



# English

## Undergraduate & Graduate Courses

### Spring 2026

What **can't** you do with [an English degree](#)?

Whether you're looking for an introductory or a graduate course, a class in language or in writing, a survey of literature or a seminar on a specialized topic, we have courses for you.

- ★ Children's Literature & Childhood Studies
- ★ Creative Writing
- ★ Comparative Literature and Culture
- ★ Composition and Rhetoric
- ★ Language and Digital Technology
- ★ Linguistics
- ★ Literature and Culture
- ★ Pedagogy
- ★ Technical and Professional Writing

Students with degrees in English thrive in a wide range of fields, including **education, law, medicine, business, finance, marketing, writing, editing, community service** and **nonprofit work, journalism**, the **arts, library** and **museum** work, and many others.

Courses in English instill knowledge of language, literature, rhetoric, and writing and an awareness of diverse ideas, cultures, languages, and viewpoints. Our classes foster flexible skills that employers value, including the ability to:

- ★ think, read, and write critically and expressively
- ★ analyze, interpret, and adapt complex ideas and texts
- ★ solve problems creatively
- ★ research, manage, and synthesize information

Find more information about our programs at [english.charlotte.edu](http://english.charlotte.edu)

***For all courses: time, dates, and availability subject to change***

## **General Education courses in English**

### **CTCM 2530-112 Interdisciplinary Critical Thinking: Impact of Artificial Intelligence (AI)**

**Instructor:** Gordon

**Delivery/Day/Time:** 100% Asynchronous Online

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 course section is the impact of Artificial Intelligence (AI) on our society.

### **ENGL 1201 English Learning Community**

**Instructor:** Morin

**Delivery/Day/Time:** Face-to-Face M 2:30-3:30p

**Instructor approval required.** 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.

### **ENGL 1502-001 Global Connections in English Studies: Heavy Metal, Monsters & Madness: How British Mythology, Literature & Film Shaped a Musical Genre**

**Instructor:** Wray

**Delivery/Day/Time:** Face-to-Face TR 11:30a-12:45p

This course explores the influence of British literature and film on heavy metal music. We will analyze the themes of monsters and madness in heavy metal lyrics and consider their roots in British culture. We will investigate creatures and madmen like Grendel, the Green Knight, Frankenstein's monster, Mr. Hyde, and Jack the Ripper as we try to understand the underlying horror of heavy metal music. Projects include creating playlists, building a heavy metal fan wiki, and writing song and literature reviews.

**ENGL 1502-002 Global Connections in English Studies: Environmental Narratives**

**Instructor:** Brooks

**Delivery/Day/Time:** Hybrid: Face-to-Face MW 10:10-11:00a; Asynchronous F

As storytellers, humans have always been inspired by the natural world to share their experiences of it. We will study environmental narratives from across the globe and the worldviews they express. 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 learning how we can protect them.

**ENGL 1502-003 Global Connections in English Studies: Global Ghost Stories: From Folklore to Film**

**Instructor:** Morin

**Delivery/Day/Time:** First Half Fall Term 100% Asynchronous Online

This course explores the origins of ghost stories from around the world, tracing early folklore to their modern cinematic adaptations. We will discuss supernatural stories from different countries to examine how each society's unique fears about death, historical trauma, and the afterlife shape their stories. Through readings of traditional legends, critical articles, and modern films, students will analyze how universal anxieties and local traditions of a culture are reflected and transformed over time.

**ENGL 1502-004 Global Connections in English Studies: Global Ghost Stories: From Folklore to Film**

**Instructor:** Morin

**Delivery/Day/Time:** Second Half Fall Term 100% Asynchronous Online

This course explores the origins of ghost stories from around the world, tracing early folklore to their modern cinematic adaptations. We will discuss supernatural stories from different countries to examine how each society's unique fears about death, historical trauma, and the afterlife shape their stories. Through readings of traditional legends, critical articles, and modern films, students will analyze how universal anxieties and local traditions of a culture are reflected and transformed over time.

**ENGL 1512-001 Local Connections in English Studies: Culture of Southern Appalachia**

**Instructor:** Eckard

**Delivery/Day/Time:** 100% Asynchronous Online

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.

### **ENGL 1512-002 Local Connections in English Studies: Mistress and Servant: Domestic Literature in the US**

**Instructor:** Basu

**Delivery/Day/Time:** 100% Asynchronous Online

From the plantation to the parlor, and from the kitchen to the White House, we will examine how American literature and film depict domestic spaces as sites of both control and resistance, intimacy and inequality. This course explores the complex dynamics of race, gender, and labor through U.S. domestic fiction and film. Readings include *Incidents in the Life of a Slave Girl* (1861) by Harriet Jacobs, a searing firsthand account of the sexual and emotional toll of enslavement; *Sally Hemings* (1979) by Barbara Chase-Riboud, a novel about the tangled, toxic bond between the enslaved Sally Hemings and Thomas Jefferson — a relationship shadowed by power, silence, affection, and contradiction; *Work* (1873) by Louisa May Alcott, which follows a woman's search for self-reliance through various jobs; and *Greenwich* (2024) by Kate Broad, a contemporary novel exploring the long afterlife and legacy of domestic servitude. Films such as *Gone with the Wind* (1939), *The Help* (2011), and *The Butler* (2013) will help us consider how audio-visual culture joins these stories to shape and reshape national narratives about service, memory, and power in the home.

