208-01: Topics in Global Literature
Instructor: Alison Johnson
MWF 12:00

In introducing students to the study of East Asian literature, we will explore Chinese, Japanese, Korean, and Vietnamese texts, both inside their respective nation-states and in terms of diasporic movements. By interrogating how Confucian values wax and wane with immigrant movements, we will be able to question what demands are made of these characters when it comes to assimilationist practices. What must the immigrant relinquish in order to call the place where they live “home”? What traditions remain? How does this negotiation between maintaining one’s native cultural practices and trying to belong in another affect one’s identity? These questions, along with others, will fuel our discussions and understandings of East Asian literature and their respective diasporic texts.

209-01: Topics in Nonwestern Literature: Postcolonial Development
Instructor: Amanda Bryan
TR 12:30

This seminar focuses on colonial and postcolonial literature from the late 19th century to the present. Following the historical trajectory of imperialism in Africa, the Caribbean, South America and Asia, we will look at texts written during and in response to Western imperialism. Some questions we’ll examine include: what are the various colonizing factors, how did colonization affects gender and traditional social norms, and in what ways are identity politics constructed and demonstrated in the texts.

The course has four primary objectives: 1) for you to become more capable, confident readers and writers through the critical analysis of the course's texts; 2) to gain exposure to a wide range of non-Western fiction, poetry, and drama (primarily literature written in English); 3) to investigate various postcolonial critical approaches to reading literature; and, 4) to examine the ways in which gender and national identity are constructed and deployed in literary texts.

211-01: Major British Authors: Medieval to the 18th century
Instructor: Elizabeth Sharrett
This course will explore selected prose, poetry, and drama from the Medieval to Restoration periods. Alongside consideration of major canonical works by Chaucer, Shakespeare, and Milton, we will analyze lesser known, but nonetheless important works by such authors as Anne Askew, Elizabeth Cary, and Katherine Philips. This course will provide you an overview of these literary periods, as well as give you an appreciation of overlooked works by underrepresented authors.

211-02: British Authors: Medieval–Neoclassical
Instructor: Gary Lim
TR 2:00

This course introduces students to the major authors and works of early English literature, a period that covers eight hundred years of literary history, from Anglo-Saxon England to the 18th century. In the process we will encounter a wide-range of genres (epic, verse romance, comic fabliau, lyric poetry, dramatic tragedy, satire, and proto-novel) as well as assorted ideas about politics, religion and desire. While the course is primarily structured as a chronological survey of early English literature, we will also think about how each era conceived of what it meant to be "human" and come to some conclusions about how being human was variously conceptualized throughout our period of study.

219-01: Journalism I: Fundamentals of Newswriting
Instructor: Rosemary Roberts
T 2:00

This is a Writing Intensive class that teaches the fundamentals of journalism. The class focuses on reporting, news writing and feature writing for newspapers and online journalism. In addition to in-class writing, students will be “reporters” and will interview people outside the classroom. They will also tour The Greensboro News & Record and talk to working journalists.

219-02: Journalism I: Fundamentals of Newswriting
Instructor: Stan Swofford
W 6:00
English 219-02 meets Wednesdays from 6 p.m. to 8:50 p.m. This is a writing course with an emphasis on basic news writing, reporting and interviewing. Students will be required to write almost every class period as they learn how to identify, focus and build on the key elements of a newspaper story. You may be asked to write one- or two-paragraph “briefs” or produce in class a quick six-to-eight paragraphs about an on-campus mugging or a robbery of a local convenience store. You will be assigned more lengthy stories to report and write outside class. You may be asked to research and write on a local political race and/or produce a profile of a campus leader, professor or administrator. You’ll write about serious issues and lighthearted slices of life.

221-01: Writing of Poetry- Introductory
Instructor: Terry Kennedy
MW 2:00

This is an introductory yet intensive course in poetry writing. Students will be responsible for interpretive as well as creative work with half of the semester consisting of directed assignments and presentations. The remainder of the class will be spent critiquing and discussing work submitted by the members of the workshop.

