ENG 201-01: European Literary Classics I
Dr. Steve Yarbrough
In this course we will study classic texts from Gilgamesh to Chaucer’s Canterbury Tales, focusing upon enduring, recurring themes such as the heroism, hospitality, revenge, pride, love, justice, and friendship, and how these concepts change in response to varying socio-historical contexts.

ENG 210-01: Literature and the Other Arts
Gary Lim
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 two broad aesthetic epochs: Romanticism and Modernism. Beginning with Romanticism, we will read Mary Shelly’s Frankenstein and a range of romantic poetry centered on William Wordsworth’s poetry, while considering composers such as Beethoven and Berlioz and artists such as Géricault, Delacroix, and Turner. With Modernism, we will study Virginia Woolf’s short stories, T.S. Eliot’s The Waste Land, Franz Kafka’s The Metamorphosis and The Trial 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 as well as early experiments in film as expressions of modernist art. 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.

ENG 211-01: British Authors: Medieval to Neoclassical
Gary Lim
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.
ENG 212-01: Major British Authors: Romantic to Modern
Dr. Anne Wallace
The title for this course reflects how such a survey was taught thirty years ago. A more current title would be something like, “Survey of British Literatures since 1800”: we will read a selection of poetry, drama, fiction, and non-fiction prose by British, mostly Anglophone writers who worked in the periods traditionally named Romantic, Victorian, and “20th Century” (now really “post 1900”). Texts will be a custom version of The Broadview Anthology of British Literature (Concise Ed., Vol. B) and several novels or novellas TBD. Besides fairly extensive reading, the coursework includes regular Discussion posts, historical “Timeline” projects, and essay exams.

ENG 215-01: Groundbreakers and Genre-makers: Transforming Literature Into Film
Jessie Van Rheenen
In this course, we will read 19th and 20th century works (such as novels, plays, and stories) and view their transformations to the screen. Our focus will be on literary techniques and adaptations in cinematic form over the decades, with an emphasis on fundamentals distinct to both prose and camera—and how authors’ and directors’ new approaches to genre (gothic/horror, the comedy of manners, etc.) shape these choices. Coursework in our discussion-based class will emphasize multiple forms of “close reading” texts, including storyboard design projects, presentations, and written critical analysis.

ENG 225-01: Writing Fiction: Introductory
Xhenet Aliu
MW 3:30-4:45

ENG 225-02: Writing Fiction: Introductory
Jessie Van Rheenen
ENG 225 is an introduction to fiction writing with an emphasis on the basic elements of craft and technique. This combined seminar-workshop emphasizes learning to closely read and discuss fiction through matters of language, structure, and theme. Together, we will explore the elements of narrative fiction and writing style by (1) analyzing and critiquing short fiction, (2) generating and developing story ideas, and (3) writing, revising, and editing your own original short stories.

ENG 235-01: Tolkien’s Middle Ages
Dr. Amy Vines
The fantastic world J.R.R. Tolkien created in The Lord of the Rings is full of constructed languages, peoples, cultures, and creatures; yet many of the most amazing aspects of Tolkien’s works are not completely creations of his own, but are reflections of the world of medieval European literature well-known to Tolkien. This course will consider many of the literary texts of the European Middle Ages from which Tolkien drew in writing his trilogy. Although Tolkien was familiar with a wide variety of popular medieval literature (such as Beowulf and Sir Gawain and the Green Knight) and drew on all of these for The Lord of the Rings, this course will focus primarily on medieval heroic poems and romances from England, Scandinavia, and the Continent with which students might not be familiar from previous coursework; the second half of the semester will be a reading and close analysis of the entire LotR trilogy itself.