## **2000-level courses in English**

### **ENGL 2072 Topics in Literature and Film: Animal Fantasy in Children's Literature**

**Instructor:** Cross

**Delivery/Day/Time:** Face-to-Face MWF 11:15a-12:05p

In this course, we will study the role that anthropomorphism plays in literature for children across different cultures and time periods. How does the function of animal fantasy change or remain the same across disparate cultures and ages? What does the animal fantasy genre reveal about humanity's relationship to nature and the Anthropocene? We will investigate these questions and more through close studies of animal fantasy texts, including "animal tales" in international folklore and fable traditions, classic children's novels, and contemporary middle grade fiction novels. Students will gain an understanding of the animal fantasy genre, its major components and critical contexts, its position within the canon of children's literature, and appropriate methodologies for engaging in literary studies.

**ENGL 2074 Topics in Child Lit, Media & Culture: Imagination to Identity: The Role of Fantasy for Young Readers**

**Instructor:** McCall

**Delivery/Day/Time:** Face-to-Face MWF 10:10a-11:00a

As young readers begin to formulate possibilities through which to shape their identities, many seek imaginative or fantastic worlds as a testing ground for their explorations of self. In this course we will journey through fantasy worlds, seeking the self-reflective power of fictional protagonists as heroes, role models, and icons. While we analyze and discuss these texts, students will sharpen their critical reading skills, and be introduced to some of the terms, critical approaches, and research methodologies necessary for literary study.

**ENGL 2081-001 Topics Authors Pop Cult Genre Studies: Vampires in Fiction**

**Instructor:** Morin

**Delivery/Day/Time:** Hybrid Face-to-Face MW 12:20p-1:10p; Asynch F

This course will trace the history of the vampire legend, exploring its emergence from folklore to its many faces today. Films, novels, and short stories will be analyzed to explore the various representations of this creature, including the sexy stranger, the blood-thirsty monster, and the vulnerable but vicious child. Analysis will focus on how cultures use these narratives to help navigate anxieties that they are uncomfortable with or wish to better understand. Discussion will debate how the vampire has been reinvented in various cultures in each generation, continually changing the rules of what it means to be “undead” in that time and place. This class will explore what dictates those rules and identify their relevance in today’s culture.

**ENGL 2081-002 Topics Authors Pop Cult Genre Studies: American Horror in Fiction and Film**

**Instructor:** Shealy

**Delivery/Day/Time:** 100% Asynchronous Online

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.

**ENGL 2081-003 Topics Authors Pop Cult Genre Studies: Game Design and Narrative**

**Instructor:** Hartis

**Delivery/Day/Time:** Face-to-Face MW 4:00p-5:15p

This class is about designing a story through the lens of a game designer. You'll be taught how to structure a narrative, how to create game mechanics based off that narrative, and how to polish your story with those very same game mechanics. These skills will aid you in creating your own video games, tabletop roleplaying games, or board games. You'll also learn how games can be adapted to other media, such as television shows or books, and how to step into the game design industry.

**ENGL 2082 Topics Film Perform Print & Digital: Intro to Book Arts**

**Instructor:** Winkler

**Delivery/Day/Time:** Face-to-Face MW 4:00p-5:15p

This is an introduction to practical, low-tech methods of printing and binding books. We will discuss the history of book technologies from a craft perspective and will seek inspiration from a range of global book traditions. Our focus will be on using a variety of structures as support systems for developing and sharing writing projects. Through a series of demonstrations, students will be shown how to use printing and bookmaking tools and learn how and why physical books work the way they do. We will explore the history of notebooks, in particular, and will examine changes in book culture over the last few decades. Students will need to purchase some tools and paper. Our work will take place in a regular classroom without access to the usual array of studio equipment, so we will practice improvising with mundane, easy-to-obtain materials. This course is about preparing for a lifelong journey of discovery in the world of handmade paper and ink books.

**ENGL 2100 Writing About Literature**

**Instructor:** Robinson

**Delivery/Day/Time:** Face-to-Face MWF 9:05a-9:55a

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

### **Introduction to Technical Communication**

**ENGL 2116-001 002**    **Instructor:** Gordon    **Delivery/Day/Time:** 100% Asynchronous Online

**ENGL 2116-003**    **Instructor:** Intawiwat    **Delivery/Day/Time:** Face-to-Face TR 1:00p-2:15p

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, found 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**

**ENGL 2126-001**    **Instructor:** Brooks    **Delivery/Day/Time:** Face-to-Face MW 11:30a-12:45p

**ENGL 2126-002**    **Instructor:** Olson    **Delivery/Day/Time:** Hybrid: Face-to-Face MW 9-9:55a; F Asynch

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.

### **ENGL 2127 Introduction to Poetry Writing**

**Instructor:** Angelbello

**Delivery/Day/Time:** Face-to-Face TR 4:00p-5:15p

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.

