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# LONG SIGNATURE SHEET

Proposal Number: ENGL 10-29-12

Proposal Title: REVISION OF THE BA IN ENGLISH WITH NEW CONCENTRATIONS **UNC CHARLOTTE**

Originating Department: ENGLISH

TYPE OF PROPOSAL: UNDERGRADUATE  GRADUATE  UNDERGRADUATE & GRADUATE   
(Separate proposals sent to UCCC and Grad. Council)

DATE RECEIVED	DATE CONSIDERED	DATE FORWARDED	ACTION	SIGNATURES
			Approved	DEPARTMENT CHAIR [print name here] <i>Mark West</i> MARK WEST
			Approved	COLLEGE CURRICULUM COMMITTEE CHAIR [print name here] <i>Kent L. Brintnahl</i> KENT L. BRINTNAHL
			Approved	COLLEGE FACULTY CHAIR (if applicable) [print name here] <i>Cliff Scott</i> CLIFF SCOTT
	4/30/12	4/30/12	Approved	COLLEGE DEAN [print name here] <i>L. Brody</i> L. BRODY
			Approved	GENERAL EDUCATION (for General Education courses) [print name here]
			Approved	UNDERGRADUATE COURSE & CURRICULUM COMMITTEE CHAIR (for undergraduate courses)
			Approved	GRADUATE COUNCIL CHAIR (for graduate courses)
			Approved	FACULTY GOVERNANCE ASSISTANT (Faculty Council approval on Consent Calendar)
				FACULTY EXECUTIVE COMMITTEE (if decision is appealed)

University of North Carolina at Charlotte

Revised Undergraduate Program

Course and Curriculum Proposal from the Department of English

## Revision of the BA in English with New Concentrations

### **A. PROPOSAL SUMMARY**

1. The Department of English Proposes (1) to revise the general BA in English and (2) to create four concentrations to begin in Fall 2013. Students can graduate with the general BA in English or complete the BA in English with a concentration in:

- Creative Writing
- Language and Digital Technology
- Literature and Culture
- Pedagogy

### **B. JUSTIFICATION**

1. Identify the need addressed by the proposal and explain how the proposed action meets the need.

It has been more than a decade since the English Department last revised the requirements for the BA in English. A revision has been needed as our major continues to grow, up from 361 majors in Fall 2007 to 433 in Fall 2011, putting stress on a subset of departmental faculty who together offer a narrow set of required courses. These courses are almost entirely in the area of Literary Studies, this even though a number of our students are interested in other areas of English Studies—namely, Creative Writing, Linguistics, and Technical Writing. At the same time, over the last ten years, the department faculty has grown somewhat and diversified greatly, bringing teaching specialties and expertise to the department that are not represented clearly in single set of requirements for the current BA in English.

In response to these circumstances in the English department, the department's 2007-2008 Self-Study concluded that "[t]he department should consider developing multiple tracks, emphases, or degrees in the undergraduate program to grow and develop the major," a change that would bring the department in line with all of its peer institutions. The Self-Study external reviewers agreed with this course of action and encouraged the department to rethink its undergraduate degree program and to consider an "English Studies" model with less of a traditional focus on British and American literature surveys for all students. They recommended, instead, a distributed curriculum with categories of course work that "should account for breadth: historical, geographical, and intellectual."

The following proposal responds to these calls in two ways. First, it revises the general BA in English, dropping the current course requirements and proposing three broad

distributed categories of requirements—in Creative Writing, in Language and Digital Technology, and in Literature and Culture--that better reflect the range of our faculty expertise than the requirements in the current degree. This will give faculty a more equitable rotation of required teaching while providing the department much needed scheduling flexibility. It will also give students more latitude in developing a course of study within the major, giving them a chance to pursue a broad set of course work along historical and intellectual lines. Second, it creates a set of new concentrations, each offering a more focused course of study within the major: in Creative Writing, in Language and Digital Technology, in Literature and Culture, and in Pedagogy. These concentrations will help grow the major by offering options within the discipline of English Studies that together address a range of student interest and ability. It will also encourage courses of study that take advantage more fully of faculty expertise.

We designed the proposed curriculum so that the revised requirements for the general BA explicitly overlap with much of the course work proposed for the new concentrations. We propose to add new courses at the 2000 and 3000 level that can be routinely offered in a larger format for students new to the program. In the new curriculum, we will also accept additional course work at the 2000-level, up to 12 credit hours, to meet better the needs of the 30-40% of our majors who are transfer students. At the same time, we propose requiring three additional credit hours at the 4000-level of all our students, bringing the total ENGL credit hours for the major up from 33 to 36. At the end of this section, we have included a table outlining (1) the requirements of the new general B.A. and (2) the requirements of the four new optional concentrations.

Such large-scale changes require in many cases that we revise existing courses and that we add a significant number of courses to our catalog. This is especially true in the area of Language and Digital Technology where we have proposed adding thirteen courses. We have also proposed renumbering an older set of British and American literature courses, each of which treats a briefer time period than the current survey courses, as key selections to satisfy our distributed requirements. Students enrolled in the English major before Fall 2013 will have the option of graduating either under our present curriculum or under our new curriculum.

2. Discuss prerequisites/corequisites for course(s) including class standing, admission to the major, GPA, or other factors that would affect a student's ability to register.

Only required courses in the proposed Creative Writing concentration have prerequisites. These 3000- and 4000-level courses require that students have passed at least one 2000-level introductory Creative Writing course or have the instructor's approval in order to register.

3. Demonstrate that course numbering is consistent with the level of academic advancement of students for whom it is intended.

All proposed 2000-level courses are intended for newly declared majors. These courses will have larger enrollments (35-120 students) and will require little formal writing. All

proposed 3000-level courses are intended for Junior- and Senior-level majors. These courses will have enrollments of between 25 and 45 students, some formal writing, and some opportunities for class discussion. All proposed 4000-level courses are intended for Junior- and Senior-level majors. These courses will have smaller enrollments (25 students), will often be offered in a seminar format, and frequently will require substantial written research projects.

4. In general, how will this proposal improve the scope, quality and/or efficiency of programs and/or instruction?

The new general major offers a much broader model of English Studies, giving students experience in the areas of Creative Writing, Language and Digital Technology, and Literature and Culture. The new concentrations give students a wide array of options for more focused study in Creative Writing, Language and Digital Technology, Literature and Culture, or Pedagogy.

Together, both the new general major and the new concentrations will improve the quality of our program in a number of ways. First, the broadening of requirements in the general major will allow literature faculty to teach more upper-level elective courses in the area of their expertise; this in turn will give students interested in Literary Studies the opportunity to take an expanded range of literature courses at the upper level. Second, new curriculum in the area of Language and Digital Technology will give students the opportunity to take courses like *Language and the Virtual World; Identity, Social Interaction, and Communities in Digital Spaces*; and *Language and Digital Technology* that explore provocative aspects of our increasingly digital environment. Third, the new concentrations for the first time allow students to achieve different kinds of credentials with their English degree. The concentration in Creative Writing, for example, represents an entirely new route through the BA in English. While we have routinely offered several undergraduate Creative Writing courses, they did not lead to a credential of any kind, even while a strong demand for course work in this area has long existed. We believe that credentials in the areas of Creative Writing, Language and Digital Technology, Literature and Culture, and Pedagogy will help students as they enter the job market or apply to graduate schools. Lastly, the new Pedagogy concentration offers an essential update to the curriculum we have been offering potential teachers. In line with the newly updated Common Core State Standards, this curriculum will better prepare students to obtain licensure and make them more effective in the classroom, particularly in the area of writing instruction.