ENG 240-01: Health and Wellness in Cultural Context
Dr. Heather Brook Adams
Join Dr. Adams this fall for a brand new course geared toward helping students ask big questions about the cultural and historical factors that shape that way they experience two vital aspects of the human experience: health and wellness. The course is open to any students (not just those in English) who want to grapple with conversations that extend far beyond the English classroom or even the college campus. Sign up because of your interest (personal or professional) in health, wellness, medicine, nursing, or public health—or simply because you want to think about health and wellness in conversation with other UNCG students and in a learning environment that centers thought-provoking content (such as stories, film, and more).
While there will be plenty of opportunity in this course to have conversation around such big questions, students will have the chance to use their learning to write meaningfully for themselves or for the communities for which they care. More specifically, students will learn foundational analytical/rhetorical concepts and will be asked to apply these concepts to several historical and contemporary issues of health and wellness. In doing so, students will deepen their understanding of how health and wellness are concepts that we talk about in fixed ways (“I am healthy”; “They care about wellness”) but that actually assume dynamic meaning across time, space, and circumstance. Students will also use the knowledge that they are gaining to write meaningfully and for practical purposes—that is, to support their or others’ ongoing and informed health and wellness communication.

ENG 251-01: Colonial and US Literature to 1865
Dr. Mark Rifkin
In this course, we'll read and discuss a range of texts stretching from the late seventeenth century to the late nineteenth century, including various genres such as the captivity narrative, poetry, the conversion narrative, and the novel. Of central concern
will be the question of how to understand and rethink the notion of “America,” in terms of its relevance before the Revolution, the role of enslavement and Indigenous dispossession in the making of the new nation, and the importance of international trade and expansionism over the course of the nineteenth century. We'll discuss various ways that writers sought to engage and shape public discussion of these matters and the significance of how and why they did so in the ways they did.

ENG 252-01: Major American Authors: Realist to Modern
Dr. Karen Kilcup
As we survey writers from Alice Dunbar-Nelson, Mark Twain, and Mary Wilkins Freeman to Allen Ginsberg, Hisaye Yamamoto, and Sandra Cisneros, we'll question the categories of the course title itself. What constitutes “major” (and by extension, “minor”)? What constitutes “realist” writing, as distinct from “regionalist” or “modernist” writing? We'll look at a wide array of voices, including Euro-American, Native American, African American, Mexican American, and Asian American; male and female; working-class and middle-class; and from the North, South, East, and West. Classes will include an occasional lecture but student participation and discussion will direct our focus.

ENG 303-01: Critical Approaches to the Study of Literature
Dr. RJ Boutelle
WI
In this gateway course, students pursuing the English major will be introduced to the history of the discipline of literary studies, including an overview of influence theories and methodologies, including New Criticism, Reader-Response Theory, Psychoanalysis, Marxist Criticism, New Historicism, Feminist Critique, Queer Theory, Critical Race Theory, Postcolonial Theory, and Ecocriticism. As a writing intensive course, this class will require students to complete a number of shorter writing assignments and short, focused research assignments. Required texts include F. Scott Fitzgerald’s The Great Gatsby (1925), Lois Tyson’s Critical Theory Today (3rd ed., 2015), and Carmen Maria Machado’s Her Body and Other Parties (2017).

ENG 303-02: Critical Approaches to the Study of Literature
Dr. Ben Clarke
WI
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, it raises questions about the definition of literature, its function, and the purpose of literary studies.

ENG 310-01: Young Adult Literature  
Dr. Jeanie Reynolds  
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 (although that might happen) but it is about WHY we teach particular books. 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.

ENG 316-01: Studies in Human Rights and Literature  
Dr. Neelofer Qadir  
Online  
*Literature of Human Rights* draws on the the rich contributions of Black studies, postcolonial studies, and feminist studies to query the figure of the “human” and thus the conceptual terrains and histories through which the United Nations Universal Declaration of Human Rights came to exist in 1948. We will examine a number of primary source texts from conventional literary texts such as the novel, the short story, and poetry to political tracts such as pamphlets, petitions, and treatises. Our focus will be on the perspectives of postcolonial persons beginning with the Haitian Revolution and the formation of the Haitian Republic in 1804 to the present day.

This course is cross-listed to the programs of International & Global Studies, African American and African Diaspora Studies, and Women, Gender, and Sexuality Studies.