221-02: Writing of Poetry-Introductory
Instructor: Kathryn Kehoe
TR 3:30

Poets, welcome to workshop. If you’re interested in playing with language, if you find yourself excited by libraries and used bookstores, if you’ve carried a journal in your back pocket that wears holes in your jeans, if you’re curious and patient, you’re in the right place. Our goal is make discoveries within poetry, the world, and ourselves as writers. We will investigate the work of other poets to learn how to read like writers and steal like artists. Within a workshop setting of respect, we will share the drafts our poems. We will write and offer feedback with the aim of honing our craft. This course will be an intensive investigation of poetry; it will demand a lot of work. However, this work will be in service of creating polished poems that we as writers can be proud of.
ENG 225 is an introduction to fiction writing with an emphasis on the elements of craft and technique. The course will center around reading, analyzing, writing, and revising short stories, along with an exploration of storytelling forms such as flash fiction. Students will help create a productive, respectful workshop environment, and in the process will hone skills in both crafting and responding to creative work.

In this course, we will discuss the range of nonfiction/expository genres in which writers engage outside academia, particularly in workplace and public settings. Our purpose will be to fully familiarize ourselves with these genres through reading and writing in them. We will explore what kind of writing the workplace and public spheres produce, sustain, and promote, what the habits and conventions of these genres are, and the position of the writer within these genres. Finally, we will discuss the types of rhetorical strategies that these writing genres require of both writers and readers, and how a deep consideration of these strategies is critical to developing as an author of such genres. There will be several written assignments, including email, social media, op-ed, memo, and communications journal, as well as two formal presentations, one collaborative and one individual. This course fulfills a GRD requirement, and it is markered as SI.

251-01: Major American Authors, Colonial to Romantic
Instructor: Maria Sanchez
MWF 11:00
This course is a survey of important texts, genres, and authors spanning the early 17th through mid-19th centuries. We will read Puritan poetry, Revolutionary War political documents, Civil War “propaganda,” and a cheeky novel or two. Assignments include short essays as well as a midterm and final exam.

252-01: American Writers Realist to Modern
Instructor: Noelle Morrissette
TR 11:00

This course provides a survey of American literature from 1865 to the present, focusing on the representational strategies employed by authors and ranging across historical periods and literary genres. We will examine how authors contribute to a national literary tradition by reworking ideas of literature and nationhood. Along the way, we will consider questions about the boundaries and various functions of both literature and nation, as well as the ways in which literary texts have addressed (or failed to address) America’s critical struggles over the extension of democratic principles across lines of race, class, and gender. Authors include Chesnutt, Twain, Stein, Du Bois, Johnson, Hemingway, Wright, Ellison, and Morrison. (GLT; English major requirement)

303-01: Critical Approaches to the Study of Literature
303-02: Critical Approaches to the Study of Literature
Instructor: Gary Lim
TR 9:30 & 11:00

What are some of the assumptions that inform how we analyze texts? Did we always read as we do today? Is there a difference in reading a text for pleasure and studying it for college credit? Why will two English professors have vastly different interpretations of the same poem? What defines English as a discipline? By studying several major areas of literary and critical theory we will begin to formulate answers to these questions. We will consider several major approaches to the study of literature that came to the forefront of the American literary studies from the mid-twentieth century: New Criticism, structuralism, deconstruction, psychoanalytical theory, feminism and queer theory, and cultural-historical approaches. While we will spend a good deal of the course considering these theories in their own right, we will also study scholarly articles with an eye to exploring how they are applied to spark literary insight and develop arguments about interpretation.
303-03: Critical Approaches to Study Literature
Instructor: Ben Clarke
TR 11:00

This course explores some of the major ideas and theories that have shaped critical practice from the mid-nineteenth century to the present day. It provides an introduction to fields such as psychoanalysis, Marxism, feminism and post-colonialism, and examines some of the ways in which these have informed the response to art and, in particular literature. In so doing, raises questions about the definition of literature, its function, and the purpose of literary studies.