This new curriculum will be more efficient in a number of ways as well. For starters, its equitable distribution of general major teaching among the faculty will make the department better able to offer a full range of upper-level electives, particularly in the area of Literature. Second, each concentration will be supported by two-year course rotations, ensuring that students with particular interests in Literature, Linguistics, Technical Writing, Pedagogy, or Creative Writing within English Studies will be fully served. Third, the concentration in Pedagogy will allow the department to track and advise prospective teachers more efficiently. At present, we are not able to identify these



students until they declare and are admitted into a minor in Secondary Education. Students seeking teacher licensure will still be required to successfully complete the Secondary Education minor, but by declaring this concentration, they could be identified upon admission.

5. If course(s) has been offered previously under special topics numbers, give details of experience including number of times taught and enrollment figures.

A number of our new courses have been offered under different numbers or titles over the past five years. Details of each of these courses are noted in the following sections having to do with our new concentrations. The following new courses have been offered as special topics courses in the last five years:

- ENGL 3214 *British Victorian Literature*: offered as ENGL 4050 in Fall 2008 (17 students enrolled)
- ENGL 3231 *Early African American Literature* offered as ENGL 3050 in Spring 2011 (30 students enrolled), and as ENGL 4050 in Fall 2009 (20 students enrolled) and in Fall 2012 (20 students enrolled)
- ENGL 3235 *Modern American Literature*: offered as ENGL 4050 in Spring 2008 (19 students enrolled)
- ENGL 3236 *African American Literature, Harlem Renaissance to Present*: offered as ENGL 4050 in Spring 2011 (24 students enrolled)
- ENGL 3237 *Modern and Recent U.S. Multiethnic Literature*: offered as ENGL 3050 in Spring 2011 (21 students enrolled)
- ENGL 3267 *Vocabulary, Etymology and Grammar*: offered as ENGL 3050 in Spring 2011 (37 students enrolled)
- ENGL 4200 *Teaching of Writing*: offered as ENGL 4050 in Spring 2011 (25 students enrolled)
- ENGL 4206 *Creative Nonfiction*: offered as ENGL 4050 in Fall 2011 (21 students enrolled)
- ENGL 4262 *Language and Diversity*: offered as ENGL 4050 in Fall 2012 (25 students enrolled)
- ENGL 4270 *Studies in Writing, Rhetoric and Literacy*: offered as ENGL 4050 by Scott in Spring 2010 (18 students enrolled)
- ENGL 4271 *Studies in Writing, Rhetoric and New Media*: offered as ENGL 4008 in Fall 2009 (16 students enrolled)
- ENGL 4273 *Studies in Writing, Rhetoric and Identity*: offered as ENGL 4050 in Spring 2012 (17 students enrolled)
- ENGL 4275 *Rhetoric of Technology*: offered as ENGL 4008 in Fall 2009 (16 students enrolled)
- ENGL 4277 *Digital Literacies*: offered as ENGL 4051 in Spring 2011 (25 students enrolled)

### C. IMPACT

1. What group(s) of students will be served by this proposal? (Undergraduate and/or graduate; majors and/or non-majors, others? Explain). Describe how you determine which students will be served.

The revised BA in English with new concentrations will serve all future and, in some cases, current English majors at UNC Charlotte. As some of the new courses have “W” and “O” designations, the new curriculum will serve—as the current curriculum does now--students seeking to fulfill their General Education requirements.

2. What effect will this proposal have on existing courses and curricula?
  - a. When and how often will added course(s) be taught?

Required courses within the concentrations will be offered either every semester or, if large enrollment courses, every year. Elective courses within the concentrations will be taught as needed.

- b. How will the content and/or frequency of offering of other courses be affected?

We currently offer a total of at least sixteen sections per academic year of ENGL 2100 *Writing about Literature* and ENGL 3100 *Approaches to Literature*, both writing intensive courses required of all English majors. Fewer and fewer sections of ENGL 2100 and ENGL 3100 will be offered each semester as we transition to the new curriculum, since these courses will be required only of students in the Literature and Culture concentration. We currently offer a total of at least twelve sections per year of ENGL 2400 *American Literature Survey*, 2401 *British Literature Survey I*, and 2402 *British Literature Survey II*. Fewer and fewer sections of ENGL 2400, ENGL 2401, and ENGL 2402 will be offered as well. Students may substitute other early and modern British and American Literature courses to meet the current or revised requirement.

- c. What is the anticipated enrollment in course(s) added (for credit and auditors)?

Based on our experience with what have been close-to-full enrollments in courses offered in our current undergraduate curriculum, we expect healthy enrollments in our new large enrollment courses (70-120 seats), in our new, larger enrollment 3000-level courses (30-45 seats), and in our new 4000-level courses (20 seats).

- d. How will enrollment in other courses be affected? How did you determine this?

As we transition to the new curriculum, fewer students will be enrolled in the courses required under the current curriculum (ENGL 2100, ENGL 3100, ENGL 2400, ENGL 2401, and ENGL 2402) both because new majors will no longer be required to take these courses and because some current students may elect the new curriculum. We will, however, continue to offer a small number of sections of currently required courses to meet the demand for students admitted under the current and previous

catalogs. We anticipate that these courses will have full enrollments as they will still be able to be counted as required courses in the new general major.

e. Identify other areas of catalog copy that would be affected, including within other departments and colleges (e.g., curriculum outlines, requirements for the degree, etc.)

The course title of ENGL 4165 in the Communication and Public Advocacy concentration within the Communication Studies BA will have to be changed in the catalog to “Multiculturalism and Language.” A Short Form is being submitted by the Department of Communication Studies.

### **RESOURCES REQUIRED TO SUPPORT PROPOSAL.**

When added resources are not required, indicate “none”. For items which require “none” explain how this determination was made.

**A. PERSONNEL.** Specify requirements for new faculty, part-time teaching, student assistant and/or increased load on present faculty. List by name qualified faculty members interested in teaching the course(s).

No new faculty, part-time instructors, additional teaching assistants or increased load on faculty will be required. All new courses can be taught by at least one current faculty member (See “Faculty Expertise” sections in APPENDIX 3). Courses in each concentration can be offered in a two-year rotation staffed by current faculty.

**B. PHYSICAL FACILITY.** Is adequate space available for these courses?

No additional classroom space is needed. The department has scheduling priority in two computer classrooms in Fretwell and is routinely scheduling large lectures across campus as needed at present.