ENG 321-01: Linguistics for Teachers  
Dr. Nancy Myers  
Linguistics for Teachers focuses on the power and politics of the English language in classrooms, communities, the nation, and the world. Across the semester we explore the interrelationships of language and contexts, examining such issues related to the English language and language learning as dialects, multilingualism, language standards and conventions (correctness/error), language stigmas and violence, language variations/varieties, gender, technology and language, oral/literate traditions,
the English language’s evolution, etc. We investigate language structures and systems, including an understanding and application of phonology, morphology, and syntax as well as a review of academic grammar and the ways it enables and silences students in English Language Arts classrooms. Daily class activities and assignments balance theory, application, and pedagogical practices. Laptops are needed for every class. Graded Work: Canvas discussions, teaching project, and 2 exams. Fulfills a requirement for teacher licensure for language arts, English, and ESOL.

ENG 322-01: The Teaching of Writing
Dr. Jeanie Reynolds
WI
The primary focus of this course is on writing and teaching writing in the secondary English Language Arts (ELA) classroom. We will focus on the interconnected and lifelong relationship between creativity, 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 creating, 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.

ENG 324-01: Teaching Writing in Elementary and Middle Grades
Dr. Jeanie Reynolds
WI
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 creativity, 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 creating, 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.
ENG 325-01: Writing of Fiction: Intermediate
Dr. Holly Jones
ENG 325 SI is an intermediate writing course designed to build on the terms and techniques introduced in 225, deepening the discussion through readings and group discussion/critique of submitted short stories (workshop).

ENG 326-01: Writing of Poetry: Intermediate
Shawn Delgado
This intermediate poetry workshop is a speaking intensive course that involves a survey of forms. We will balance workshop and instructional days in relationship to the number of students in the course, working through an original anthology of traditional poetry forms from around the world while you prepare conversation topics for our example poems, complete writing exercises, and try your hand at the various forms which include the villanelle, pantoum, sonnet, sestina, ghazal, ballad, and abecedarian. We will also look at less formal techniques like the direct address and litany (listing). You should expect to have your own original poems critiqued by the class twice a semester, and with each workshop date you will be expected to write a critique letter to the two authors who are presenting poems. The final assignment will be a portfolio of revised poems, some of which will remain in form while others will break into free verse or forms of your choosing.

ENG 327-01, 02, 03: Writing for Professionals and Entrepreneurs
Dr. Bonnie Yarbrough
This writing intensive course helps prepare students for advanced writing activities typical of the kinds encountered as a professional or an entrepreneur. The assignments provide experience in writing for various workplace settings and adapting modes of communication to specific audiences, including business, communication, management, journalism, government, technology, media, entrepreneurship, or academics, for specific purposes. As a practical course, it helps students develop effective communication skills required and valued by employers, including small group collaboration, problem-solving, and presentation. Examples of both formal and informal assignments include routine correspondence, ads, reports, critical analyses, peer (performance) evaluations, product pitches, summaries, and a project proposal or a business model. 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.
ENG 331-01: Women in Literature "Kickass Women Writers"
Dr. Maria Sanchez
1. The first rule of Kickass Women Writers is we do not talk about Kickass Women Writers.
2. The second rule of Kickass Women Writers is we do not talk about Kickass Women Writers.

Oh, wait -- that's Fight Club. The first rule of Kickass Women Writers is that we totally talk about it, all the time. And the second rule is that we only read people who are kickass.

Some of the kickass people we will read: Yesika Salgado, Joumana Haddad, Warsan Shire, Kae Tempest, Angela Aguirre, Stacey Waite, Solmaz Sharif. Assignments include short papers and a longer essay/creative project. The point of the class is to familiarize ourselves with contemporary writers who are pushing the envelope of representation in some way, and challenging how "literature" is created and defined.

ENG 332-01: Crafting Fantasies: Women's Experimental Texts
Dr. Jennifer Park
What does it mean to be a “Creatoress”? What determines, or undermines, feminine and feminist creativity? In this course, we will explore women’s experiments with craft and imagination in the seventeenth century, from Margaret Cavendish’s early science fiction to Esther Inglis’s exquisite works of mirrored calligraphy to Hannah Woolley’s recipe books.

ENG 339-01: Animating Shakespeare’s Early Worlds
Dr. Jennifer Park
What does it mean to animate? Drawing on crucial interdisciplinary intersections that include critical race work, the intersections of race and environment, disability studies, and decolonizing “settler science” by way of considering “indigenous materialities” and “queer and crip intimacies” (Mel Y. Chen), this course seeks to explore the animacies of Shakespeare’s early works and worlds and their ramifications for animating Shakespeare within and beyond the text.

