SPRING 2019 UNDERGRADUATE COURSE LIST

English 204-01 Northwestern Literary Classics
English 208-01 Topics in Global Literature
English 209 Topics in Nonwest Literature: Post-Colonial Development
English 210-01 & 03 Literature and the Arts
English 210-02 Shakespeare on Film
English 211- 01 & 02 - British Survey I (British Authors: Med-18th Century)
English 212-01 Major British Authors: Romantic to Modern
English 213-01 Transcultural Literature: Medieval to Enlightenment
English 219-01 Journalism 1: Fund of Newswriting
English 221-01 Writing of Poetry: Intro
English 225-01 Writing Fiction
English 251-01 Major American Authors: Colonial Romantic
English 252-01 Major American Authors: Realist to Moderns
English 290-01 The Rhetoric of Social Movements
English 303-01 & 02 Critical Approaches to the Study of Literature
English 303-03 Theory: Critical Approaches to the Study of Literature
English 304-01 History and Theory of Rhetoric
English 305-01 Contemporary Rhetoric
English 306-01 Digital Rhetoric
English 320-01 Arts Journalism, Criticism and Feature Writing
English 324-01 Teaching Writing Elementary & Middle Grades
English 325-01 Writing Fiction: Intermediate
English 326-01 Writing Poetry: Intermediate
English 327 Writing for Professionals/ Entrepreneurs
English 331-01 Woman in Literature
English 333-01 Southern Writers
English 336-01 Intro to Chaucer
English 339-01 Shakespeare: Early plays
English 340-01 Shakespeare: Later plays
English 348-01 Contemporary British Literature/ Culture
English 351-01 American Novel through WW1
English 358-01 Modern poetry
English 360-01: The Eighteenth-Century Search for Happiness Beginnings
English 363-01Rhetoric and Composition
English 365-01 Writing across the University
English 376 African American Writers After 1920s
English 390-01 Studies in Writing Center Theory & Practice
English 391-01 Studies in Digital Studio Theory
English 402-01 Internship in English Studies
English 425-01 Writing of Fiction: Advanced
English 426-01 Writing of Poetry: Advanced
English 493-01: Honors Work
English 208-01 Topics in Global Literature- Embodied Identity in the Global Imaginary
Mr. Erik Cofer
MWF 8:00-8:50 am

This course will focus on contemporary fiction and cinema that wrestle with the interrelated concepts of embodiment and identity, particularly their configurations and permutations in our multicultural, transnational, and digital age. In an era in which online personas and avatars supposedly have allowed us to transcend our bodily identities, the body nonetheless seems as integral as ever in defining who we are. We will explore the roles sexuality, ethnicity, and religion play in establishing identity, as well as how technological phenomena such as cloning or "downloading" consciousness problematize our notions of embodied personhood. The course texts include select episodes of the television series *Black Mirror* and novels by Kazuo Ishiguro, Zadie Smith, and Craig S. Womack, among others.

English 210-01 Literature and the Arts
Mr. Gary Lim
TR 12:30-13:45 am

In this course, we will examine the relationship between the literary and non-literary arts. In order to understand how writing, painting, sculpture, music, and film explore common questions regarding expression, perception, and form, we will study works from the 19th and 20th centuries that fall into three broad aesthetic epochs: Romanticism, Modernism and Postmodernism. Beginning with Romanticism, we will read Mary Shelly’s *Frankenstein* and a range of romantic poetry while considering composers such as Beethoven and Berlioz and artists such as Géricault, Delacroix, and Turner. With Modernism, we will study Eliot’s *The Waste Land* and Kafka’s *The Metamorphosis* in conjunction with the explosion of “isms” in the visual and plastic arts that typify the period (impressionism, cubism, fauvism, primitivism, abstractionism). We will also examine the music of Stravinsky and Schoenberg. In the final section of the course, we will study Julian Barnes’ *A History of the World in 10 ½ Chapters* and Italo Calvino’s *If on a Winter’s Night a Traveler*. These postmodern forays into meta-fiction will be considered alongside films such as *Pulp Fiction* and *The Truman Show*. Over the course you will learn the terminology and ideas that are associated with each era as we highlight how several creative tensions--between tradition and innovation, mimesis and expression, and form and fragmentation--drive these artistic movements.

English 210-03 Literature and the Arts
Mr. Marc Keith
TR 8:00-9:15 am
In this section of ENG 210, we will re-frame our understanding of literature as art by studying and creating artist’s books. We will both read literature about artists (Zadie Smith’s novel Swing Time and Rita Dove’s poetry collection American Smooth, among others), and directly engage with other art forms, such as dance, painting, film, and of course, bookbinding. As a writing intensive course, students will work on composing a personal manifesto describing why art is important in our contemporary world, and will ultimately bind a revised, polished version of this manifesto into their own artist book.