### **ENGL 2128 Introduction to Fiction Writing**

**Instructor:** Duemmler

**Delivery/Day/Time:** Face-to-Face TR 8:30a-9:45a

**Enrollment is restricted to English majors/Creative Writing Concentration until early January.** 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.

### **ENGL 2161 Grammar for Writing**

**Instructor:** Rebello

**Delivery/Day/Time:** Face-to-Face MWF 10:10a-11:00a

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.

## **3000-level courses in English**

### **ENGL 3050 Topics in English: Constructed Language and Linguistic Typology**

**Instructor:** Sheil

**Delivery/Day/Time:** Face-to-Face TR 10:00a-11:15a

This course introduces students to linguistic diversity through the lens of constructed languages in film and literature. Students will explore the range of sounds, word structures, meanings, and syntactic patterns found in both real and invented languages, and will apply this understanding to design an original constructed language.

### **ENGL 3050-002 Topics in English: Childhood Across Cultures**

**Instructor:** Berman

**Delivery/Day/Time:** Face-to-Face TR 1:00p-2:15p

What does it mean to be a child? Do other species have childhood? Is childhood universal? How do children differ across cultures? How do different parenting and socialization practices create different developmental outcomes across cultures? In this course we will explore both those aspects of childhood all humans share and how childhood differs across time and space. We will also discuss the drastic implications of these differences on education and social programs. Crosslisted w/ ANTH 3090.



**Masterpieces of Russian Literature**

ENGL 3072-001 Topics in Lit and Film

or ENGL 3081-001 Topics Authors Pop Cult Genre

**Instructor:** Skorodinskaya

**Delivery/Day/Time:** Face-to-Face TR 1:00p-2:15p

Examines the greatest authors and masterpieces of Russian literature, including Tolstoy, Dostoevsky, and Chekhov. All readings, discussions, and assignments are conducted in English. No knowledge of Russian required. Crosslisted w/ RUSS 3204.

**ENGL 3081-002 Topics Authors Pop Cult Genre Studies: Pro Wrestling and American Culture**

**Instructor:** Canada

**Delivery/Day/Time:** Face-to-Face TR 8:30a-9:45a

This course will look at a variety of elements including how pro wrestling on television separated itself from other in-house productions by becoming a cinematized product--something that has only evolved throughout the decades. While this isn't the entirety of what this class would be, it is a prominent focus. Likewise, we will be looking at how the production of modern professional wrestling mimics the production of the American film industry with a multitude of tie-ins, marketing, and celebrity culture (of course we will also be exploring representations of gender and nationalism as well). Crosslisted w/ AMST 3050.

**Medieval Travel Literature**

ENGL 3081-003 Topics Authors Pop Cult Genre Studies

or ENGL 3211 Medieval Literature

**Instructor:** Davies

**Delivery/Day/Time:** Face-to-Face MW 1:00p-2:15p Social media is saturated with accounts of exploration. Every day, we practice travel writing, documenting and sharing our encounters with the remarkable and unexpected. Why do we travel? How do we convey these experiences? We will read medieval texts that discuss journeys into hell, journeys around the world, and encounters with the unknown. Alongside these historical texts, we will investigate modern travel accounts and look at how social media is affecting travel. Many of our readings are chosen to explore our own expectations of travel, who is traveling, and what they encounter. By analyzing Instagram posts, online travel lists, the writings of a fourth-century nun, and medieval encounters with Vikings, we study effective writing and narrative strategies. Students will write one short analysis paper, create their own travel narrative, and end with a final paper that combines their creative efforts with analyzing texts.

**ENGL 3085 Topics Lit, Science, & Environment: Animals + Nature in a Post-Darwinian World**

**Instructor:** Rauch

**Delivery/Day/Time:** Face-to-Face MW 2:30p-3:45p

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 Sewell 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.

**ENGL 3100-001 Approaches to Literature and Culture**

**Instructor:** Socolovsky

**Delivery/Day/Time:** Face-to-Face TR 11:30a-12:45p

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. The course is centrally important in your career as an English major or minor, as it teaches you the skilled and rigorous work of reading and communicating critically about literature and culture.

**ENGL 3100-002 Approaches to Literature and Culture**

**Instructor:** Hogan

**Delivery/Day/Time:** 100% Asynchronous Online

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 to weekly discussion board questions.

**ENGL 3102 Literature for Young Children**

**Instructor:** Connolly

**Delivery/Day/Time:** Face-to-Face TR 10:00a-11:15a

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.

**ENGL 3103 Children's Literature**

**Instructor:** West

**Delivery/Day/Time:** Face-to-Face TR 11:30a-12:45p

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 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.

**ENGL 3104 Literature for Adolescents**

**Instructor:** Belus

**Delivery/Day/Time:** 100% Asynchronous Online

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.

