

## Spring 2022 Undergraduate Course Descriptions

### **ENG 101-32: Self-Care Writing**

**Kristin Yates**

#### **GRD, MAC Written Communication**

This section of ENG 101 will be themed on self-care writing to 1) allow more creativity (and hopefully fun!) in completing assignments, 2) break the academic silence on mental health, and 3) encourage you to start taking care of yourself throughout your career and beyond. You'll choose a topic to work with all semester. The topic can be related to self-care or working on the topic itself can be therapeutic for you and thus an act of self-care. The ultimate question that'll guide this course is: How can you effectively *and* ethically argue to persuade others, while also taking care of yourself?

### **ENG 104-06: Environmental Literature**

#### **GLT - Literature, MAC Critical Thinking Humanities and Fine Arts MHFA**

**Catherine Bowlin**

How do American authors represent humans' relationships to the natural world in fiction, poetry, and drama? How do their representations change over time? How do contemporary authors write about our climate disaster? Though many themes will be discussed in this class, we will focus our attention on environmental literature and the numerous portrayals of connections between humans and the natural world. By studying the evolution of environmental literature over the 19th through the 21st centuries, you will develop your critical thinking, reading, writing, and analysis skills as you consider the impact of the humanities on real-life concerns.

### **ENG 106-01: Poetry and Pursuing Happiness**

**Dr. Tony Cuda**

#### **GLT, MAC Critical Thinking Humanities and Fine Arts**

There are few things so universal as the desire for happiness. Why, then, is it so hard to find? And why is it so fleeting? This class will read poems by writers who asked these questions and found surprising and useful answers. And we'll see how poems can actually help us become happier by reshaping how we perceive the world, redrawing our cognitive maps of experience, and creating new patterns of feeling and belief. We'll find ways to read poetry so that it's not mysterious and impenetrable. We'll study patterns and techniques that aspiring poets can use to make their own writing vivid and memorable. And we'll discover poems that will become lifelong imaginative companions, permanently changing the way we see and respond to our changing environment.

## **English 108-02: The Great American Short Story**

**Dr. Karen Weyler**

### **Writing Intensive; GLT—Literature; MAC—Critical Thinking in the Humanities and Fine Arts**

If you are interested in reading lots of different texts in short selections, this is the course for you! This course will introduce you to the American short story from the nineteenth century to the present. We'll read the works of "classic" writers such as Edgar Allan Poe and Charlotte Perkins Gilman, as well as important contemporary writers such as Gish Jen and Alice Walker. We'll also take a peek at different kinds of genre fiction, including science fiction and gothic horror. Course assignments will include weekly journal writing as well as two short essays, a midterm and a final.

## **ENG 140-07: Literature, Health, & Wellness**

**Maggie Kelly**

### **MAC Health and Wellness**

Why is our culture obsessed with blood? Just think of all of the vampire books, shows, and movies out there. Or, consider the overly graphic and immensely bloody scenes in horror films and crime shows. This course will explore, through various modes of literature (from vampire novels to lyric poetry), the symbolic meanings we attach to blood and how these meanings relate to our own cultural identities. This course will include assignments such as a final essay and a creative research project.

## **English 140-03,04: Literature and Health**

**Matthew Armstrong**

### **MAC Health and Wellness**

Is literature healthy? Where are the intersections between health and literature? Where are the intersections between the ways we imagine the health of the body and the health of the planet? This course will explore questions such as these in an attempt to forge an interdisciplinary bond between the arts and the sciences. Readings will span from poetry, fiction, and nonfiction and will include authors such as Anton Chekhov, John Keats, Mary Roach, Rebecca Skloot, and Richard Powers.

## **ENG 140-06: Literature and Health**

**Elena Makarion**

### **MAC Health and Wellness**

***Narrative reframing can heal pain.*** This is the premise of our class, one that I hope to continually question. In academic programs across the country, including UNCG's new Health and Wellness courses, we are researching innovative methods in the Medical Humanities that facilitate physical, mental, emotional, and communal healing. As a way

to enter these discourses, we'll read texts that argue that literature, and especially the practices of narrative writing, can change our understanding of care. While the Medical Humanities is a relatively recent academic field, literature writers have long explored theories of suffering and resolution through narrative forms. Through our creative texts, we'll challenge presumptions around healing narratives, asking questions such as: Why must we tell our stories? What is at stake for those who do tell their stories? How do the intersections of identity affect how one is heard, interpreted, or stigmatized? What cultural and religious contexts influence ways of healing? How do dominant narratives and clinicians define ideas of normalcy and perversion, sickness and wellness? How are writers imagining post-traumatic growth? What can neuroscience and the placebo effect tell us about the potential of narrative reframing? We will read several medical articles and theories, but our analysis will primarily focus on fictional representations, especially through close analyses of narrative *forms*. A special emphasis will be placed on chronic physical pain and the embodiment of trauma. For example, when we discuss mental health stigma and treatment we will look at imaginaries of "madness", horror, and anxiety in 19th and 20th century British and American fiction. Most importantly, we'll read artists who have imagined what individual and collective healing might look like, and we'll speculate alongside these authors what narrative healing can encompass in our personal and public lives today.