English 320-01 Arts Journalism, Criticism and Feature Writing
Mr. Byron Woods
M 3:30-6:20 pm

Arts journalism covers a broad spectrum of disciplines, discourses, audiences and markets, including tabloids (Entertainment Weekly, People), trade publications (Back Stage, Billboard), small-town and big-city newspapers, and websites and magazines ranging from general interest to specific genres. The merits of artworks are regularly debated on podcasts, public radio and television, and in political forums from Mother Jones to National Review. But how do you join this continuous culture-wide dialogue about the arts? How does one become an arts critic in the first place? What specific skills are needed to cover the arts as a journalist?

In this class you’ll sharpen your abilities to observe, analyze and respond to a broad variety of performance and arts experiences in weekly writing assignments that incrementally build into full news articles, critical reviews and feature stories. As a group, you’ll attend performances and meet with artists and technicians to gain greater insights into their art forms. In editing the work of others, you’ll improve the essential skill of editing your own work. With its emphasis on real-world techniques and outcomes, this course will help you claim, refine and confidently raise your own voice in the public conversation on the arts.

The course has a Journalism I (ENG 219) prerequisite, which can be waived based on the student’s previous writing experiences and interest. If you or your students have further questions, please contact the instructor at byron.woods@gmail.com.

Byron Woods is an arts journalist, editor and critic with twenty-five years’ experience writing for regional and national newspapers, websites and publications. A six-time critic-in-residence at regional American College Theater Festivals, his awards include two National Endowment for the Arts fellowships in arts criticism, two fellowships at the National Critics Institute, and multiple awards in arts journalism and criticism from the Association of Alternative News media and the North Carolina Press Association.
Let's begin with a story: In 1855, a fiction writer named Nathaniel wrote to his friend William, and lodged a complaint: "America is now wholly given over to a damned mob of scribbling women, and I should have no chance of success while the public taste is occupied with their trash -- and should be ashamed of myself if I did succeed. What is the mystery of these innumerable editions of The Lamplighter, and other books neither better nor worse? -- Worse they could not be, and better they need not be, when they sell by the 100, 000." Let us premise that Nathaniel did not do too badly; after all, friend William published his book The Scarlet Letter. But opinions aside, Nathaniel was right about the statistical basics: Women writers, and especially women novelists, began to rule the U.S. literary marketplace in the 1850s. The author of The Lamplighter, Maria Susanna Cummins, was not the only woman novelist to sell 100, 000 copies of her book -- or more. How and why were women novelists so successful, decades and even centuries before their counterparts would write things like Little House on the Prairie, Gone With the Wind, Twilight, The Hunger Games, or any other literary and cultural phenomenon? We'll start by concentrating on the decade in which the novel, and its female creators, took the publishing industry by storm, and proceed from there. We'll chat with the creator of the "What's Her Name?" women's history podcast, visit the library's Special Collections division (where they hide all the good stuff), and read some great stuff by damned scribbling women: Harriet Beecher Stowe, Harriet Jacobs, Susanna Rowson, Julia Collins, Maria Amparo Ruiz de Burton, Pauline Hopkins, Willa Cather, and Zora Neale Hurston. And yes, we may read The Lamplighter, too.

How do language practices—the ways we talk, write, listen, and/or occupy silence—play a role in understanding and communicating about our own health and wellness? How do language and gender shape our perspectives on illness and healing? How are patient experiences with health care professionals better understood when we investigate them as sometimes-gendered, historically situated communication events? These questions will guide our work in ENG 363: Gender and the Language of Health and Medicine. We'll consider narratives that foreground gender communication and medicine, depict health/illness in gendered ways, and ask us to rethink our ways of talking/writing about such topics—drawing from rich works by traditional writers and graphic (or comics-based) memoirists and health advocates. We'll put our reading and thinking to work through two proposed (that is, tentative) collaborative class projects: (1) contributing to plans for a digital health advertisement repository being developed in coordination with the UNCG libraries and
creating a reading guide for relevant literature (such as a graphic or traditional memoir) that can be shared with reading groups in our community
The course is designed to be accessible to students who are entirely new to rhetoric, or the study of communication, as well as to students who are curious about how language practices implicate issues of gender, illness, and health/wellness. In other words, no prior knowledge or specialty is required.

English 365-01 Writing across the University
Dr. Aaron Beveridge
TR 15:30-16:45 pm

This course considers innovative approaches to “writing” across the university. As the digital age continues to push the definition of “writing” beyond printed alphabetic text, the traditional boundaries separating the sciences and the humanities have been challenged as well. No place is this more evident than in the application of Big Data tools and methods to the study of both physical phenomena (physics, biology, ecology, etc.) and cultural artifacts (literature, history, public rhetoric, etc.). This class will consider how Big Data challenges traditional definitions of “writing,” while also considering how such methods open new possibilities for expanding beyond traditional conceptions of “science.” As a project-oriented course, students in Writing for the Sciences will interrogate a diverse array of academic writing practices by producing their own data visualizations, infographic media, and dynamic digital presentations about writing across the university.
*This course fulfills the Writing Intensive (WI) requirement