**ENGL 3125 Introduction to U.S. Latinx Literature**

**Instructor:** Socolovsky

**Delivery/Day/Time:** Face-to-Face TR 10:00a-11:15a

This course examines 20th and 21st century literature written in English in the U.S. by Latinx writers and is designed to introduce students to the variety of texts and contexts which shape contemporary U.S. Latinx literary experiences. The course consists of 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. Crosslisted with LTAM 3003

### **ENGL 3158 Gender and African American Literature: Black Womanhood**

**Instructor:** Hayes-Brown

**Delivery/Day/Time:** 100% Asynchronous Online

This course explores how literature reflects the intersection of race and Black womanhood. We will examine how various works are in conversation with one another and how they inspire new conversations altogether. In this online asynchronous course, we will read a selection of essays, short stories, excerpts of larger works, and poetry, post responses to discussion prompts, and draft reflection papers

### **ENGL 3180 Language and Digital Technology**

**Instructor:** Gordon

**Delivery/Day/Time:** 100% Asynchronous Online

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.

### **ENGL 3190 Teaching Academic English to Adolescent Learners**

**Instructor:** Avila

**Delivery/Day/Time:** Face-to-Face TR 2:30–3:45p This course provides an overview of the theories, approaches, and challenges of teaching academic English in middle and secondary language arts classes. How can academic English be taught both in direct and standalone lessons as well as in the larger context of writing and literature curricular units? How can teachers assess students' levels of academic English? How do students acquire the increasingly- demanding language skills required in school? How can educators help students negotiate difference in cultural and linguistic expectations between home and school? We will address these questions as we practice for the academic language component of edTPA. Additionally, we will study inclusive and equitable ways to teach academic English to English Language Learners as students prepare to teach in increasingly diverse classrooms. The focus of this course is instructional: our primary concern is to become clear about student needs, to identify and evaluate instructional approaches/methods to address those needs (including the theories of learning that support those approaches and

methods), and to find ways to apply what is learned in the classroom. This course is designed for students seeking middle and secondary ELA teaching licensure but also open to students interested in English Education more broadly.

### **ENGL 3201 Intermediate Poetry Writing**

**Instructor:** Hutchcraft

**Delivery/Day/Time:** Face-to-Face MW 2:30p-3:45p

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 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.

### **ENGL 3202 Intermediate Fiction Writing**

**Instructor:** Hussey

**Delivery/Day/Time:** Face-to-Face MW 1:00p-2:15p

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 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

### **ENGL 3203 Intermediate Creative Nonfiction Writing**

**Instructor:** Hall

**Delivery/Day/Time:** Face-to-Face TR 1:00p-2:15p

Combines the reading and discussion of published creative nonfiction—the personal essay, lyric essay, literary journalism, flash essay—with the writing of original creative nonfiction. You will write and exchange drafts in writing workshops in which you will read and critique your classmates' work. You will also develop a final portfolio with revisions and reflections. Prerequisites: ENGL 2125, ENGL 2126, ENGL 2127, ENGL 2128, or permission of instructor.

### **ENGL 3236 African American Lit, Harlem Renaissance to Present**

**Instructor:** Leak

**Delivery/Day/Time:** 100% Asynchronous Online

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 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.

## **4000 and 5000-level courses in English**

### **Introduction to Linguistics**

ENGL 4050 Topics in English

ENGL 5075 Topics in Linguistics: Introduction to Linguistics

**Instructor:** Thiede

**Delivery/Day/Time:** Face-to-Face TR 4:00p-5:15p

This applied linguistics course will give you language to talk about language. We will cover the 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 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 languages change over time. Students will have the opportunity to examine attitudes and patterns of language use, in addition to analyzing 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.*

### **STUDY ABROAD: The Lakes and London: Britain in the 19th Century**

ENGL 4072-002 and 5072-003 Topics in Literature and Film

**Instructors:** Rowney and Rauch

**Delivery/Day/Time:** Abroad and Asynchronous

**THIS IS A STUDY ABROAD COURSE.** Nineteenth Century England was a remarkable period that was distinguished by two great literary movements, Romanticism and the Victorian Era. Both periods were fueled simultaneously by the industrial revolution and by the growth of natural history and environmentalism. Romanticism certainly influenced the Victorians, who sought to appreciate nature even as capitalism and industry shaped daily life. The Victorians, whose lives were already urbanized and industrialized, looked backwards nostalgically to what seemed to be a more idyllic time; yet the Romantics were themselves anxious about the loss of nature and the ability to appreciate the sublime. This journey through London and the Lake District will link both periods by drawing on major literary figures, ranging from Keats and Wordsworth to Dickens and Darwin. Our own understanding of these periods will begin, conveniently, in London—the cosmopolitan world that motivated Keats, Shelley, and Wordsworth to resist the “commercial world” for the sake of a more transcendent view of humanity. The Victorians, in contrast, had already accepted the fact that they lived in a dark and competitive world. Still, writers like Dickens – and subsequently Darwin – understood that a seemingly unfeeling world could display moments of grandeur and decency. Our study abroad program will give us a view of nineteenth century England through the lens of London... the great capital that influenced a population undergoing a huge cultural shift from country to city. We will look at the great Kew Gardens and the Victoria and Albert Museum to consider how 19th Century Britons imagined themselves. The Dickens and Keats museums will make the experiences more personal. We will then visit the Lake District that so deeply influenced Wordsworth (and his sister), John Clare, as well as Coleridge and even Beatrix Potter. *More details at the Office of Education Abroad or see Dr. Rowney or Dr. Rauch.*