**C. EQUIPMENT AND SUPPLIES.** Has funding been allocated for any special equipment or supplies needed?

No new equipment or supplies are needed to support the proposed curriculum.

**D. COMPUTER.** Specify requirements for computer usage by students and/or faculty, and include an assessment of the adequacy of computing resources by Computing Services.

The smart podiums in our current classrooms are sufficient.

**E. AUDIO-VISUAL.** Specify requirements for audio and/or visual equipment and media production services from Media Services.

No additional equipment will be required.

- F. **OTHER RESOURCES.** Specify and estimate cost of other new/added resources required, e.g., travel, communication, printing and binding.

None required.

- G. **SOURCE OF FUNDING.** Indicate source(s) of funding for new/additional resources required to support this proposal.

None required.

#### **IV. CONSULTATION WITH THE LIBRARY AND OTHER DEPARTMENTS OR UNITS**

- A. **LIBRARY CONSULTATION.** Indicate written consultation with the Library Reference Staff at the departmental level to ensure that library holdings are adequate to support the proposal prior to its leaving the department. (Attach copy of [Consultation on Library Holdings](#)).

Holdings have been judged “adequate.” See APPENDIX 1.

- B. **CONSULTATION WITH OTHER DEPARTMENTS OR UNITS.** List departments/units consulted in writing and dates consulted. Summarize results of consultation and attach correspondence. Provide information on voting and dissenting opinions (if applicable).

The department consulted with and has the support of the following department chairs and program directors. (See attached correspondence in APPENDIX 2):

Warren DiBiase – Middle, Secondary and K-12 Education  
Paula Eckard – American Studies  
Paula Eckard—Women’s and Gender Studies  
Cy Knoblauch – First Year Writing  
Shawn Long – Communication Studies  
Robert Reimer – Languages and Culture Studies

#### **V. INITIATION, ATTACHMENTS AND CONSIDERATION OF THE PROPOSAL**

- A. **ORIGINATING UNIT.** Briefly summarize action on the proposal in the originating unit including information on voting and dissenting opinions.

Proposal was originally passed on January 27, 2012 with a 28-2 vote. This revised proposal was approved by the English department with unanimous support on October 26, 2012.

- B. CREDIT HOUR.** Review statement and check if applicable.  
The appropriate faculty committee has reviewed the course outline/syllabus and has determined that the assignments are sufficient to meet the University definition of a [credit hour](#).

The syllabi have been determined sufficient.

**C. ATTACHMENTS**

1. CONSULTATION: Attach relevant documentation of consultations with other units. See Appendices 1&2.
2. COURSE OUTLINE/SYLLABUS: For undergraduate courses attach course outline(s) including basic topics to be covered and suggested textbooks and reference materials with dates of publication. For Graduate Courses attach a course syllabus. Please see [Boiler Plate for Syllabi for New/Revised Graduate Courses](#). See Appendix 3.
3. PROPOSED CATALOG COPY: Copy should be provided for all courses in the proposal. Include current subject prefixes and course numbers, full titles, credit hours, prerequisites and/or corequisites, concise descriptions, and an indication of when the courses are to be offered as to semesters and day/evening/weekend. Copy and paste the [current catalog copy](#) and use the Microsoft Word “track changes” feature (or use “~~strikethrough~~” formatting in red text for text to be deleted, and adding and highlighting any **new text in blue font**).
  - a. For a new course or revisions to an existing course, check all the statements that apply:
    - This course will be cross listed with another course.
    - There are prerequisites for this course.
    - There are corequisites for this course.
    - This course is repeatable for credit.
    - This course will increase/decrease the number of credits hours currently offered by its program.
    - This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

For all items checked above, applicable statements and content must be reflected in the proposed catalog copy. See Appendix 3. For clean catalog copy, see Appendix 5.

If overall proposal is for a new degree program that requires approval from General Administration, please contact the [facultygovernance@uncc.edu](mailto:facultygovernance@uncc.edu) for consultation on catalog copy.

4. ACADEMIC PLAN OF STUDY: Please indicate whether the proposed change will impact an existing Academic Plan of Study and require

changes to CAPP. If so, provide an updated Academic Plan of Study in template format (Academic Plan of Study templates can be found online at [provost.uncc.edu/resources-and-reports](http://provost.uncc.edu/resources-and-reports)).

This information is noted in the sections detailing each proposed new concentration.

This new curriculum will have a significant impact upon the department's existing Academic Plan of Study. See Appendix 4 for an updated Academic Plan of Study in template format.

5. STUDENT LEARNING OUTCOMES: Please indicate what SLOs are supported by this course or courses or whether this curricular change requires a change in SLOs or assessment for the degree program.

This new curriculum will require significant changes in how we assess our degree program. The department's Assessment Committee will be identifying and implementing changes once this proposal is approved.

6. TEXTBOOK COSTS: It is the policy of the Board of Governors to reduce textbook costs for students whenever possible. Have electronic textbooks, textbook rentals, or the buyback program been considered and adopted?

Electronic textbooks, textbook rentals, and/or the buyback program will be considered as options by all instructors of these new courses.

**IMPORTANT NOTE:** A Microsoft Word version of the final course and curriculum proposal should be sent to [facultygovernance@uncc.edu](mailto:facultygovernance@uncc.edu) upon approval by the Undergraduate Course and Curriculum Committee and/or Graduate Council chair.

## **APPENDIX 1: LIBRARY CONSULTATION**

**APPENDIX 2: CONSULTATION WITH OTHER  
DEPARTMENTS OR UNITS**



## **APPENDIX 3: PROPOSED CATALOG COPY/FACULTY EXPERTISE/W or O FORMS/PROPOSED SYLLABI**

### **PROPOSED CATALOG COPY: NEW CURRICULUM**

#### BACHELOR OF ARTS IN ENGLISH

A major in English leading to the B.A. degree consists of 36 semester hours of coursework beyond the General Education requirements. Students may also elect a Concentration from one of four areas: Creative Writing; Language and Digital Technology; Literature and Culture; or Pedagogy. A GPA of 2.0 or above in all English courses above the 1000-level is required for graduation.

English Majors not electing a specific Concentration must complete two designated courses from each of the following areas:

Creative Writing  
Language and Digital Technology  
Literature and Culture

At a minimum, majors must complete 36 credit hours in English, including 12 credit hours at the 4000-level. No more than 12 credit hours in ENGL at the 2000-level may be counted toward the major. At least 3 credit hours are required in a departmentally designated "D" (Diversity) course.

The English major also requires completion of COMM 1101; competency in a foreign language at the intermediate level, certified either through placement exam or coursework (2000-level); and either a minor established at UNC Charlotte or an individually designed course of study consisting of a minimum of 18 semester hours in coursework selected from English and/or other departments, approved by the student's Department of English advisor and undergraduate coordinator. Students with a second major in another department will be considered to have satisfied the minor requirement.

Students admitted to the ENGL major prior to Fall 2013 must choose to graduate under the requirements of either the 2012/2013 catalog or the 2013/2014 catalog. Students admitted to the ENGL major during and after Fall 2013, will graduate under the 2013/2014 catalog. Students admitted to the ENGL major prior to Fall 2013 may fulfill the requirements for ENGL 2400 or 3300, 2401 or 3301, and 2402 or 3302, by successful completion of approved courses in early and modern British Literature and an approved course in American Literature.