ENG 347-01: Queer Poetry
Emilia Phillips
In the poem “Queer,” Frank Bidart writes that if you “lie to yourself [about being queer],
what you will // lose is yourself.” In this course, we’ll read poets who articulate, code, or
even hide their queer identities in their poetry so that we might better understand the
genre’s historical and contemporary relationships to the representation and embodiment
of queer experiences. We’ll begin with Sappho and then leap ahead to writers whose
work is deeply influential to queer poets today, including Walt Whitman, Arthur Rimbaud,
P.C. Cavafy, Gertrude Stein, Gabriela Mistral, Langston Hughes, Elizabeth Bishop,
Frank O’Hara, Adrienne Rich, Audre Lorde, June Jordan, Thom Gunn, Anne Carson,
Danez Smith, Natalie Diaz, Jos Charles, and others. We’ll consider a series of
questions: What makes a poem “queer”? How can language and form “queer” a text?
How does queer poetry intersect with queer theory? What are the sociohistorical
contexts for queer representation in poems? How does queerness intersect with race,
class, ability, and citizenship? Students will have the option of scholarly or creative
response assignments

ENG 347-02: Literature and Medicine
Dr. Karen Weyler
This special topics course will explore the intersections between American literature and
medicine and the sciences more generally. We’ll read poetry, short stories, memoirs,
and listen to podcasts. Writers whose works we will study may include Nathaniel
Hawthorne, Louisa May Alcott, Charlotte Perkins Gilman, Walt Whitman, Randall Jarrell,
Tim O’Brien, Nancy Mairs, and Susan Sontag, with particular attention to wartime
medicine. Students will participate in a book club to read contemporary works of their
choice, as well as write several essays.

This class will also have an embedded honors section for students pursuing Disciplinary
and/or International Honors.

ENG 348-01: Contemporary British Literature and Culture
Dr. Ben Clarke
In this course students will study a variety of novels, poems, and plays written after the
end of the Second World War. Locating works within their historical contexts, we will
explore some of the ways in which they intervene in debates on class, gender, race, and
national identity. In particular, we will consider changes in ideas of Britain and
“Britishness” in the context of social and economic changes such as the “end of
empire,” the decline in traditional manufacturing industry and changes in patterns of
immigration. This will involve exploring, amongst other things, multiculturalism, regional
identity, and nostalgia for an imagined lost national unity.

ENG 351-01: The American Novel through World War I
Dr. Mark Rifkin
In this course, we’ll address novels published over the course of the nineteenth century. Our readings will largely be organized around the multifaceted ways that authors engaged with and represented Native peoples and the process of colonially occupying their lands, enslavement and abolition, and the work of national Reconstruction and expansion in the wake of the Civil War. Here are some questions that will be of concern to us throughout the course: how do writers use fiction to comment on and take part in contemporary social dynamics? What role does form play in the ways that texts shape their accounts and their social interventions/contributions? How do novels in this period address the complexities of how gender, race, class, and sexuality intersect and codefine each other in historically specific ways? How does fiction serve as a vehicle for (re)shaping forms of national and collective memory? Authors may include Catharine Maria Sedgwick, Nathaniel Hawthorne, John Rollin Ridge, Harriet Beecher Stowe, Hannah Crafts, Henry James, Charles Chesnutt, María Amparo Ruiz de Burton, and Alice Callahan.

ENG 360-01: Literature and the Passions in the Long Eighteenth Century
Dr. Jennifer Keith
We will explore how the passions are represented in literature from the early modern to Romantic eras. Our readings will focus especially on love (of nature, of the divine, and between humans), melancholy, sorrow, and compassion. We will consider how writers use form to represent the passions and structures of desire, taking into account contexts such as theories of the sublime, the cult of sensibility, and the rise of empiricism, individualism, feminism, and anti-slavery movements. Writers will include John Donne, Katherine Phillips, John Dryden, Anne Finch, Madame d’Aulnoy, Jonathan Swift, Lady Mary Wortley Montagu, Samuel Johnson, Olaudah Equiano, “Belinda,” Mary Wollstonecraft, and John Keats.

