SPRING 2018 UNDERGRADUATE COURSE DESCRIPTIONS

105-14: Introduction to Narrative  
Instructor: Gary Lim  
WEB

In this course, we will study a short story collection and three novels that, in their own way, not only tell compelling stories but also reflect the promise, dangers, seductions, and ethics of storytelling. We begin *Too Much Happiness*, a collection of short stories by the Nobel Laureate Alice Munro, using each short story to introduce a particular literary element. Next, we will read a “classic”— *Frankenstein*— a text that is a strange blend of science fiction, fantasy, adventure, and philosophy. In the second half other course, we turn to *The Remains of the Day*, a short narrative that reads almost as a parable about the potent brew of politics, social class, and repressed sexuality. Our final book, *Atonement*, dramatizes how a single event, distorted by the lens of adolescent misperception, leaves its mark on lives in a time of political turmoil. Throughout the course, we will explore various techniques that these writers use to create their narratives, always paying attention to how narrative conventions and styles contribute to a story’s meaning.

210-01 Literature and the Arts, *Frankenstein: Influences and Adaptations*  
Instructor: Crystal Matey  
MW 2:00

In this course we will explore how the arts feed off each other and create other art. One way through which meaning is created and expanded is adaptation. Mary Shelley’s *Frankenstein* has been adapted more times than we can count; the novel has permeated our culture and ingrained itself in our imaginations, through various adaptations found in film, stage, TV, music, video games, visual arts, and digital media. By examining several works of art that influenced Shelley’s novel and by exploring several adaptations, including an adaptation of your own creation, we will attempt to analyze how art is created, changed, and how it inspires both other artists and readers. This course will ask you to consider how we identify and classify works of art and how new technologies, such as electronic reading and social networking, expand or detract from our abilities to interact with and adapt art.
210-02 Literature and the Arts, *Representations of the Fictional Scientist*
Instructor: Crystal Matey
MW 3:30

Covering texts from the seventeenth-century up to the twenty-first century, this course explores the various literary and extra-literary representations of the fictional scientist in poetry, drama, speculative fiction, artistic renderings, television shows, and film. We will think about the world in which these fictional scientists would have lived, and consider how the representation of the fictional scientist has changed over time. Our approach to these texts and works of art will be loosely chronological in order to better understand the evolution of this character type. This course will ask you to consider the ways in which the scientist can be viewed as an artist and whether scientists should be expected to ascribe to systems of morality. We will also explore how the pursuit of knowledge is portrayed in art and what messages these kinds of works send about scientific pursuits.

211-01: British Authors: Medieval–Neoclassical
211-02: British Authors: Medieval–Neoclassical
Instructor: Gary Lim
TR 12:30 & 9:30

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: Elma Sabo
W 6:00

This writing-intensive course focuses on building the skills needed to write for print and online forms of journalism and on understanding the role a free press plays in a democratic society. Subjects include accuracy, attribution, audiences and styles of writing commonly used by journalists. Basics of Associated Press style are introduced.

Students will be able to analyze what makes a topic newsworthy, understand and use vocabulary associated with journalism, critically evaluate information and sources for inaccuracies and for bias, gather accurate information through interviews and research, write with accuracy, clarity, objectivity and fairness using common journalism forms, write for various audiences reflecting diversity of subjects, revise writing so that it meets Associated Press rules, including rules for grammar, spelling and word choice, and explain the role of the press in democracies and the challenges journalists face.

219-03: Journalism I: Fundamentals of Newswriting
Instructor: Stan Swofford
R 6:00

English 219-03 meets Thursdays 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.
**223-01: Writing of Essays**
Instructor: Gia Coturri Sorenson  
TR 11:00

Though we often confine essay writing to academic subjects, we can also cultivate the genre as an artform. Essays are flexible, allowing us to explore memories, philosophy, spirituality, politics, and even observations of our surroundings. This class focuses on one of the most all-encompassing and flexible essay types: the nature essay. Nature essays utilize storytelling, personal experience, political activism, and ethical debate—often all in the same essay. This class uses nature writing to introduce writers to persuasive essay writing’s fundamentals, highlighting how to begin, end, and remain engaging throughout, refining these skills so we can develop our understanding of genre and deepen our ability to effectively persuade readers. We study a variety of authors, exploring how gender, race, and class influence writing. We workshop each other’s papers, learning more about how to craft essays and how to offer constructive feedback. In addition to weekly writing assignments, this class has a fieldwork project, which asks writers to carefully observe how they engage with their surroundings, and a final essay, which displays how writers have honed their ability to write persuasively.

**230-01: Writing in the Workplace and Public Audience**
Instructor: Jessica Van Rheenen  
TR 2:00 & 3:30

In this course, we will explore the range of nonfiction/expository prose in which writers engage outside the university. Our purpose will be to familiarize ourselves with these genres through reading and writing in them, focusing on the products and different audiences of writing communities in workplace and public settings. We will operate as a writers’ group, bringing work to the table for regular discussion, review, and revision. In addition to a variety of written assignments, students will practice effective communication through digital environments, as well as conduct interviews and make formal presentations. This course provides the opportunity to develop professional interests and build public speaking skills. English 230 fulfills a GRD requirement and is Speaking Intensive (SI).
252-01: Major American Authors: Realist to Modern
Instructor: Noelle Morrissette
TR 9:30

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.