## PROPOSED CATALOG COPY: CREATIVE WRITING CONCENTRATION

### B.A. in English – Concentration in Creative Writing

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36 total credit hours

21 required credit hours

15 elective credit hours in ENGL at 2000-level or above

At least 12 credit hours at 4000-level

At least 3 hours in a departmentally designated “D” (Diversity) course.

*A “D” designates an ENGL diversity offering as defined by the department, including offerings approved for the Diverse Literatures and Cultural Studies minor. Such offerings will include course work in world literature, African American literature and culture, American Indian literature and culture, Latino/Latina literature and culture, women’s studies, gender and sexuality studies, as well as selected courses in language and digital technology or pedagogy. The following courses may also be designated “D” with approval: 2090, 2200 Contemporary Literature, 2201 Contemporary Poetry, 3201 Intermediate Poetry Writing, 3050, 3852, 4050, 4090, 4150, 4151, 4153, 4852.*

#### **Requirements (21 credit hours)**

Introductory Creative Writing Courses, 2000-level – 6 credit hours

*Two courses from any of the following:*

ENGL 2125 Creative Writing Laboratory  
ENGL 2126 (W) Intro to Creative Writing  
ENGL 2127 Intro to Poetry  
ENGL 2128 Intro to Fiction Writing  
ENGL 2200 Contemporary Literature  
ENGL 2201 Contemporary Poetry  
ENGL 2202 Contemporary Fiction

Intermediate Creative Writing Courses, 3000-level – 3 credit hours

*One course from the following:*

ENGL 3201 Intermediate Poetry Writing  
ENGL 3202 Intermediate Fiction Writing

Advanced Creative Writing Courses, 4000-level – 6 credit hours

*Two advanced courses, covering at least two genres from the following:*

ENGL 4202 Writing Poetry  
ENGL 4203 Writing Fiction  
ENGL 4206 (W) Creative Nonfiction  
ENGL 4208 Poetry Writing Workshop  
ENGL 4209 Fiction Writing Workshop  
ENGL 4290 (O) Advanced Creative Project

Literature Distribution Requirements – 6 credit hours

Selected from approved courses in **two of five categories:**

pre-1800 British Literature  
post-1800 British Literature

pre-1900 American Literature  
post-1900 American Literature  
Children's Literature

**Electives (15 credit hours)**

Fifteen additional credit hours in ENGL at 2000-level or above.

**PROPOSED CATALOG COPY: NEW CREATIVE WRITING COURSES**

**ENGL 2125. Imagined Worlds: Creative Writing Laboratory. (3)** In an “experimental” classroom laboratory for creative writers, students will learn basic methods, theories, terminology, and approaches to the art of creative writing. (*Yearly*) (*Evenings*)

Not yet offered.

**ENGL 2200. Contemporary Literature. (3)** Introduction to trends in contemporary literature and encourages creativity through scholarly engagement with the world of contemporary literature. (*On demand*)

Not yet offered.

**ENGL 2201. Contemporary Poetry. (3)** Introduction to current trends in American and world poetry, encouraging creativity and scholarly engagement with the exciting and multifaceted world of contemporary poetry. (*On demand*)

Not yet offered.

**ENGL 2202. Contemporary Fiction. (3)** Introduction to current trends in contemporary fiction in order to encourage creative and scholarly engagement with the world of contemporary fiction. (*On demand*)

Not yet offered.

**ENGL 3201. Intermediate Poetry Writing Workshop. (3)** Prerequisite: ENGL 2125, 2126, 2127, 2128, 2200, 2201, or 2202, or permission of instructor. Workshop combines the reading and discussion of published poetry with the writing of original creative works. (*Yearly*)

Not yet offered.

This course will be cross listed with another course.

There are prerequisites for this course.

There are corequisites for this course.

This course is repeatable for credit.

This course will increase/decrease the number of credits hours currently offered by its program.

This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 3202. Intermediate Fiction Writing Workshop. (3)** Prerequisite: ENGL 2125, 2126, 2127, 2128, 2200, 2201, or 2202, or permission of instructor. Workshop combines the reading and discussion of published fiction with the writing of original creative works. (*Yearly*)

Not yet offered.

- This course will be cross listed with another course.
- There are prerequisites for this course.
- There are corequisites for this course.
- This course is repeatable for credit.
- This course will increase/decrease the number of credits hours currently offered by its program.
- This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 4206. Writing Creative Nonfiction. (3) (W)** Restricted to English Majors or Minors. Prerequisite: ENGL 2125, 2126, 2127, 2128, 2200, 2201, or 2202, or permission of instructor. Course combines the reading and discussion of published creative nonfiction with the writing of original creative works. (*On demand*)

Offered as special topics course by McGavran in Spring 2011 and enrolled 21.

- This course will be cross listed with another course.
- There are prerequisites for this course.
- There are corequisites for this course.
- This course is repeatable for credit.
- This course will increase/decrease the number of credits hours currently offered by its program.
- This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

### **PROPOSED CATALOG COPY: CHANGES TO EXISTING CREATIVE WRITING COURSES**

**ENGL 4202. Writing Poetry. (3)** Prerequisite: ENGL [2125](#), 2126, ~~or~~ 2127, [2200, 2201, or 2202](#), or permission of instructor. Further study of and practice in the writing of poetry within a workshop format. May be repeated once for credit with the permission of the Department of English. (*Fall, Spring Evenings*)

- This course will be cross listed with another course.
- There are prerequisites for this course.
- There are corequisites for this course.
- This course is repeatable for credit.
- This course will increase/decrease the number of credits hours currently offered by its program.

This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 4203. Writing Fiction. (3).** Prerequisite: ENGL [2125](#), 2126, ~~or~~ 2128, [2200, 2201, or 2202](#), or permission of instructor. This course provides further study of and practice in the writing of fiction within a workshop format. May be repeated once for credit with the permission of the Department of English. (*Fall, Spring*) (*Evenings*)

This course will be cross listed with another course.

There are prerequisites for this course.

There are corequisites for this course.

This course is repeatable for credit.

This course will increase/decrease the number of credits hours currently offered by its program.

This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 4208. Poetry Writing Workshop. (3)** Prerequisite: ENGL ~~4202~~ [2125, 2126, 2127, 2200, 2201, or 2202, or permission of instructor](#). Designed for advanced writers of poetry. Focuses primarily on student work and peer criticism of it. May be repeated once for credit with permission of department. (*Yearly*)

This course will be cross listed with another course.

There are prerequisites for this course.

There are corequisites for this course.

This course is repeatable for credit.

This course will increase/decrease the number of credits hours currently offered by its program.

This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 4209. Fiction Writing Workshop. (3)** Prerequisite: ENGL ~~4203~~ [2125, 2126, 2128, 2200, 2201, or 2202, or permission of instructor](#). Designed for advanced writers of fiction. Focuses primarily on student work and peer criticism of it. May be repeated once for credit with permission of department. (*Yearly*)

This course will be cross listed with another course.

