose responses to craft chapters and essays. Graduate students will assign and lead discussion on select works, as well as serve as workshop leaders.

*ENGL 4206/WRDS 4021 prerequisites: English major or minor; ENGL 2125, 2126, 2127, 2128, or instructor permission.*

*ENGL 5206: Fulfills 5000-level fiction requirement for the creative writing concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

### **Fiction Writing Workshop**

**4209-001**

**Martinac**

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

"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.*

### **Teaching English/Communication Skills to Middle, Secondary and K-12 School Learners**

**4254/5254-001**

**Barnes**

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

**100% ONLINE Synchronous**

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

### **History of Global Englishes**

**4260-D01/5260-001**

**Thiede**

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

This course follows the genesis of Englishes in the World—a remarkable story of triumphs and defeats, advances and setbacks, supremacy and resistance. And we will sample selected snippets of literature along the way. We will learn how English changed and what historical events or language-internal processes prompted some of those changes.

*ENGL 5260 fulfills requirement for linguistics course in the applied linguistics and ESP concentrations.*

### **Studies in Writing, Rhetoric, and New Media—“New Media: Gender, Culture, Technology”**

**4271/5271-D01**

**Toscano**

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

The term “new media” is a contested and evolving subject for the twenty-first century student. Traditionally, new media refers to the digital technologies that have inundated contemporary society—video games, webpages, digital photography, and social media platforms. 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 rhetoric/composition course for the rhetoric/composition concentration; fulfills writing requirement for applied linguistics, children’s literature, and literature concentrations.*

### **Tutoring Writing Practicum**

**4400/5400-001**

**Garahan and Rieman**

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

Course description: Research, Theory, and Practice of Tutoring Writing is a practicum which educates student peer tutors to assist writers in UNCC’s Writing Resources Center (WRC). All writing consultants are required to complete this course, which provides an introduction to writing center research, theory, and practice. Coursework explores the history, contexts, and research-based principles of writing centers; the social, collaborative nature of learning; strategies of one-with-one writing instruction; threshold concepts in Writing Studies; composition theory; and current issues in writing pedagogy, such as linguistic justice and accessibility. Significant attention is given to research-based practices for supporting multilingual writers. In addition to completing coursework, students will tutor in the WRC for three hours per week. Because this course includes a practicum in the WRC, enrollment is by permission only, following a successful interview with the Director and/or Associate Director of the WRC. This is a writing-intensive course.

*ENGL 5400: Fulfills rhetoric/composition course requirement for rhetoric/composition concentration; fulfills writing requirement for applied linguistics, children’s literature, and literature concentrations.*

### **Professional Internship**

**4410/5410-001**

**Wickliff**

**100% ONLINE Asynchronous**

**4410-002**

Internships for 3 credit hours (or 6 credit hours for undergraduates) 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 ([gawickli@charlotte.edu](mailto:gawickli@charlotte.edu)) More information about internships is located here: <https://english.charlotte.edu/internships>.

### **English Honors Seminar: Writing the Earth**

**4750-090**

**Hutchcraft**

**T**

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

The poet Robert Hass argues for “the necessity of imagining a livable earth.” In this Honors seminar, we will explore the myriad, innovative ways that poets and writers are imagining and responding to the urgent realities of our changing environments, including animals, plants, climate change, ecology, extinction, and more. Our inquiry will be guided by frequent creative exercises and experiments where we “write in the field,” taking our work out of the classroom to observe directly and write within the many more-than-human worlds we inhabit. How, and why, do we write about animals and the earth? How do our notions of “time” shift and expand when we consider the calving of a glacier, 5,500-year-old moss in Antarctica, or radioactive waste buried underground? And how can we think imaginatively and seriously about environmental harm as well as the connection, resilience, and wonder that the natural world can inspire? Together, we will consider these questions, and more, as we read and respond to a variety of environmental writing—from ecopoetry to creative nonfiction—and write, workshop, and revise our own creative works.

### **English Honors Thesis Seminar**

**4751-D90**

**Rowney**

**R**

**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.

### **Writing Research Methods**

**5077-001**

**Hall**

**TR**

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

This course explores a broad range of methods for engaging in writing and literacy research in the field of Rhetoric & Composition. Students will analyze research studies of others as models and practice qualitative, quantitative, and mixed- methods research by designing and carrying out their own small-scale studies, particularly research focused on writing and literacy development in educational and community contexts. This course is designed for novices to writing research, including advanced undergraduate majors in Writing, Rhetoric & Digital Studies, and graduate students in English. *Fulfills rhetoric/composition course requirement for rhetoric/composition concentration; fulfills writing requirement for applied linguistics, children's literature, and literature concentrations.*

### **Topics in English: Seminar in Latin American Thought**

**6070-090**

**Dalton**

**T**

**06:30PM-09:10PM**

An examination of Latin American thought from the Spanish Conquest to the present day. Emphasis on colonialism and postcolonialism as well as ethnic, racial, class, national, and gender identity.