### **Poe, Hawthorne, and Melville: The Dark Romantics**

ENGL 4072-090 and ENGL 5072-090 Topics in Literature and Film

**Instructor:** Shealy

**Delivery/Day/Time:** Face-to-Face W 5:30p-8:15p

In his 1850 review “Hawthorne and His Mosses,” Herman Melville writes: “You may be bewitched by Hawthorne’s sunlight, --transported by the bright gildings in the skies he builds over you;--but there is the blackness of darkness beyond; and even his bright gildings but fringe, and play upon the edges of thunder-clouds.” Melville, of course, could be describing himself or even his contemporary Edgar Allan Poe. All were engaged in mapping the “inwardness” of fiction, from the bizarre to the mystical, from the common to the strange. This course will examine the writings of three authors whose presence and work looms large over the landscape of American literature. By reading selected stories

and novels of Poe, Hawthorne, Melville, we will explore how these works reflected their vision of America—a vision that was often at odds with the country's more optimistic writers.

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

ENGL 4074-001 and ENGL 5074-001: Topics in Child Lit, Media & Culture

**Instructor:** Connolly

**Delivery/Day/Time:** Face-to-Face TR 1:00p-2:15p

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

### **ENGL 4074-002 Topics in Child Lit, Media & Culture: Lyrics and Poetry for Young People**

**Instructor:** Basu

**Delivery/Day/Time:** Synchronous Online TR 2:30p-3:45p

This course explores song lyrics and poetry as literature with an emphasis on how poetic forms resonate with the aspirations and anxieties experienced by young people. Over the course of the semester, we will examine how verse functions as a medium for youth expression, identity formation, resistance, and emotional exploration. Students will engage with a diverse range of poetic and lyrical texts, including verse novels; spoken word performances; hip-hop, country, folk, and pop lyrics; and poetry and song collections written for or about children, adolescents, and new adults.

### **Modern and Contemporary Women's Poetry**

ENGL 4081-001 Topics in Authors, Pop Cult, and Genre

or ENGL 4083-002 Topics in Genders, Sexualities, & Lit

ENGL 5072-001 Topics in Literature and Film

**Instructor:** Vetter

**Delivery/Day/Time:** Face-to-Face TR 2:30p-3:45p

This course surveys verse by a diverse selection of American and British women poets of the twentieth and twentieth-first centuries.



### **The Bible as Literature**

ENGL 4081-002 Topics Authors Pop Cult Genre Studies

ENGL 5072-002 Topics in Literature and Film

**Instructor:** Rauch

**Delivery/Day/Time:** Face-to-Face MW 4:00p-5:15p

This course is titled "The Bible as Literature" and not "The Literature of the Bible" or "Biblical Literature." It is therefore not a course that necessarily addresses faith, religion, or belief as central motifs. Rather, what we will be interested in is the shape and narrative structure of a series of texts-written by disparate authors-that articulate a worldview constructed by the human imagination. To be sure, we will have to address traditional concerns of the Bible-a term of convenience to encompass works written over a long stretch of time and with radically different objectives. Still the impetus for this course is to recognize both the Hebrew and the New Testament as critical source texts for English Literature in particular. For that reason, we will be using the King James Version of the Bible because of its longstanding influence in the literary output of English-speaking communities. Students should be aware that responses to and uses of the Bible have been both reverential and fully irreverent, neither of which will be ignored in the course. We will be considering the many genres that are explored in Biblical texts, drawing on both myth, history, and social traditions. The Bible has set standards for biography, genealogy, prophecy, and history, all of which will be considered as well. What's more, the Bible is, of course, a text in translation, so we will consider the problems of translating both Hebrew and Greek, and, to a lesser extent, Aramaic. The course emerged from a sense that students studying English Literature at both Graduate and Undergraduate levels are, in general, less familiar with Biblical literature than in prior generations. Our objective is not to achieve comprehensive coverage (an impossible task), but to wade into the narratives and structures that will facilitate a more nuanced and informed reading of literature down the road. Fulfills literature requirement for applied linguistics, children's literature, creative writing, rhetoric/composition, and literature concentrations. For literature concentration, fulfills requirement for pre-1800 literature.

### **LGBTQ+ Literature and Film**

ENGL 4082-001 Topics Film Perform Print & Digital

or ENGL 4083-001 Topics Genders, Sexualities, & Lit

**Instructor:** Hogan

**Delivery/Day/Time:** 100% Asynchronous Online

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.

**Reading/Viewing Af-Am Lit and Film**

ENGL 4082-002 Topics Film Perform Print & Digital  
or ENGL 4084-001 Topics Global Cultures, Diverse Lit

**Instructor:** Leak

**Delivery/Day/Time:** 100% Asynchronous Online

This course is designed around topics in literature and film—specifically some of the major factors that influence the formation of African American identity in the 20th and 21st centuries. We will explore some classic texts in the black literary tradition across multiple genres to understand in more nuanced ways the abiding concerns of African American artists in fiction and film. How do writers and directors, in other words, weave narratives of identity—racial, sexual, cultural, etc.? At turns, we will explore the novel, the play, the film, at least three of which are adapted from books or plays. Especially related to film, what are the concerns of people who create narratives around black experience? What are the challenges, creative and practical, associated with that genre?