305-01: Contemporary Rhetoric
305-02: Contemporary Rhetoric
Instructor: Shana Scudder
TR 8:00 and 9:30

In this course, you will learn what rhetoric is, and how to analyze a variety of rhetorical situations and texts using both classical and modern rhetorical concepts, lenses, and terminology. We will start with rhetorical foundations, and from there we will look at how arguments are made through autobiography, visual rhetoric, and performance. You will write three short (3-5 page) papers for each unit, and your final project will be a multi-modal project that synthesizes several concepts from the course.

305-03: Contemporary Rhetoric
Instructor: Stephen Yarbrough
TR 12:30

This course is an introduction to the main principles of rhetoric through a survey of events in rhetorical theory’s 2600-year history.

310-01: Young Adult Literature
Instructor: Jeanie Reynolds
TR 11:00
This course focuses on the critical study and evaluation of the YA genre; examination of modes and themes found in the literature; ways to write about and support your choices in contemporary YA literature; strategies of effective reading; and discussion techniques for teachers. This course is NOT about how to teach a book. However, as with any course I’m hoping much more will happen than just learning about YA literature. Literacy is a powerful tool in our society, but it is often used as a way to keep some people “in” and others “out” of reach of such power. It is my belief that this course is strengthened by the diversity of thoughts, perspectives, and backgrounds that students bring with them. We will draw upon our own backgrounds as readers and writers in order to critically examine the literature in this course and discover how it applies to our own lives, education, future careers, and most importantly, your future students. (permission of instructor)

315-01: Postcolonial Literatures
Instructor: Cristian Moraru
TR 3:30

This is an undergraduate survey of relatively recent postcolonial fiction. The class also has a thematic-historical focus, namely, the transition, still underway, from by now “classical,” 1960s-1970s postcolonialism to the late-global world and the literature both reproducing and producing this world, bringing it into being. Our course will help us understand what this transition means thematically and formally. Alongside some criticism and theory, we will read novels by authors from a range of cultural and linguistic traditions. These writers include Jean Rhys, Salman Rushdie, J. M. Coetzee, Milan Kundera, Mohsin Hamid, and Christos Tsiolkas, among others. Individual presentations; shorter midterm paper (5-6-p.) and final research paper (6-8-p.). Prerequisites: sophomore, junior, or senior standing.

324-01: Teaching Writing in the Elementary and Middle Grades
Instructor: Jeanie Reynolds
TR 9:30

The primary focus of this course is on writing and teaching writing in the elementary and middle grades English Language Arts (ELA) classroom. We will focus on the interconnected and lifelong relationship between reading and writing and use that to build pedagogic tools for working with ELA learners. This is a writing intensive course which will engage students in reading, writing,
and discussion so that we may better understand the challenges faced by ELA students in the ELA classroom when they are required to write. It is my belief that teachers who actively engage in the literate processes such as writing are better able to teach those processes.

There are three interwoven strands in this course: 1) Writing ourselves, 2) Understand how/why students do/do not write (and what we can do about it), and 3) Pedagogies of writing. Course assignments and activities reflect these strands. (permission of instructor)

327-01: Writing for Professionals/Entrepreneurs (Online)
327-02: Writing for Professionals/Entrepreneurs (Online)
327-03: Writing for Professionals/Entrepreneurs (TR 2:00)
327-81D: Writing for Professionals/Entrepreneurs (Online) (Dec 19-Jan 25)
Instructor: Bonnie Yarbrough

This is a writing intensive course that helps prepare students for the writing activities typical of the kinds encountered as a professional. The assignments are designed to provide experience in writing for various workplace settings and adapting modes of communication to one's audience, whether in business, communication, management, journalism, government, technology, media, or academics. As a practical course, it helps students develop effective communication skills required and valued by employers. Examples of assignments include routine correspondence, ads, reports, proposals, critical analyses, peer reviews, and summaries, which require appropriate strategies for accommodating specific audiences for specific purposes. Using business and professional scenarios and samples, the course emphasizes principles and strategies for the comprehensive writing process: drafting, revising, editing, giving and receiving extensive critique and feedback, revisions, and evaluating. Each stage engages students in the activities as well as the products of professional writers.