There are prerequisites for this course.

There are corequisites for this course.

This course is repeatable for credit.

This course will increase/decrease the number of credits hours currently offered by its program.

This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 4290. Advanced Creative Project. (3)** **(O) Restricted to English Majors and Minors only.** Prerequisite: ENGL [4202, 4203](#), 4208, or 4209, or permission of the instructor. [Course focuses on the](#)

planning of a book-length work of creative writing through independent study and scholarly engagement in related areas of contemporary literature and writing, leading to the development of book proposals, abstracts, discussions of creative works, and oral presentations by students and authors. ~~The planning, writing, and polishing of a work of at least 20 pages of poetry or at least 40 pages of fiction or creative non-fiction by advanced undergraduate or graduate students with the guidance of a member of the department's creative writing faculty. The final work may be a single piece or a collection of pieces and evolve under the supervision of the primary instructor. With permission of the department, students who took the course as undergraduates may repeat as graduate students. (On demand)~~

- This course will be cross listed with another course.
- There are prerequisites for this course.
- There are corequisites for this course.
- This course is repeatable for credit.
- This course will increase/decrease the number of credits hours currently offered by its program.
- This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

#### **FACULTY EXPERTISE**

ENGL 2125 *Imagined Worlds: Creative Writing Laboratory*: Davis, Gwyn, Parkison  
ENGL 2200 *Contemporary Literature*: Davis, Gwyn, Jackson, Parkison  
ENGL 2201 *Contemporary Poetry*: Davis, Parkison  
ENGL 2202 *Contemporary Fiction*: Gwyn, Parkison  
ENGL 3201 *Intermediate Poetry Writing Workshop*: Davis, Parkison  
ENGL 3202 *Intermediate Fiction Writing Workshop*: Gwyn, Parkison  
ENGL 4206 *Writing Creative Nonfiction*: McGavran, Parkison

**O FORM**

**W FORM**



**PROPOSED SYLLABI**

**PROPOSED CATALOG COPY: LANGUAGE AND DIGITAL TECHNOLOGY  
CONCENTRATION**

**B.A. in English – Concentration in Language and Digital Technology**

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36 total credit hours

12 required credit hours

15 elective hours within the concentration;

9 additional elective credit hours in ENGL at 2000 level or above

No more than 12 hours at 2000-level

At least 12 credit hours at 4000-level

At least 3 hours in a departmentally designated “D” (Diversity) course.

*A “D” designates an ENGL diversity offering as defined by the department, including offerings approved for the Diverse Literatures and Cultural Studies minor. Such offerings will include course work in world literature, African American literature and culture, American Indian literature and culture, Latino/Latina literature and culture, women’s studies, gender and sexuality studies, as well as selected courses in language and digital technology or pedagogy. The following courses may also be designated “D” with approval: 2090, 2200 Contemporary Literature, 2201 Contemporary Poetry, 3201 Intermediate Poetry Writing, 3050, 3852, 4050, 4090, 4150, 4151, 4153, 4852.*

**Requirements (12 credit hours)**

ENGL 3180 Language and Digital Technology

ENGL 3162 Language and the Virtual World

**One** course selected from (remaining course may be taken as elective in concentration):

ENGL 4182 Information Design and Digital Publishing

ENGL 4183 Editing with Digital Technologies

**One** course selected from (remaining course may be taken as elective in concentration):

ENGL 4168 Multimodality and Text Description

ENGL 4267 Identity, Social Interaction, and Community in Digital Spaces

**Electives in the concentration (15 credit hours)**

**Five** courses selected from the following list or as approved.

ENGL 2116 Introduction to Technical Writing

ENGL 2161 Grammar for Writing

ENGL 3132 Introduction to Contemporary American English

ENGL 3267 Vocabulary, Etymology and Grammar

ENGL 4008 Topics in Technical Writing

ENGL 4160 Origins of Language

ENGL 4161 Modern English Grammar

ENGL 4165 (D) Multiculturalism and Language

ENGL 4167 The Mind and Language

ENGL 4181 Writing and Designing User Documents

ENGL 4204 Expository Writing

ENGL 4235 History of the Book

ENGL 4260 (D) History of Global Englishes

ENGL 4262 (D) Language and Diversity

ENGL 4263 Linguistics and Language Learning  
ENGL 4270 (W) Studies in Writing, Rhetoric and Literacy  
ENGL 4272 (W) Studies in The Politics of Language and Writing  
ENGL 4273 (W) (D) Studies in Writing, Rhetoric and Identity  
ENGL 4274 (W) Visual Rhetoric  
ENGL 4275 (W) The Rhetoric of Technology  
ENGL 4277 Digital Literacies  
ENGL 4400 Theory and Practice of Tutoring Writing  
ENGL 4405 Literacy and Language  
ENGL 4410 Professional Internship

**Electives (9 credit hours)**

Nine additional credit hours in ENGL at 2000-level or above.

**PROPOSED CATALOG COPY: NEW LANGUAGE AND DIGITAL TECHNOLOGY COURSES**

**ENGL 2161. Grammar for Writing. (3)** A systematic, hands-on review of the grammar behind professional copy editing for academic and public submission, including techniques for using sentence structure, word choice, and information management to make texts intuitively appealing without sacrificing precision and to maximize reading speed. (*On demand*)

Not yet offered.

**ENGL 3162. Language and the Virtual World. (3)** Explores the various ways in which language is used in cyberspace, and how those practices are re-shaping our daily lives and our cultural expectations. (*Yearly*)

Not yet offered.

**ENGL 4160. Origins of Language. (3)** Study of linguistic theories of how and when human language developed, with attention to parallel work in anthropology, archeology, and psychology. (*On demand*)

Not yet offered.

**ENGL 4168. Multimodality and Text Description. (3)** Explores how different modes of communication interact and are integrated in adapted, new or emergent digital discourses and genres. Multimodal analysis includes the analysis of communication in all its forms, but is particularly concerned with texts in which two or more semiotic resources—or ‘modes’ of communication—are integrated and combined. Such resources include aspects of speech such as intonation and other vocal characteristics, gesture (face, hand and body) and proxemics, as well as products of human technology such as carving, painting, writing, architecture, image, sound recording, and interactive computing resources. (*Yearly*)

Not yet offered.

**ENGL 4235. History of the Book. (3)** Explorations of the development, technologies, cultures and impact of the book and print media. (*On demand*)

Not yet offered.

**ENGL 4262. Language and Diversity. (3) (D)** Examination of contemporary American varieties of English by region, gender, ethnic identity, socio-economic status, age, social networks, and other cultural groupings. (*On demand*)

A similar course offered as LBST 2101 by Roeder in Spring 2010 and enrolled 40. Offered as a special topics course in Fall 2012 by Roeder and enrolled 25.