## **ENG 190-01: Literature, Gender, & Identity**

**Evan Fackler**

### **MAC Diversity and Equity**

In the field of organizational development, sociotechnical theory seeks to balance the social and technical elements of a work environment in order to achieve "joint optimization:" a mutually beneficial balance between productivity and wellbeing. Using sociotechnical theory as an ironic starting point for (re)thinking gendered life, this course will examine the ways both the social and the technical domains of culture constitute the lived experience of gender through an examination of literary and other texts, films, poetry, photography, advertisements, technologies, and fine arts. As students engage with these texts and ideas, the course will ask its participants to not only consider the ways literature can help mediate knowledge and experience about gender and identity, but to become theoreticians themselves: to imagine a better form of "joint optimization" of the sociotechnics of gender, one that might reimagine both the social and technical aspects of gendered life in order to create a livable world that offers a more productive, less alienated lived experience of gender. Readings may include Charles Yu's *Interior Chinatown*, Samuel Delany's *Trouble on Triton*, and Sophie Treadwell's play *Machinal*, as well as brief critical/theoretical essays by Judith Butler and others.

## **ENG 208-01,02: Topics in Global Literature: War on Terror Literature**

**Jay Shelat****CIC, GL, GLT, IGS, MAC Global and Intercultural, WI**

What are the literary contexts of the War on Terror, and how does global conflict affect the literary imagination? What are the many manifestations of the War on Terror and how does its influence speak to notions of American empire? This course examines literature about the War on Terror. Looking at novels, poems, and film from the Middle East and South Asia, we will trace a literary history of America's longest war and its deterritorializing power. Writers might include Kamila Shamsie, Mohsin Hamid, Threa Almontaser, and Ahmed Saadawi. Because literature is best understood through discussions and writing, students will be expected to participate and do two creative assignments, weekly discussion posts, and a final paper. For more information, please email Jay Shelat at [jnshelat@uncg.edu](mailto:jnshelat@uncg.edu).

**ENG 210-03: Literature and the Arts****Gary Lim****CIC, GLT, MAC Critical Thinking Humanities and Fine Arts, WI**

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 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 movement

**ENG 212-01: Major British Authors: Romantic to Modern****Dr. Ben Clarke****GLT, MAC Critical Thinking Humanities and Fine Arts**

This course surveys British literature from the late eighteenth to the late twentieth century. Students will read texts by major authors who worked in this period and

analyze developments in literary technique and genre. They will also consider the relationship between these texts and the historical conditions within which they were produced.

### **ENG 290-01: Social Movement and Social Justice Rhetorics**

**Dr. Nancy Myers**

**SI, GL, IGS, Diversity and Equity, WGS affiliated course**

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 protestors, 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. All readings are attached in Canvas.

### **English 208-05: Topics in Global Literature: Lives and Journeys of Objects in Contemporary World Fiction**

**Dr. Christian Moraru**

**CIC – College Writing / GLT, GL – Literature / MAC Global and Intercultural**

This Topics in Global Literature course deals, as its subtitle suggests, with material culture in twenty-first-century world fiction, specifically with novels whose focus is on objects and their global presence, trajectories, and bearings on human existence in the contemporary era. In this class, the contemporary is defined as the post-Cold War period, particularly as the decades lapsed since 9/11. If the contemporary is, as some have argued, a time of permanent crisis, how do the world's objects—everyday things, utensils, artworks, memorabilia, and so forth—and their configurations illuminate and respond to this crisis? Conversely, how do humans handle objects in such times? These are among the main questions raised in our course.

This 208 section has a global focus twice. First, it has a cross-cultural, transnational, and, indeed, planetary scope, covering as it does a number of literary and cultural traditions, Western and non-Western, and spanning continents. Second, the works discussed are recent and speak to a growing feeling worldwide that we have entered a new age, the age of “time-space compression,” “network society,” and the “global village,” in which peoples, cultures, and communities around the world are more interconnected, more mobile, but also more vulnerable than ever before. Our authors

include Mohsin Hamid, Ben Lerner, Emily St. John Mandel, Daniel Kehlmann, and Ling Ma, among others. All readings are in English or English translation. This is a College Writing course in which students revise previously submitted papers.