ENG 372-01: Early American Literature
Dr. Karen Weyler
Writing and printing are technologies that have enabled the literate to control who speaks and what stories they tell. Throughout first three hundred years after the invention of the moveable type printing press (c. 1450), access to print was limited to the elite; only the wealthy had access to the technologies of reading, writing, and printing. The Americas were largely populated, not by elite white men, but by people with less access to the technologies of literacy: indigenous peoples, enslaved Africans, indentured servants, and common laborers—not to mention that at least half that population was female and had even less access. How can we fill in the blank spaces to tell a larger, more complete story of early America?
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 and Native responses to settler colonialism. We’ll consider the impact of competing models of colonialism and colonization, how religion shaped responses to the New World and its inhabitants, and the ways that different groups engaged with the rhetoric of revolution and personal freedom. We’ll also explore more modern interpretations of the Revolutionary era through the musical *Hamilton*. Student will practice transcribing eighteenth and nineteenth-century texts and will write several papers.

ENG 374-01: Early African American Writers
Dr. RJ Boutelle
WI
In this survey of early African American literature, we will challenge both the geographical scope of that archive and the generic boundaries of what constitutes literature. Moreover, we’ll discuss the significance of articulating a distinctive African American literary heritage, as well as reading these texts as part of other literary traditions, including USAmerican, hemispheric, Black Atlantic, and circum-Caribbean traditions. In addition to primary texts, students will also be asked to consider literary criticism on early African American literature that variously models innovative methodologies, polemic arguments, and watershed theoretical considerations. This course will be will ask students to undertake both primary and secondary research throughout the semester.

ENG 376-01: African American Writers after the 1920s
Dr. Noelle Morrissette
WI
TR 11-12:15

ENG 380-01: Literature and the Environment
Dr. Karen Kilcup
WI
What do we mean by “the environment”? How does literature—and how do texts more generally—reflect and shape the U.S. environment? Examining some classics of American nature writing, we will expand how we understand the genre—and its resonances in our own lives and in the world. For example, the Antiguan American novelist and essayist Jamaica Kincaid asks, “What is the relationship between gardening and conquest?” The Nobel Prize Committee has underscored the connection
between the environment and peace with the recognition of Kenyan activist Wangari Maathai as its 2004 Peace Prize Laureate. And thousands of Americans, cherishing Thoreau’s words and following his example, have entered the voluntary simplicity movement. In various conversations surrounding the environment, social identity matters profoundly, with people of color, white women, and working people often taking central roles in speaking, writing, and acting for the future. This course explores the roots and branches of some contemporary literary texts and affiliated social movements. As we learn about some central environmental issues, including simple living, relationships with animals, and water contamination, the course will emphasize environmental justice concerns, focusing particularly on the perspectives of people of color, women, and working people.

ENG 390-01: Studies in Writing Center Theory & Practice
Dr. Jennifer Whitaker
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 the 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 the instructor only.

ENG 441-01: Milton
Dr. Chris Hodgkins
See the quintessential Dead White European Male come to life in all his paradoxical brilliance: libertarian censor, elitist king-killer, puritan playwright, defender of patriarchy and no-fault divorce, revolutionary and bureaucrat, political hack writer and epic lord of language. We will read John Milton's work in keeping with the three major "movements" of his life: the early poetic apprenticeship ("On Shakespeare" through "Lycidas"); the middle years as revolutionary prose pamphleteer and spokesman for Cromwell’s puritan Commonwealth (especially his tracts on divorce, press freedom, and regicide); and the last decades of blindness, defeat, and poetic fruition (Paradise Lost, Samson Agonistes, and Paradise Regain’d). Along the way we will study varied versions of the Eden story that may have influenced Paradise Lost, from Genesis to Lilith to Amelia Lanyer. Our first and final goal, though, will be understanding and enjoying the poetry and prose, particularly the great epics. We also will consider Milton’s remarkable influence on American literature and culture and his contemporary importance as a poetic, political, and religious innovator.