**ENGL 4267. Identity, Social Interaction, and Community in Digital Spaces. (3)** Explores how humans make cyberspace into social space through language practices in online communities. Considers as well how technology use shapes and is shaped in social interaction and how identities, relationships, discourses and communities develop through digitally-mediated language use. (*Yearly*)

Not yet offered.

**ENGL 4270. Studies in Writing, Rhetoric and Literacy. (3) (W)** Studies of writing, rhetoric, and literacy with an emphasis on historical and cultural contexts. (*Yearly*)

Offered as special topics course by Scott in Spring 10 and enrolled 18.

**ENGL 4272. Studies in the Politics of Language and Writing. (3) (W)** Explores language and writing as sites of political contestation in local, national, and global contexts. Examines theoretical debates and effects of politics and history on language and learning. (*Yearly*)

Not yet offered.

**ENGL 4273. Studies in Writing, Rhetoric and Identity. (3) (W) (D)** Explores how identities are performed in textual and digital media. (*Yearly*)

Offered as special topics course by Brannon in Spring 2012 and enrolled 18.

**ENGL 4274. Visual Rhetoric. (3) (W)** Theory and practice of crafting rhetorical arguments in print and electronic media that depend upon visual exhibits, such as drawings, photographs, tables, graphs, icons, and videos. (*On demand*)

Not yet offered at the undergraduate level.

**ENGL 4275. Rhetoric and Technology. (3) (W)** Research and theories of the rhetorical construction of technology in history and culture. (*On demand*)

Offered as a special topics course by Toscano in Fall 2009 and enrolled 25.

**ENGL 4277. Digital Literacies. (3)** Exploration of the intersections between evolving digital literacies and traditional school-based literacies. (*On demand*)

Offered as special topics course by Avila in Spring 2011 and enrolled 25.

**PROPOSED CATALOG COPY: CHANGES TO EXISTING LANGUAGE AND DIGITAL TECHNOLOGY COURSES**

**ENGL 4165. ~~Language and Culture~~ Multiculturalism and Language.** (3) (D) Readings in and discussion and application of the interrelationships between language and culture, including basic introduction to contemporary American dialects and to social contexts of language. (Yearly)

**ENGL ~~4180~~ 3180. Theories of Technical Communication Language and Digital Technology.** (3) ~~Prerequisite: ENGL 2116.~~ Rhetorical, psychological, and anthropological theories that underscore the interrelations of written, graphic, and digital communication within technical, rhetorical contexts. (Fall, Spring)

- This course will be cross listed with another course.
- There are prerequisites for this course.
- There are corequisites for this course.
- This course is repeatable for credit.
- This course will increase/decrease the number of credits hours currently offered by its program.
- This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 4181. Writing and Designing User Documents.** (3) ~~Prerequisite: ENGL 2116.~~ Researching and analyzing audiences to write publishable instructions. This includes the production, testing, and revision of tutorials, reference manuals, on-line documents, and digital media for users of computers and other technologies. (Spring) (On demand)

**ENGL 4182. Information Design and Digital Publishing.** (3) Prerequisite: ENGL 2116. Theoretical and practical exploration of visual communication. By rhetorically integrating text and graphics, students will write and publish documents and online content for digital environments. (Fall)(Yearly)

- This course will be cross listed with another course.
- There are prerequisites for this course.
- There are corequisites for this course.
- This course is repeatable for credit.
- This course will increase/decrease the number of credits hours currently offered by its program.
- This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 4183. Editing Technical Documents with Digital Technologies.** (3) ~~Prerequisite: ENGL 2116.~~ Substantive editing, copyediting, project management, and editing in hardcopy documents and web and digital environments. (Spring)(Yearly)

**ENGL 4260. ~~History of the English Language~~ History of Global Englishes.** (3) (D) Origins and development of the English language, both spoken and written, from its earliest forms to contemporary usage. (Yearly)

#### **FACULTY EXPERTISE**

ENGL 2161 *Grammar for Writing*: Blitvich, Davis, Lunsford, Miller, Roeder, Thiede

ENGL 3162 *Language and the Virtual World*: Blitvich, Roeder, Miller, Davis  
ENGL 3180 *Language and Digital Technology*: Morgan, Toscano, Wickliff  
ENGL 4160 *Origins of Language*: Lunsford, Thiede  
ENGL 4165 *Multiculturalism and Language*: Blitvich, Davis, Miller, Roeder  
ENGL 4168 *Multimodality and Text Description*: Blitvich, Davis, Miller  
ENGL 4183: *Editing with Digital Technologies*: Morgan, Toscano, Wickliff  
ENGL 4235 *History of the Book*: Melnikoff, Rauch, Shealy, Toscano, Vetter  
ENGL 4260: *History of Global Englishes*: Blitvich, Davis, Lunsford, Roeder, Thiede  
ENGL 4262 *Language and Diversity*: Blitvich, Davis, Miller, Roeder  
ENGL 4267 *Identity, Social Interaction, and Community in Digital Spaces*: Blitvich, Davis, Miller  
ENGL 4270 *Studies in Writing, Rhetoric and Literacy*: Brannon, Knoblauch, Lunsford, Morgan, Toscano, Wickliff  
ENGL 4272 *Studies in the Politics of Language and Writing*: Avila, Brannon, Knoblauch, Lunsford, Morgan, Toscano, Wickliff  
ENGL 4273 *Studies in Writing, Rhetoric and Identity*: Avila, Brannon, Knoblauch, Lunsford, Morgan, Rauch, Toscano, Wickliff  
ENGL 4274 *Visual Rhetoric*: Toscano, Wickliff  
ENGL 4275. *Rhetoric and Technology*: Toscano, Wickliff  
ENGL 4277 *Digital Literacies*: Avila, Brannon

**W FORMS**

**PROPOSED SYLLABI**



## **PROPOSED CATALOG COPY: LITERATURE AND CULTURE CONCENTRATION**

### **B.A. in English--Concentration in Literature & Culture**

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36 total credit hours

18 required credit hours

9 elective hours within the concentration

9 additional elective credit hours in ENGL at 2000 level or above

No more than 12 hours at 2000-level including ENGL 2100

At least 12 credit hours at 4000-level

At least 3 hours in a departmentally designated "D" (Diversity) course.