### **English 240-01: Health and Wellness in Cultural Context**

**Dr. Heather Adams**

#### **MAC Health and Wellness, WGSS**

Health and wellness seem like straightforward concepts, but they are experiences that are neither universal nor only a matter of data and diets, diagnoses and remedies. Rather, they are often culturally particular and embodied experiences. This course uses short readings, films, and documentaries to explore how *varied perspectives on* health and wellness demonstrate how these concepts vary across cultural contexts and across body knowledges. Students will analyze these texts to identify how they persuade us to re/consider health and wellness as communicated, contextual, and cultural experiences. Students will further investigate what they can *do with this knowledge* in everyday life--when they think (and talk and write) about their individual health and wellness and/or that of their families and communities. This course is open to students in any major, is a MAC health and wellness competency offering, and includes a Women's, Gender, and Sexuality Studies (WGSS) marker.

### **ENG 303-01, 02: Critical Approaches to the Study of Literature**

**Gary Lim**

#### **CIC, WI**

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.

### **English 307-01: Public Advocacy and Argument**

**Dr. Heather Adams**

What cause is your passion? And how can you encourage others to care about it too—prompting them to tune in instead of tune out? These are the foundational questions students are invited to bring to ENG 307: Public Advocacy and Argument. Open to students in any major, this course allows you to learn from advocates whose words have inspired movements and who have cut through the media noise and political chatter to speak truth to power and move folks to action. In this course you will identify either a passion “cause” or a personal or public issue that you have feelings about but have not yet been able to truly investigate. You will then learn how to dig deep to understand it beyond sound bites, identify opportunities for communicating for change, and slowly build toward messaging with public impact. From learning time-honored strategies for crafting sound and persuasive positions to considering how story enables alternate ways for public listening, any student in this course will take discernable steps toward building their advocacy toolkit.

### **ENG 315-01: Postcolonial Literature - Archives of Colonialism and Slavery**

**Dr. Neelofer Qadir**

**IGS, WGS**

The Archives of Colonialism and Slavery is a study of Anglophone literary and cultural texts that grapple with enduring forms of colonialism, imperialism, and neocolonialism. In this course, we will explore multiple cultural genres from historical fiction and poetry to performance and visual art. Our primary texts will be paired with a weekly theoretical text to broaden your knowledge in both postcolonial literature and theory. Indeed, one of our purposes will be to understand how the term ‘postcolonial’ came into being, its continued utility, and its limits for representing fully the contemporary reality for societies across the world. The course has a central interest in what constitutes an archive, how creative and critical workers curate their own archives and intervene in the formal archive of the state. Toward that end, we will pay attention to the modes of representation, whether they be realist, speculative, or otherwise.

### **ENG 331-01: Women in Literature - Women of Color and Black Feminisms**

**Dr. Neelofer Qadir**

**GLT, IGS, WGS**

We will follow our intrepid poets, novelists, filmmakers, and theorists as they investigate what speculation as practice, as ethos, as standpoint can offer us particularly when it comes to knowledge making about figures who we only know as ephemeral. We will be particularly committed to use feminist interpretive practices to understand the work done in the creative works we study. We will think alongside Saidiya Hartman as she crafts her notion of “critical fabulation” and we will explore what Sara Ahmed’s concept of citational practice can teach us about how to know a history that has always been there,

but not have been told that story, or Lisa Lowe's consideration of the past conditional temporality. Among our aims will be to think about the feminist possibilities of speculation, particularly for perspectives and stories that are not archived in conventional forms, or remain marginal, possibly ephemeral, in colonial ledgers, letters, manifests; and yet, they take vivid shape in the creative practices of the artists and writers we will engage.

### **ENG 336-01: Chaucer's Canterbury Tales**

**Dr. Amy Vines**

It's been over 600 years since Chaucer wrote, yet his work still shows modern readers both how much and how little we've changed in those centuries. Although twenty-first century existence is no doubt very different from life in the fourteenth century, we still share Chaucer's preoccupations: relationships between men and women, economic and social competition, freedom and order, good and evil. This course is devoted to Chaucer's best known work: *The Canterbury Tales*. Special attention will be paid to the tensions between the various cultural practices represented in the pilgrims' *Tales* and their interactions with one another in the context of late fourteenth-century England. In addition, we will also examine *The Canterbury Tales* as an innovative anthology of medieval literary genres and consider how our modern ways of dealing with these cultural and social struggles and modern textual praxis can help us to read and understand this medieval masterpiece. We will read this text in the original Middle English, carefully working our way through the tales. No prior knowledge of Middle English is required for this course; however, by the end of the semester, you will be able to read Chaucer's language with fluency.

### **ENG 340-01: Global Shakespeare**

**Dr. Jennifer Feather**

**GLT, SI**

Note: If you have already taken ENG 340, you cannot take this course for credit again.