331-01: Women in Literature- “Kickass Women Writers”
Instructor: Maria Sanchez
MWF 10:00

This course combines both contemporary authors and writers from the past, and approaches their works through three analytical lenses: What can women write? Who and what influences what women write? How do women use writing to
interact with the world? Contemporary authors include Marjane Satrapi, Issa Rae, Warsan Shire, Lily Hoang, Chingona Fire, and Chimamanda Ngozi Adichie; earlier authors include Phillis Wheatley, Anne Bradstreet, Fanny Fern, Zitkala-Sa, and Zora Neale Hurston. Assignments will focus on weekly discussion & analysis questions, and short essays.

Some ideas for how women’s writing interacts with the world:

https://www.katetempest.co.uk
https://youtu.be/v9onZpQix_w

339-01: Shakespeare: Early Plays and Poems “Live and let live...or die”
339-02: Shakespeare: Early Plays and Poems “Live and let live...or die”
Instructor: Elizabeth Sharrett
MWF 12:00 & 1:00

Plague, passion, poisoning, and persuasion: these are only a few of the exciting topics covered in Shakespeare’s early works! This course will focus on the beginning of the writer’s career, reading and discussing six to seven plays and poems in depth. We will pay particular attention to how Shakespeare uses specific language to represent his social context and how the afterlife of these texts has influenced both Shakespeare’s culture and our own.

340-01: Shakespeare and Race
Instructor: Jennifer Feather
TR 9:30

This course will trace the issue of race as it appears in plays from the latter half of Shakespeare’s career, reading three plays that deal with issues of difference alongside historical texts on discovery and colonialism, critical conversations on constructions of race in the period, and modern texts that struggle with various issues associated with race today. We will pay particular attention to how Shakespeare uses specific language to represent difference in his social context and how the afterlife of these texts has influenced both Shakespeare’s culture and our own. Your in-class participation will be a vital part of the class. Because the course is designated as speaking-intensive, students will design questions for several dialogues over the course of the semester and facilitate these dialogues, in addition to being required to take several exams. This course fulfills a GLT
requirement, a pre-1800 requirement, and it is marked as SI and WGS.

347-01: Topics in Post-1800 Literature- Literature and Culture After 9/11
Instructor: Alexandra Moore
TR 12:30

This course investigates the effects of the September 11, 2001 attacks and the subsequent “war on terror” on literature and culture. More specifically, we will examine how fiction writers, essayists, poets, filmmakers, etc. respond to “9/11” as a traumatic event with global consequences. Among the themes we will address are national identity, mourning and commemoration, fear and futurity, terrorism and the security state, and changes in warfare (including drone warfare). Our reading list will be multi-national and interdisciplinary, as literary theory, law, and politics will inform our analysis of how the literary and cultural texts formally and thematically address “9/11.” This will be a seminar-style class. **NB: This course fulfills the post-1800 major requirement.**

350-01: Twentieth-Century English Novel
Instructor: Ben Clarke
TR 12:30

In this course, students will read a range of novels written between 1900 and 1945. We will explore the evolution of the form during this period and the relation between new representational techniques and the broader historical pressures to which they responded. The early twentieth-century was a period of rapid economic and technological change in Britain. Artists sought to intervene in debates over the present condition and future direction of society, rather than simply recording them, and used a variety of strategies to do so. The course will emphasize the diversity of the period, focusing in particular on the distinct, sometimes competing ways in which the writers responded to political radicalism, the two World Wars, and the rise of fascism.

363-01: Topics in Rhetoric and Composition- The Rhetoric of Social Movements
Instructor: Stephen Yarbrough
TR 11:00
This course will examine the verbal and non-verbal rhetorical strategies of groups and individuals attempting to effect social change, and the counter-strategies of those who oppose them. We will look at how social movements attempt to transform perceptions of social reality, alter the self-perception of protestors, legitimize the movement, prescribe courses of action, mobilize for action, and sustain the movement. Examples we consider will range from the abolition movement to the Tea Party, from Al Qaeda to the Arab Spring, from the John Birch Society to the Women’s Rights movement, and we will examine the techniques they use, from songs and slogans to television and Twitter.