**ENGL 4082-003 Topics Film Perform Print & Digital: Performance Theory**

**Instructor:** Pizzato

**Delivery/Day/Time:** Synchronous Online MW 2:30p–3:45p

This course applies different perspectives to drama and theatre on the page, stage, and screen (or in other arenas of everyday life, such as politics), using various performance theories and approaches: semiotics, deconstruction, psychoanalysis, feminism, post-colonialism, and performance studies. Crosslisted with THEA 4330.

**Queer Theory**

ENGL 4083-090 Topics Genders, Sexualities, & Lit  
ENGL 5050-090 Topics in English

**Instructor:** Brintnall

**Delivery/Day/Time:** Face-to-Face T 5:30p–8:15p

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.

**ENGL 4082-004 Topics Film Perform Print & Digital: In-Yer-Face and Beyond: British Theatre from 1995**

**Instructor:** Witt

**Delivery/Day/Time:** Face-to-Face TR 2:30p-3:45p

In-yer-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. Crosslisted with THEA 4001

**ENGL 4112 Modern World Literature**

**Instructor:** Meneses

**Delivery/Day/Time:** Face-to-Face MW 2:30p-3:45p

This course investigates a series of 20th- and 21st-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.

**ENGL 4117/5117 Shakespeare's Late Plays**

**Instructor:** Melnikoff

**Delivery/Day/Time:** Face-to-Face TR 4:00p-5:15p

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

**ENGL 4151 Drama: World Drama**

**Instructor:** Ibrahim

**Delivery/Day/Time:** Face-to-Face TR 8:30a-9:45a

Drama written in English, focusing on a particular period, nationality, or topic.

**ENGL 4168 Multimodality and Text Description**

**Instructor:** Roeder

**Delivery/Day/Time:** Face-to-Face MW 2:30p-3:45p

This course examines how different *semiotic resources*—tools we use to create and share meaning, such as tone of voice, facial expressions, body language, writing, images, and interactive technologies—work together to shape communication in online and digital spaces. The course emphasizes both theoretical understanding and hands-on analysis, equipping students with skills to critically evaluate communication across diverse platforms. Through analysis of these different modes of communication, students will develop skills to interpret and apply these resources, offering valuable insights for professional fields such as marketing, education, user experience design, media production, and digital content strategy.

**ENGL 4181/5181 Writing and Designing User Documents**

**Instructor:** Wickliff

**Delivery/Day/Time:** Face-to-Face T 6:00p-8:45p

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.

**ENGL 4200 Teaching of Writing**

**Instructor:** Avila

**Delivery/Day/Time:** Face-to-Face TR 1:00p-2:15p

Introduction to the process of teaching writing to middle and secondary learners. In this course, we will address the following questions: What are the theories underlying various writing pedagogies? What are the relevant national and state writing standards and how do we implement them? How do we effectively plan and implement activities, lessons, and units that integrate writing? What are the most effective assessment practices for teaching writing in middle and secondary classrooms? We will focus on the contexts of both teachers' and learners' lives and critically examine how these impact the teaching and learning of writing. We will examine how the English classroom can be transformed so that imagination, background knowledge, and knowledge construction become the focus for the teaching of writing. This course will provide the theoretical basis and mastery of strategies that will prepare you to teach writing and also to teach with writing from an informed knowledge base. Required in Pedagogy but also open to students who are interested in English Education more broadly.

**ENGL 4079/5079 Special Topics in Fiction Writing: Internal/External Landscapes: Walking, Place, Writing**

**Instructor:** Chancellor

**Delivery/Day/Time:** Face-to-Face MW 4:00p–5:15p

From Blake to Baudelaire, Wordsworth to Woolf, walking, environment, and creative writing have a long, intricate connection. Through readings and discussion, students will explore the literary, historical, philosophical, and cultural contexts that surround walking and place, including the tradition of psychogeography, and consider how creative impulses/ conceptions and landscapes are intertwined. Students will use intersectionality as a lens to understand the complicated walking experience for people of varied genders, races, classes, sexualities, bodies, and abilities. A key question: How does navigating our environments—natural, urban, rural, or suburban—shape how we think, and further, how we write? Students will take several group and individual walks around the campus and city and write creatively during and after these excursions, which will accommodate varied abilities. Students will shape and hone their writing through workshop exchange, gaining a basic understanding of craft techniques to best express their visions. This class 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; it strongly emphasizes literary writing even within so-called genre. Students are writing contemporary fiction for adults or older young adults, not middle grade or children's literature.

**ENGL 4202/5202 Advanced Poetry Writing**

**Instructor:** Hutchcraft

**Delivery/Day/Time:** Face-to-Face M 5:30p–8:15p

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.

**ENGL 4203 Advanced Fiction Writing**

**Instructor:** Gwyn

**Delivery/Day/Time:** Face-to-Face TR 2:30p-3:45p

Designed for advanced writers of fiction to further develop their skills, styles, and aesthetics. Combines reading and discussion of published contemporary fiction with the writing of original creative works.