As Shakespeare was writing his later plays, England was becoming a global power. The changes of the 17<sup>th</sup> century as England pursued imperial ambitions both form the foundation for current Anglo-American global engagement and entail many of the crises of environment, nation, and sovereignty that twenty-first century people face. This course will explore how plays which were performed before a broad public audience make space for communities to understand their place in the world. It will include a group project and two oral exams.



## **ENG 343-01: Beyond Chaucer: 14c Literature and its Manuscripts**

**Dr. Amy Vines**

**CIC, WI**

The fourteenth century in England and Europe was a time of great intellectual and cultural change. The overwhelming sway of the Catholic Church was on the decline, early ideas of reformation began to percolate, and England prepared to enter the early industrial age. It was also the age of some of the greatest medieval writers, such as Chaucer, who lived and died during this century and wrote some of the best English literature of all time. However, the fourteenth century also saw the plague – or Black Death – kill almost half of the population of England in just a few years. This course will consider only one of Chaucer's great works, *Troilus and Criseyde*, but will then move beyond the major writer's work to examine other wonderful pieces produced during this period. We will read the works of the Gawain poet plus several of the most popular romances in the Middle Ages. All our reading will also consider the social, historical, and cultural context of the fourteenth century. We will also spend time in the rare books archives at UNCG!

## **ENG 347-01: The Black Gothic**

**Dr. RJ Boutelle**

Gothic literature is a genre of horror and romance—supernatural phenomena, monsters, spirits, hidden identities, haunted houses, secret passageways, unlikely encounters and reunions, sex, and titillation. But while we most strongly associate this genre with writers like Anne Radcliffe, Bram Stoker, Mary Shelley, Ann Rice, and, of course, Edgar Allan Poe, how have Black writers drawn on and contributed to the portrayals, politics, and understandings of Gothic romance and horror? How have Black writers used the tropes of Gothic literature to explore histories and ongoing traumas of slavery, systemic racism, and antiblack violence? In addition to reading novels by Toni Morrison, Jesmyn Ward, Hannah Crafts, and Maryse Condé, we will also be analyzing films, television, and music videos that students will be responsible for watching outside of class. These may include the films of Jordan Peele (*Get Out* and *Us*), Nia DiCosta's *Candyman* (2021), and season one of Misha Greene's *Lovecraft Country* (2020).

## **English 358-01: Modern Poetry**

**Stuart Dischell**

This course will survey English, Irish, and American poems written in the modern period. We will begin with precursors of modernism such as Whitman, Dickinson, Dunbar, Arnold, Hopkins, and Hardy and conclude with the near contemporaries Brooks and Hayden. Most of our focus, however, will be upon the "high moderns" (Yeats, Pound, Eliot, Moore, Williams, HD, Amy Lowell), poets of the Harlem Renaissance (Hughes, Brown, Cullen, Toomer), and non-modernist moderns such as Frost. Some

class time will be dedicated to a historical and literary-historical approach to the poems in an effort to understand what is “modern” about modern poetry, what it means to be modern, and, of course, the literary movement called Modernism.

### **ENG 374-01: The Early Black Novel**

**Dr. RJ Boutelle**

While early African American writing in the U.S. is most strongly associated with the slave narrative, this course will explore how Black writers tested the limits and possibilities of the novel as a form for exploring the many different Black experiences in the U.S. We'll consider sub-genres like serials and historical fiction in this survey of the Black novel. Required texts may include writings by William Wells Brown, Frances Ellen Watkins Harper, Pauline Hopkins, Charles Chesnutt, Frank Webb, and others.

### **ENG 391-01: Studies in Digital Rhetoric**

**VAUGHN STEWART**

**CIC, SI, WI**

ENG 391 explores the concepts behind digital literacies in both their theoretical and applied contexts. In other words, you'll be simultaneously learning what makes an effective piece of digital media (rhetorical literacy) and how to make that piece of digital media (functional literacy). Another goal for this course is to cultivate your ability to provide effective feedback and critique for digital projects. Too often, someone will see a piece of media and claim it's bad or good, but not actually be able to express why it is. This course will broaden your vocabulary for critique in a setting that also fosters constructive feedback and positive reinforcement. You will learn how to engage designers and creators not as a judge but as an informed audience member. Throughout this course, you will be composing various multimodal compositions, including an eportfolio, a podcast, a video, and also writing several papers on digital literacy and consulting philosophy.

### **ENG 425-01: Advanced Fiction**

**Xhenet Aliu**

In Advanced Fiction, we'll be using a holistic approach to fiction that services both the human machine that produces the work (i.e., you, the writer) and the product (i.e., the stories). We'll focus on three complementary elements to achieve this: workshops; craft discussions and writing exercises; and exploring and engaging "the writer's life."