372-01: Early American Literature
Instructor: Karen Weyler
MWF 11:00

Long before there was a United States, there was a New World in which the indigenous peoples, Europeans, and Africans interacted and intermingled, sometimes peacefully and sometimes violently. Although we will focus in English 372 on the writings of British America, we’ll begin our study of the literatures of the New World by reading European exploration writings. We’ll consider such important topics as competing models of colonialism and colonization, Native American responses to exploration and settlement, the ways in which religion shaped responses to the New World and its inhabitants, changing understandings of race, and the rise of modern nationalism. After acknowledging the contingent, contested status of Europeans in the New World, we’ll be equipped to read the texts produced by the American experience with fresh eyes, receptive to unfamiliar forms of writing such as the sermon, the captivity narrative, and the spiritual autobiography, as well as more familiar genres such as drama and the novel.

374-01: Slave Narrative Novel
Instructor: SallyAnn Ferguson
MWF 9:00

This course interrogates the tendency of contemporary novelists to rewrite the slave narrative of the early African American literary tradition. The class will read five of these novels, including Arna Bontemps’s Black Thunder: Gabriel’s Revolt: Virginia, 1800, Ismael Reed’s satiric Flight to Canada, Toni Morrison’s Beloved and A Mercy, and Colson Whitehead’s recent bestseller The Underground
Railroad. Students will also write and revise two 5-page course essays, prepare committee reports for class presentation, and take mid-term and final exams. NB: This course fulfills the post-1800 major requirement and is Writing Intensive.

**375-01: Native American Women's Writing**
Instructor: Mark Rifkin
TR 3:00

In this course, we will focus on writings by Indigenous women residing on lands claimed by the U.S. and Canada. How do these authors and texts approach the continued occupation of their homelands by non-natives (settler colonialism)? How do they address differences and forms of discrimination among Native people? What roles do gender and sexuality play in engaging with Native histories and envisioning Native futures? How does attending to gender and sexuality affect ways of conceptualizing Indigenous sovereignty and self-determination? These are some of the questions that will guide our conversations. (The course does not assume prior familiarity with Indigenous studies or Native writing.)

**376-01: African American Writers after 1920 Survey**
Instructor: SallyAnn Ferguson
MWF 10:00

Using *Call and Response: The Riverside Anthology of the African American Literary Tradition*, students will survey African American literature from the late Harlem Renaissance to the present, reading closely the writings of such authors as James Weldon Johnson, James Baldwin, Trey Ellis, Toni Morrison and Ta-Nehisi Coates. Students will also write and revise two critical essays of at least five pages each, write committee reports/journals that will be presented in class, and take mid-term and final exams.

**ENG 390: Studies in Writing Center Theory & Practice (WI)**
Instructor: Jennifer Whitaker
MW 2:00

This class introduces you to the theories behind writing center practice, and prepares you to work as a consultant in our University Writing Center. In this
class, we will focus on the principles of writing center theory, including writing center history, philosophy, and pedagogy; training of writing center consultants and experience in teaching writing in individual or small-group sessions. This class includes a three-hour-per-week practicum in addition to class meetings. Because of the nature of this course, entry is by application and permission of instructor only.

**391-01: Studies in Digital Studio Theory and Practice**  
Instructor: Lindsay Sabatino  
TR 12:30

Studies in Digital Studio Theory and Practice provides students with valuable professional development opportunities. Students will learn how to collaborate, provide and receive constructive feedback, explore principles for digital composition, visual communication and multimodal design. Together, we will discuss what it means to effectively communicate through digital environments. This course provides the opportunity to build better public speaking and conference presentation skills. If hired for the Digital ACT Studio, it is an excellent credential for their résumé. This course is Writing Intensive and Speaking Intensive. This course is by application only.