**ENGL 4254/5254 Teaching English/Communication Skills to Middle and Secondary School Learners**

**Instructor:** Arnold

**Delivery/Day/Time:** Synchronous Online M 5:30p-8:15p

Instructor Approval required. Restricted to English and Education Majors. Pedagogy Coordinator's permission required. 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.

**ENGL 4260 History of Global Englishes**

**Instructor:** Thiede

**Delivery/Day/Time:** Face-to-Face TR 1:00p-2:15p

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 else language-internal processes prompted some of those changes.

**ENGL 4410/5410 Professional Internship**

**Instructor:** Wickliff

**Delivery/Day/Time:** Asynchronous

**Instructor Approval required.** 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 [gawickli@charlotte.edu](mailto:gawickli@charlotte.edu)

**ENGL 4750 English Honors Seminar: England in 1859**

**Instructor:** Tarr

**Delivery/Day/Time:** Face-to-Face W 5:30p-8:15p

**Department Approval required.** "It was the best of times, it was the worst of times." So begins Charles Dickens's *A Tale of Two Cities*. This novel is arguably Dickens at the height of his powers as the monarch of Victorian letters. At the moment *A Tale* concluded its serial run, Wilkie Collins's *The Woman in White* began, ushering in new cultural interests in crime, detection, and newspaper sensations. Earlier in the year, George Eliot set the standard for deep psychological realism with *Adam Bede*. Yet the most influential and controversial text published in 1859 was Charles Darwin's *On the Origin of Species*. This course will cover each of these important works, in addition to a host of other texts, including poetry and drama. In the end, we will discover how one year can define and transform an entire artistic, cultural, and political era. We will also see how, as Dickens writes, "the period was so far like the present period."

**ENGL 4751 English Honors Thesis Seminar: Humans in Motion: Invasion, Migration, Relocation**

**Instructor:** Meneses

**Delivery/Day/Time:** Face-to-Face M 5:30p-8:15p

**Department Approval required.** This course will provide a critical exploration of some of the most important ways humans have moved across the world in modern history. We will study a variety of dimensions of this topic, from colonial invasion to the figure of the refugee, and from economic migration to the cross-cultural encounter. To do so, we will consider historical, theoretical, literary, and audiovisual representations of global human movement and the many worlds it opens up. At the same time, the course will guide students through the process of conceiving, planning, and writing an Honors thesis, which students will complete on a topic of their choice that is connected to the course's general framework. Restriction(s): Admission into English Honors Program or permission of the instructor.

# 6000-level courses in English

## **ENGL 6062 Topics in Rhetoric: Threshold Concepts in English Studies**

**Instructor:** Hall

**Delivery/Day/Time:** Face-to-Face TR 4:00p–5:15p

A “threshold concept” is a core idea in a field of study that is transformative—once you truly understand it, your perspective on the subject changes in a deep and lasting way. These concepts are often challenging to grasp at first, but once mastered, lead to a shift in perspective that opens the door to deeper, more advanced learning. Threshold concepts are like “aha!” moments—once you get them, everything else starts to make more sense.

For example, in math, understanding a function is a threshold concept. In history, realizing that historical accounts are interpretations, not just facts, shifts how you think about the past.

### **Why Threshold Concepts Matter for Graduate Students in English**

**They Change How You See the Field:** Threshold concepts in English—like “textuality” and “intertextuality”—change how students see texts. For example, realizing that all texts are constructed (not just mirrors of reality) can shift a student’s entire approach to reading and analysis. Similarly, understanding “genre or discourse as flexible and culturally influenced,” for instance, ties together everything from Shakespeare to contemporary media. Likewise, a threshold concept like “language as a system” helps students of linguistics to move beyond thinking of language as just vocabulary and grammar; it reveals the complex structures, rules, and patterns that underlie all human language.

**They Help You Think and Work Like a Scholar:** Threshold concepts aren’t just key concepts—they represent how experts in English think. Grasping them helps students move from being learners to becoming more active participants, producers of knowledge in the discipline.

**They Encourage Critical Reflection:** Whether analyzing a novel, composing an argument, or writing a short story or poem, threshold concepts encourage students to ask deeper questions: How does this text construct meaning? Who is the audience? What cultural forces are at play?



They Support Lifelong Learning: Because threshold concepts are difficult and sometimes uncomfortable, engaging with them builds persistence, flexibility, and critical thinking—skills that are valuable far beyond the classroom.

Because the subfields of English Studies—rhetoric and composition, linguistics, creative writing, and literary studies—have different ways of knowing, being, and doing, threshold concepts may sometimes conflict. The same or related concepts may be defined and enacted differently, depending on the subfield, creating challenges for learners in the discipline.

Mastering threshold concepts is essential for progress in English Studies because they provide the intellectual foundation for advanced thinking and writing in the discipline. They help students not just learn about writing, language, and literature, but learn to think with the tools of the field.

In this course, students may study a wide variety of threshold concepts across English Studies. You may also investigate threshold concepts in other disciplines, professions, and activities outside of school.