*A "D" designates an ENGL diversity offering as defined by the department, including offerings approved for the Diverse Literatures and Cultural Studies minor. Such offerings will include course work in world literature, African American literature and culture, American Indian literature and culture, Latino/Latina literature and culture, women's studies, gender and sexuality studies, as well as selected courses in writing and language or pedagogy. The following courses may also be designated "D" with approval: 2090, 2200 Contemporary Literature, 2201 Contemporary Poetry, 3201 Intermediate Poetry Writing, 3050, 3852, 4050, 4090, 4150, 4151, 4153, 4852.*

#### **Requirements (18 credit hours)**

ENGL 2100 (W) Writing about Literature

ENGL 3100 (W) Approaches to Literature

#### **Literature and Culture Distribution Requirements (12 credit hours)**

*Students must satisfy the each of the following distribution requirements. Transfer courses will be considered, but only **two** courses at the 2000-level will be credited toward these distribution requirements. Approved alternatives at the 4000-level can be used to satisfy this requirement.*

One course in 1800 British Literature before 1800, selected from:

ENGL 3211 Medieval Literature

ENGL 3212 British Renaissance Literature

ENGL 3213 British Literature of the Restoration & 18th Century

One course in British Literature after 1800, selected from:

ENGL 3214 Romantic British Literature, 1785-1832

ENGL 3215 British Victorian Literature

ENGL 3216 British Literature in Transition, 1870-1914

ENGL 3217 Modern British Literature

One course in American Literature before 1900, selected from:

ENGL 3231 Early African American Literature (D)

ENGL 3232 Early American Literature

ENGL 3233 American Literature of the Romantic Period

ENGL 3234 American Literature of the Realist & Naturalist Periods

One course in American Literature after 1900, selected from:

ENGL 3235 Modern American Literature

ENGL 3236 African American literature, Harlem Renaissance to present (D)

ENGL 3237 Modern and Recent U.S. Multiethnic Literature (D)

#### **Electives in the concentration (9 credit hours)**

Nine credit hours in ENGL course work at the 2000-4000 level selected from an approved list that includes any courses in literature and culture.

**Electives (9 credit hours)**

Nine additional credit hours in ENGL at 2000-level or above.

**PROPOSED CATALOG COPY: NEW LITERATURE COURSES**

Note that all courses are restricted to English majors, as the survey courses are at present.

**ENGL 2403. British Literature Survey. (3)** This course surveys British literature from the Medieval period to the present. Major authors and literary movements as well as important ideas and cultural issues will be addressed. Required of English majors in the Pedagogy concentration. (*Yearly*)

Not yet offered in this format. Proposed as a requirement for students in the new Pedagogy concentration.

**ENGL 3211. Medieval Literature. (3)** Representative British literary texts (poetry, prose, and/or drama) that embody the cultural and literary developments of the Medieval era. (*On demand*)

Prior to Fall 2003 offered as ENGL 3112 on demand, enrolling 35

**ENGL 3212. British Renaissance Literature. (3)** Representative British literary texts (poetry, prose, and/or drama) that embody the cultural and literary developments of the 16<sup>th</sup> and/or 17<sup>th</sup> centuries. (*On demand*)

Prior to Fall 2003 offered as ENGL 3114 on demand, enrolling 35.

This course will be cross listed with another course.

There are prerequisites for this course.

There are corequisites for this course.

This course is repeatable for credit.

This course will increase/decrease the number of credits hours currently offered by its program.

This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 3213. British Literature of the Restoration and 18th Century. (3)** Representative British literary texts (poetry, prose, and/or drama) that embody the cultural and literary developments of the Restoration and/or 18<sup>th</sup> century. (*On demand*)

Prior to Fall 2003 offered as ENGL 3115 on demand, enrolling 35.

This course will be cross listed with another course.

There are prerequisites for this course.

There are corequisites for this course.

This course is repeatable for credit.

This course will increase/decrease the number of credits hours currently offered by

its program.

This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 3214. Romantic British Literature, 1785-1832. (3)** Literature from the Romantic period, with emphasis on the works of specific writers, which may include works by men and women writers such as Wordsworth, Blake, Coleridge, Wollstonecraft, Austen, and Smith. (*On demand*)

Offered as ENGL 4120 spring 2012 and 2011 enrolling 20 each semester. Prior to Fall 2003 offered as ENGL 3125 yearly, enrolling 35.

This course will be cross listed with another course.

There are prerequisites for this course.

There are corequisites for this course.

This course is repeatable for credit.

This course will increase/decrease the number of credits hours currently offered by its program.

This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 3215. British Victorian Literature. (3)** Representative British literary texts (poetry, prose, and/or drama) that embody the cultural and literary developments of the Victorian era. (*On demand*)

Prior to Fall 2003 offered as ENGL 3126 yearly, enrolling 35.

This course will be cross listed with another course.

There are prerequisites for this course.

There are corequisites for this course.

This course is repeatable for credit.

This course will increase/decrease the number of credits hours currently offered by its program.

This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 3216. British Literature in Transition, 1870-1914. (3)** Representative British literary texts (poetry, prose, and/or drama) that embody the cultural and literary developments of the period 1870-1914. (*On demand*)

Prior to Fall 2003 offered as ENGL 3127 yearly, enrolling 35.

**ENGL 3217. Modern British Literature. (3)** Representative British literary texts (poetry, prose, and/or drama) that embody the cultural and literary developments of the 20th and 21st centuries. (*On demand*)

Prior to Fall 2003 offered as ENGL 3128 alternate years, enrolling 35.

This course will be cross listed with another course.

- There are prerequisites for this course.
- There are corequisites for this course.
- This course is repeatable for credit.
- This course will increase/decrease the number of credits hours currently offered by its program.
- This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 3231. Early African American Literature. (3) (D)** Exploration of the major periods, texts, and issues in African American literature from its origins to the Harlem Renaissance. (*On demand*)

Offered as a special topics course in Fall 2009 enrolling 20, in Spring 2011 enrolling 30, and in Fall 2012 enrolling 20.

**ENGL 3232. Early American Literature. (3)** Origins of American literature, from Colonial times to Washington Irving, including such authors as Edwards, Taylor, Franklin, Crèvecoeur, Freneau, Brown. (*On demand*)

Prior to Fall 2003 offered as ENGL 3140 alternate years, enrolling 35.

This course will be cross listed with another course.

- There are prerequisites for this course.
- There are corequisites for this course.
- This course is repeatable for credit.
- This course will increase/decrease the number of credits hours currently offered by its program.
- This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 3233. American Literature of the Romantic Period. (3)** Important writers and ideas of the period of American romanticism, from Irving through Whitman, including such authors as Poe, Emerson, Thoreau, Hawthorne, Melville. (*On demand*)

Prior to Fall 2003 offered as ENGL 3141 yearly, enrolling 35.

This course will be cross listed with another course.

- There are prerequisites for this course.
- There are corequisites for this course.
- This course is repeatable for credit.
- This course will increase/decrease the number of credits hours currently offered by its program.
- This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 3234. American Literature of the Realist and Naturalist Periods. (3)** Important writers and ideas of American literature, from Whitman through the period of World War I, including such authors as Dickinson, Twain, Howells, James, Crane, Dreiser, Frost. (*On demand*)

Prior to Fall 2003 offered as ENGL 3142 yearly, enrolling 35.

This course will be cross listed with another course.

There are prerequisites for this course.

There are corequisites for this course.

This course is repeatable for credit.

This course will increase/decrease the number of credits hours currently offered by its program.

This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 3235. Modern American Literature. (3)** Representative American literary texts (poetry, prose, and/or drama) that embody the cultural and literary developments of the 20th and 21st centuries. (*On demand*)

Prior to Fall 2003 offered as ENGL 3143 yearly, enrolling 35. Offered as special topics course in Spring 2008 enrolling 19.

This course will be cross listed with another course.

There are prerequisites for this course.

There are corequisites for this course.

This course is repeatable for credit.