**FMS 116-01: War & Media: How Technology Shapes American Responses to Conflict**  
Instructor: Stacy Rice  
TR 11:00

Radio. TV. Internet. These are the technologies that shape the way we encounter war in American society, and each of them rhetorically works in different ways to influence whether or not we think a war is justified. In this course, we’ll look at American involvement in 4 wars—World War II, the Vietnam War, the Gulf War, and the Iraq War—to better understand how our own feelings and responses to war have been, and still are, shaped by different electronic technologies. We’ll critically and rhetorically analyze how these media work on the American psyche by looking at diverse genres ranging from radio clips, to television footage, to Internet sites, and more. Throughout the semester, we’ll participate in a range of viewing, writing, and speaking activities that help us better understand how national responses to war—as well as our own individual responses to war—are shaped by technology.
FMS 121-01 and 121-02: Literature: Global Perspective
Instructor: Rafael Gamero
TR 9:30 & 11:00

In this course, we will explore the middle ground where the normal, real, and everyday occurrences meet with the unreal, the fantastic, and the delirious. Our venture into this middle ground, known as Magical Realism, will lead us to consider the magic in recent blockbuster films, both foreign and American. We will also journey into imaginative short stories from around the world such as Argentina, Columbia, Mexico, Nigeria, Germany, and Australia, among others. We’ll encounter the fantastic in the ordinary, the awesome in the average, and how these literary works offer not only an escape from reality, but also challenge societal structures. We will tackle questions such as: What is the difference between Magical Realism and Science Fiction/Fantasy? What literature and films can be considered Magical Realism?

SUMMER 2017 COURSE DESCRIPTIONS

105-12D (WI) Online/ Introduction to Narrative
Instructor: Noelle Morrissette
Summer Session II

As an introductory course, this class will help to develop your appreciation for and understanding of narrative—that is, the different ways in which we tell stories, the effect these differing forms have on an audience, and even why we bother to tell stories in the first place. To that end, we’ll spend the session doing a great deal of reading and discussion of a limited selection of texts in two narrative genres in particular—novels and short stories—from American writers of the early 20th century. In addition to practicing close reading, the foundational skill of literary interpretation, you’ll learn some of the basic terminology of literary analysis and frequently practice it in your own writing. (Writing-Intensive; GLT)

251-01D (WI) Major American Authors: Colonial-Romantic
251-02D (WI) Major American Authors: Colonial-Romantic
Instructor: Karen Weyler  
Summer Session I

In English 251 WI, we'll read literary texts drawn from the time of European exploration of North America through the fracturing of the United States in the 1860s. In reading these texts, we will acquaint ourselves with the consequences of European exploration, both intended and unintended, for the Native American, African, and European populations. The period of English settlement was beset with difficulties, and the dominant status of English language, culture, and laws emerged slowly over the seventeenth and eighteenth centuries. This English culture was always a creolized culture, however, inflected by the diverse cultures that populated the New World. Even after the Revolution, the status of the United States remained contingent, fraught by divisive questions about religion, race, slavery, gender, and citizenship; polemical as well as bellettristic texts engage with these issues in a rich and varied fashion. We will explore these questions by reading in a variety of genres. Some, such as poetry, will be familiar to you; others, like the captivity narrative and spiritual autobiography, may be new to students.

Please note that instruction is delivered fully online. You will need access to a lap top or desk top computer and a reliable internet connection in order to fulfill the requirements for this class.

252-11D (WI) Online: American Writers Realist to Modern
Instructor: Noelle Morrissette  
Summer Session II

This course provides a survey of American literature from 1865 to the present, focusing on the representational strategies employed by authors and ranging across historical periods and literary genres. We will examine how authors contribute to a national literary tradition by reworking ideas of literature and nationhood. Along the way, we will consider questions about the boundaries and various functions of both literature and nation, as well as the ways in which literary texts have addressed (or failed to address) America’s critical struggles over the extension of democratic principles across lines of race, class, and gender. Authors include Chesnutt, Twain, Stein, Du Bois, Johnson, Hemingway, Wright, Ellison, and Morrison. (Writing-Intensive; GLT; English major requirement)