### **ENGL 6070 Topics in English: Latin American and Caribbean Thought**

**Instructor:** Monque

**Delivery/Day/Time:** Face-to-Face R 5:30p–8:15p

An examination of Latin American thought from the Spanish Conquest to the present day. Emphasis on colonialism and post-colonialism as well as ethnic, racial, class, national, and gender identity. Crosslisted with PHIL 6300.

### **ENGL 6072 Topics in Literature and Film: The Early North Sea: Vikings, Irish and English Lit**

**Instructor:** Davies

**Delivery/Day/Time:** Face-to-Face M 5:30p–8:15p

Possessed seals. Werewolves. Toilet Demons. Berserkers. All of these exist in a world where getting turned into an animal for punishment or a war starting over a cow seemed reasonable and where the fiercest, most feared warriors explored the entire known world – and beyond. In this course, we will read texts from the Vikings, the Celtic world, and from the Early English. Students will explore Old Norse Sagas and learn of Viking feuds, exploration, and exile over a mean bit of poetry. You will read Celtic stories of fierce heroes named after dogs, and learn of the head-chopping game. We will explore the world of Early England, where conquest coexisted with haunting poetry. This course covers Beowulf, the *Taín*, multiple Viking sagas, and Norse mythological stories, among other shorter texts. The early North Sea region was one of travel, adventure, and cultural mixing. None of these texts or peoples existed in isolation. Our course contextualizes classics of the high-school and college classroom, such as

Beowulf, by exploring how these cultures intersected and interacted. Additionally, students will learn the inspiration for many of Tolkien's works. Throughout the course of the semester, students will develop their own research questions (with support), compile an annotated bibliography, submit a conference-length academic paper, and we will end the semester with the creation of creative projects to communicate these ideas in new ways. For those who are interested, students can work with me to submit their conference paper for an actual conference (not required). *This course covers pre-1800, historically oriented, and global literature, requirements for the Literature MA. It can also fulfill the elective requirements for the Applied Linguistics, Children's Literature, Comp/Rhet, Literature, and Creative Writing concentrations.*

### **ENGL 6073 Topics in Creative Writing: The Novella**

**Instructor:** Hussey

**Delivery/Day/Time:** Face-to-Face W 5:30p-8:15p

The novella is a compact narrative structure that (in terms of length) exists between a short story and a novel. It's a structure that requires brevity, but is still long enough for students to consider the constraints of long-form fiction. Students will read and discuss published novellas, with an eye toward understanding the elements of craft employed within each example. This course is designed to allow students to not only study, but to draft their own novellas. Over the course of a semester, students will be tasked with drafting and workshopping a long-form piece between 15,000 and 40,000 words. Students will work toward crafting work that understands the economy and elegance of the novella form.

### **ENGL 6101 Intro to Literary Studies**

**Instructor:** Vetter

**Delivery/Day/Time:** Face-to-Face R 5:30p-8:15p

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.

### **ENGL 6103 Intro to Child Lit and Culture**

**Instructor:** West

**Delivery/Day/Time:** Face-to-Face T 5:30p-8:15p

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

**ENGL 6160 Intro to the English Language**

**Instructor:** Miller

**Delivery/Day/Time:** Face-to-Face M 5:30p-8:15p

This course offers an introductory exploration of linguistics, providing students with a broad perspective on human language. We will examine various subfields of linguistics, emphasizing their relevance to communicative interaction from cognitive, social, multilingual, and intercultural perspectives. By addressing real-world language phenomena encountered in everyday life, this course aims to enhance students' linguistic awareness. Required core course.

**ENGL 6163 Understanding Language Learning: Mind, Identity, and the Sociocultural World**

**Instructor:** Miller

**Delivery/Day/Time:** Face-to-Face T 5:30p-8:15p

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.

**ENGL 6166 Rhetorical Theory**

**Instructor:** Toscano

**Delivery/Day/Time:** Face-to-Face R 6:00p-8:45p

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.*

### **ENGL 6274 Contexts and Issues in the Teaching of English**

**Instructor:** Arnold

**Delivery/Day/Time:** Synchronous Online T 5:30p-8:15p

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.

### **ENGL 6685 Seminar in American Literature: Contemporary Southern Women Writers**

**Instructor:** Eckard

**Delivery/Day/Time:** Face-to-Face T 5:30p-8:15p

Contemporary Southern Women Writers examines how selected southern women writers explore female identity, women's relationships with place, family, community, and the environment, and the inside of personal and public histories, including the intersections they share. We will consider southern literary history and criticism in connection with the novels under study.

### **ENGL 6895 Project: Creative Project**

**Instructor:** Gwyn

**Delivery/Day/Time:** Face-to-Face R 5:30p-8:15p

**Advisor Approval required.** This course is intended for graduate students concentrating in Creative Writing who are writing their capstone projects in prose (fiction or creative nonfiction). Working from reading and writing plans laid out in their Prospectuses (completed the previous semester under instructor guidance), students will draft, workshop, and revise their Creative Projects: 30-50 pages of original fiction or creative nonfiction along with a Critical Introduction. During the semester, students will draft and workshop their projects with the instructor and peers, and then revise the final submission. Students will present and defend their work at a public reading and talk, as well as draft submission queries and practice other professional publishing tasks.