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

**6072-090**

**Melnikoff and Brintnall**

**W**

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

Sex, gender, sexuality. What do these terms mean and how has our lived understanding of each influenced the modern human experience over the past 400 years? In this graduate seminar, we will explore such questions by placing work by Shakespeare like *Venus and Adonis*, *A Midsummer Night's Dream*, *Measure for Measure*, and *Othello* in conversation with the theoretical work of Georges Bataille, Judith Butler, Sigmund Freud, Michel Foucault, and others. Along the way, we will discuss whether there might be better and more equitable ways to think about sex and about Shakespeare.

*Fulfills literature requirement for literature, children's literature, linguistics, creative writing, and comp/rhet concentrations. For the literature concentration, fulfills requirements for pre-1800, theory-intensive literature, historically-oriented literature, and national literature (British).*

**Topics in Creative Writing: The Art of the Short Story****6073-090****Gwyn****R****05:30PM-08:15PM**

This graduate course will focus on the writing, revision, and publication of short stories. Students will be required to produce two original works of short fiction for submission to our workshop. We will also read the latest Best American Short Stories anthology and investigate how to compose and publish a piece of short fiction that can succeed in today's market.

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

Introductory study of reading, interpreting, researching, and writing about literature. Required of all M.A. in English students, preferably at or near the beginning of their programs.

**Major Figures and Themes in Children's Literature Fairy Tales, Fantasy, and Gender****6104-090****Gargano****T****05:30PM-08:15PM**

Because fantasy re-imagines the limits and possibilities of our everyday lives, it often opens up new, potentially subversive visions of gender. At the same time, it has also been used to validate traditional gender divisions. This class explores fairy tales and folk tales, from the Grimm brothers' early collections to postmodern fairy tales by feminist writers like Margaret Atwood; we'll also analyze the long tradition of "monster tales," featuring giants, werewolves, and vampires. Our diverse readings offer a unique chance to reflect on, and theorize, fantasy genres in terms of gender and difference. We'll investigate a variety of theoretical lenses, including structuralism, poststructuralism, feminist gender theory, "monster theory," and a number of psychoanalytic approaches. This is a theory-intensive course.

*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.*

**Technical/Professional Writing****6116-090****Wickliff****R****06:00PM-08:00PM**

In this graduate course in Technical/Professional Writing we will explore the art of designing and writing technical documents through theory and research in the field. The focus will be on ideologies surrounding technology and technology's role in the production and distribution of texts. The course is designed to foster a critical understanding of technical and scientific writing and the social construction of technology.

*Fulfills requirement for technical/professional writing concentration; fulfills writing requirement for literature, children's literature, and linguistics concentrations.*

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

This course aims to provide students with introductory knowledge of the field of linguistics. To that end, we will take a broad view of many of the areas encompassed by different subfields of linguistics, especially those that have a direct relevance to explaining and understanding communicative interaction from a cognitive, social, multilingual, and intercultural perspective. By asking questions about real language phenomena that we experience on a daily basis, the course also seeks to raise students' linguistic awareness. Required core course for the M.A.

**Seminar in Global Literature: Contemporary Global Fiction****6687-090****Meneses****R****05:30PM-08:15PM**

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 violence. 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.  
*For literature concentration, fulfills requirements for theory-intensive and historical literature, and a national literature requirement (global). For those in the creative writing concentration, fulfills requirement for modern/contemporary literature.*

## CTCM

### Critical Thinking and Communication (ENGL)

**2530-110**

**Morin**

**100% ONLINE Asynchronous**

**2530-111**

**Morin**

**100% ONLINE Asynchronous**

This online Critical Thinking and Communication (CTC) course is part of an integrated First-Year Writing and Liberal Studies 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**

**100% ONLINE Asynchronous**

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. This subject matter for this particular course section is the impact of Artificial Intelligence (AI) on our society.

## UCOL

### First-Year Seminar

**1200-033**

**Morin**

**TR 2:30 PM-3:45 PM**

This Freshman Seminar course is for English Learning Community only. This is a seminar-style learning experience focused around English that is designed to assist with your intellectual and social transition from high school to college by increasing your involvement in the English Department, the UNCC campus, and the city of Charlotte. In order to most effectively do this, we will: 1. Explore the various campus resources available to you. 2. Engage in department activities. 3. Attend cultural activities both on and off campus 4. Engage with the community. 5. Analyze these experiences through reflective writing.