290-01: The Rhetoric of Social Movements (global marker)
Instructor: Nancy Myers
TR 8:00

This course examines 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 look at how social movements attempt to transform perceptions of social reality, alter the self-perception of protesters, legitimize the movement, prescribe courses of action, mobilize for action, and sustain the movement. We begin by understanding how the rhetorics of social movements operate by looking at two time periods in America: Reconstruction right after the Civil War when Black men achieved the right to vote (1865-1880) and the Civil Rights Movement (1950s-1970s). We then move to current global social movements that you choose to examine the rhetorical techniques they use, from songs and slogans to television and Twitter.

303-01 (SI): Critical Approaches to the Study of Literature
Instructor: Christian Moraru
MW 3:30
SPEAKING INTENSIVE

The course provides an advanced introduction to literary-cultural study, interpretation, and research. This class will familiarize you with the
fundamentals of contemporary literary and cultural criticism and theory: their basic notions, methods, research tools, and resources. Specifically, it revolves around certain approaches to literature and culture, from the traditional to the more innovative ones, which came about in the wake of the “linguistic revolution” and its focus on language and textuality. We will use both primary and secondary materials to see how critics and theorists from psychoanalysis to the most recent trends in global studies view and interpret literature and its relations to society. Our speaking-intensive class combines opening lectures by the instructor and discussion, also requiring group work and research of various kinds. Midterm exam and final oral presentation.

303-02 (SI): Critical Approaches to the Study of Literature
Instructor: Christian Moraru
MW 5:00
SPEAKING INTENSIVE

The course provides an advanced introduction to literary-cultural study, interpretation, and research. This class will familiarize you with the fundamentals of contemporary literary and cultural criticism and theory: their basic notions, methods, research tools, and resources. Specifically, it revolves around certain approaches to literature and culture, from the traditional to the more innovative ones, which came about in the wake of the “linguistic revolution” and its focus on language and textuality. We will use both primary and secondary materials to see how critics and theorists from psychoanalysis to the most recent trends in global studies view and interpret literature and its relations to society. Our speaking-intensive class combines opening lectures by the instructor and discussion, also requiring group work and research of various kinds. Midterm exam and final oral presentation.

304-01: History and Theory of Rhetoric
Instructor: Stephen Yarbrough
TR 11:00

An introduction to major rhetorical theories and philosophies in their socio-historical context from the ancient Greeks through the early twentieth century.
305-01: Contemporary Rhetoric (SI & WI)
Instructor: Heather Adams
MWF 2:00

How are humans defined by—and shaped by—the ways they read and reflect the world around them? Why are some leaders (political, social) more persuasive than others? Do non-human animals communicate and, if so, how does that fact change our understanding of human/animal relationships? How are public figures and social media users changing the way that we think about, understand, and see persuasion and protest? Do we live at a time when people actually listen to one another? How do we use symbols (language, images, sounds) to unite and divide?

If these sorts of questions pique your interest, then consider signing up for ENG 305: Contemporary Rhetoric. In this course we will learn about rhetoric—that is, intentional communication practices (especially speaking and writing) that were first theorized in Ancient Greece over 2,000 years ago. But instead of focusing primarily on the past, we will consider the exciting and thought-provoking applications of this discipline that are emerging at this moment in time.

Our semester-long investigation of contemporary rhetoric will include major 20th and 21st century developments in the subject’s theory and practice. We’ll read theory, read analysis that uses this theory, and practice applying these insights to student-directed questions. No prior understanding of rhetoric is required, but a willingness to think deeply and critically is necessary.

ENG 305 is both speaking-intensive (SI) and writing-intensive (WI). These dual course designations are especially meaningful as we study rhetoric, which has both speaking and writing practices at its core. Students will have lower-stakes and higher-stakes opportunities to speak and write. I will give each student feedback on their communication so that they can develop their rhetorical capabilities as they learn about this field.

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)

336-01: Introduction to Chaucer
Instructor: Denise Baker
TR 3:30

Reading Chaucer’s texts in Middle English is a challenge, but it is well worth the effort because of his subtle portrayal of characters, his brilliant artistry, and his sly humor. In addition to his lyric poems, will study three early dream visions as well as selections from *The Canterbury Tales*, including all the ribald ones you couldn’t read in high school. We will learn to read Middle English together and you will quickly see how close it is to modern English. In addition to regular quizzes, a midterm, and a final, you will write two short essays (4-8 pages).

340-01: Shakespeare’s Mystical Futures
340-02: Shakespeare’s Mystical Futures
Instructor: Jennifer Park
TR 8:00 and 9:30

How does one “lay the future open”? In this course, we will be exploring Shakespeare’s mystical interests, from the demonic to the transcendent, confronting ghosts, prophetic witches, talking statues, and gaps of time to think about memory and desire and the ways in which they open up, and complicate, possible futures. How, Shakespeare might ask, can mystical thinking alter time and futurity? We will navigate through Shakespeare’s dark and deep later plays—tragedies, problem comedies, and romances—and witness how they unveil “more things in heaven and earth… / Than are dreamt of in [our] philosophy.” Potential plays include *Hamlet, Macbeth, Othello, Measure for Measure, Cymbeline, The Tempest*, and *The Winter's Tale*. 
347-01: American Short Stories and Short Story Cycles
Instructor: Karen Weyler
TR 2:00

This class will explore American short stories from their origins in the eighteenth century through the late twentieth century. We will generally read a story or two a day, including works by Washington Irving, Nathaniel Hawthorne, Charles Chesnutt, Mary Wilkins Freeman, Kate Chopin, Charlotte Perkins Gilman, Sherman Alexie, and many others. This class will also take up study of the short story cycle, including Ernest Hemingway’s *In Our Time*, Gloria Naylor’s *The Women of Brewster Place*, and Junot Díaz’s *Drown*.

347-02: Topics in the Study of Post-1800 Literature: The Harlem Renaissance and the Jazz Age
Instructor: Noelle Morrissette
TR 11:00

A survey of the decade of artistic production known as the “Harlem Renaissance” or the “New Negro Renaissance,” or alternatively as the “Jazz Age,” from roughly 1919-1929. We’ll travel between downtown and uptown New York City, between the white Bohemia of Greenwich Village and the black Bohemia of the Tenderloin and Harlem; and consider the influences of dance, music, and visual culture, including film, to the literature of the period. Along the way, we will address literary discourses of identity—race, gender, and sexuality; political, religious, and cultural affiliations—in the context of American literature by looking at key interactions between and among black and white artists of the period, treating their fiction, poetry and essays. Students will attend an on-campus mid-March symposium on James Weldon Johnson’s *God’s Trombones*. Authors may include Hughes, Brown, Hurston, McKay, Toomer, Larsen, O’Neill, Cummings, and Schuyler.

357-01: Modernism
Instructor: Anthony Cuda
TR 2:00

This course focuses on the exciting avant-garde literature of the early twentieth century, focusing on the groundbreaking, innovative work of writers including Marcel Proust, Virginia Woolf, Ezra Pound, T. S. Eliot, and others, and
considering the related experiments in the visual arts and in the fields of music and dance.

360-01 (SI): The Eighteenth-Century Search for Happiness
Instructor: Jennifer Keith
TR 5:00

How can the writers of the Restoration and eighteenth century help us understand the seeds of our current notions of happiness? How did these writers explain happiness and the ways to find it? To answer these questions, we will examine the links between this quest and the era’s growing fascination with the senses. This attention to the senses shaped many kinds of happiness—then and now—with far-reaching consequences, from the American Declaration of Independence to today’s “Retail Therapy.” Such kinds of happiness include controlling nature for human pleasures; raising “the self” to new heights; planting the seeds of the importance of human rights; and elevating the powers of the imagination. We will read works by Aphra Behn, Anne Finch, Jonathan Swift, Samuel Johnson, Mary Wollstonecraft, and William Blake to consider these vast cultural shifts. Assignments will include several oral presentations, reading quizzes, and brief essays in this speaking-intensive course.

363-01: Rhetoric of the Body - Speaking Intensive
Instructor: Risa Applegarth
TR 12:30

Bodies make arguments in many ways. By marching to Washington, sitting at lunch counters, and occupying public parks, bodies en masse can make arguments about justice, equality, and citizenship. By venturing into spaces seen as unsafe or adopting behaviors seen as inappropriate, individuals can challenge ingrained social norms. Even our mundane, everyday acts such as donning clothes, adopting postures, and moving through the world communicate rich information to others about who we are, where we belong, and what we value.

This course focuses on bodily dimensions of communication, examining the myriad ways that embodied performances contribute to public arguments. Although rhetoric as a field has long focused on words—speeches, editorials, debates, and other spoken and written arguments—this course will introduce students to both ancient and contemporary texts that emphasize the power of
bodies to speak eloquently, and to communicate perhaps even more persuasively than words alone. In addition to working closely with key concepts from rhetoric, such as delivery, gesture, comportment, ethos, and spectacle, we will consider embodiment in relation to race, class, gender, and disability, as we read theoretical and literary texts alongside film, graphic narrative, and case studies of embodied protests and demonstrations. Assignments will include verbal response papers, an ethnographic observation and presentation, and a research project investigating embodied rhetoric in a historical or contemporary context, resulting in a final course presentation. No prior knowledge of rhetoric is assumed; the course will adopt an interdisciplinary perspective on embodiment and will welcome students from any field.

372-01 WI: Early American Literature
Instructor: Karen Weyler
TR 12:30

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.

390-01: Studies in Writing Center Theory & Practice (WI)
Instructor: Jennifer Whitaker
TR 8:00

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, as well as 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.

SUMMER 2018 COURSE DESCRIPTIONS

English 251 WI-D
Instructor: Karen Weyler
Summer 2018 First Session

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 belletristic 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 on line. 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.