This course will increase/decrease the number of credits hours currently offered by its program.

This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 3236. African American Literature, Harlem Renaissance to Present. (3) (D)** Exploration of the major periods, texts, and issues in African American literature from the Harlem Renaissance to the present. (*On demand*)

Offered as special topics course in Spring 2011 enrolling 24.

**ENGL 3237. Modern and Recent U.S. Multiethnic Literature. (3) (D)** Representative U.S. multiethnic texts (poetry and/or prose) exemplifying the literary and cultural developments of the 20th and 21st centuries. (*On demand*)

Offered as special topics course in Spring 2011 enrolling 21.

### **PROPOSED CATALOG COPY: CHANGES TO EXISTING LITERATURE COURSES**

1. These literature courses are no longer required of all English majors, so their catalog copy needs to be slightly changed. Changes are highlighted.

**ENGL 2100. Writing About Literature. (3) (W)** Combined practice in writing and study of literature, emphasizing writing processes including revision. ~~Must be completed before ENGL 3100 and other English coursework if taken for the Literature & Culture concentration.~~ [Required for English majors in the Literature & Culture concentration and English minors.](#) Restricted to English majors and minors and Education majors. (*Fall, Spring, Summer*) (*Evenings*)

**ENGL 3100. Approaches to Literature. (3) (W)** Introductory study and application of major critical approaches to literature, such as historical, psychological, mythological, and formalistic. ~~Required of English major and minor.~~ [Required for English majors in the Literature & Culture concentration and English minors.](#) (*Fall, Spring, Summer*) (*Evenings*)

2. These literature courses will no longer be required and should be changed to “(On demand).” Additionally, the course descriptions need to be slightly changed.

**ENGL 2401. British Literature Survey I. (3)** This course surveys British literature from the Medieval period to the Renaissance. Major authors and literary movements as well as important ideas and cultural issues will be addressed. ~~Required of English majors.~~ (*On demand*)

**ENGL 2402. British Literature Survey II. (3)** This course surveys British literature from the Neoclassical to the Modern period. Major authors and literary movements, as well as important ideas and cultural issues will be addressed. ~~Required of English majors.~~ (*On demand*)

3. This literature course will no longer be required for English majors but will be required in the Pedagogy track, so it should be changed to “(Yearly)” and its description slightly changed. Changes are highlighted.

**ENGL 2400. American Literature Survey. (3)** This course surveys the whole of American literature from the Colonial to the Modern period. Major authors and literary movements, as well as important ideas and cultural issues will be addressed. Required of English majors [in the Pedagogy concentration.](#) (*Yearly*)

## **FACULTY EXPERTISE**

### Pre-1800 British Literature:

ENGL 3211 *Medieval Literature*: B. Davis, Thiede

ENGL 3212 *British Renaissance Literature*: Hartley, Melnikoff, Munroe

ENGL 3213 *British Literature of the Restoration and 18th Century*: Gargano, Knobloch, Melnikoff, Munroe

### Post-1800 British Literature:

ENGL 3214 *Romantic British Literature, 1785-1832*: McGavran

ENGL 3215 *British Victorian Literature*: Gargano, Rauch

ENGL 3216 *British Literature in Transition, 1870-1914*: Moss

ENGL 3217 *Modern British Literature*: Jackson, McGavran

### Pre-1900 American Literature:

ENGL 3231 *Early African American Literature (D)*: Leak, Lewis

ENGL 3232 *Early American Literature*: Shealy

ENGL 3233 *American Literature of the Romantic Period*: Shealy

ENGL 3234 *American Literature of the Realist and Naturalist Periods*: Eckard, Shealy

Post-1900 American Literature:

ENGL 3235 *Modern American Literature*: Eckard, Leak, Pereira, Socolovsky, Vetter

ENGL 3236 *African American Literature, Harlem Renaissance to present (D)*: Leak, Pereira

ENGL 3237 *Modern and Recent U.S. Multiethnic Literature (D)*: Socolovsky

**PROPOSED SYLLABI**



## **PROPOSED CATALOG COPY: PEDAGOGY CONCENTRATION**

### **B.A. in English – Concentration in Pedagogy**

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39 total credit hours

33 required credit hours

6 elective credit hours in ENGL at 3000-level or above

At least 15 credit hours at 4000-level

At least 3 hours in a departmentally designated “D” (Diversity) course.

*A “D” designates an ENGL diversity offering as defined by the department, including offerings approved for the Diverse Literatures and Cultural Studies minor. Such offerings will include course work in world literature, African American literature and culture, American Indian literature and culture, Latino/Latina literature and culture, women’s studies, gender and sexuality studies, as well as selected courses in language and digital technology or pedagogy. The following courses may also be designated “D” with approval: 2090, 2200 Contemporary Literature, 2201 Contemporary Poetry, 3202 Intermediate Poetry Writing, 3050, 3852, 4050, 4090, 4150, 4151, 4153, 4852.*

*Students who elect this Concentration seeking Teacher Licensure must complete a minor in Secondary Education*

#### **Requirements (33 credit hours)**

ENGL 3100 (W) Approaches to Literature

A survey of British Literature

A survey of American Literature

ENGL 3104 Adolescent Literature

ENGL 4111, 4112 or an approved course in World Literature at the 2000 level or above (D)

ENGL 4116 Shakespeare’s Early Plays, 4117 Shakespeare’s Late Plays, or an approved alternative

ENGL 4254 Teaching English/ Communication Skills to Middle and Secondary School Learners

ENGL 4200 (W) Teaching of Writing

ENGL 4201 (W) (D) Teaching of Multi-Ethnic Literature or an approved course in multi-ethnic literature

**Two** courses selected from:

ENGL 4270 (W) Studies in Writing, Rhetoric and Literacy

ENGL 4271 (W) Studies in Writing, Rhetoric and New Media

ENGL 4272 (W) Studies in The Politics of Language and Writing

ENGL 4273 (W) (D) Studies in Writing, Rhetoric and Identity

ENGL 4400 (W) Theory and Practice of Tutoring Writing

#### **Electives (6 credit hours)**

Six additional credit hours in ENGL at 2000 level or above

*Students in the Pedagogy Concentration who are not seeking teacher licensure may substitute other approved courses at 3000 level or above for Adolescent Literature, World Literature, and Teaching English/Communication Skills to Middle and Secondary School Learners.*

## **PROPOSED CATALOG COPY: NEW PEDAGOGY COURSES**

**ENGL 4200. Teaching of Writing. (3) (W)** Introduction to various theories that inform practices in the teaching of writing and methods of teaching writing to middle and secondary learners. (Yearly)

Offered as special topics course by Avila in Spring 2011 and enrolled 25.

**ENGL 4201. Teaching of Multi-Ethnic Literature. (3) (W) (D)** An overview of the issues, opportunities, and challenges of teaching multi-ethnic literature in middle and secondary school settings. (Yearly)

Not yet offered but a similar course, ENGL 4104 *Multiculturalism and Children's Literature*, offered in Fall 09 and Spring 11 and enrolled 25 each time.

**ENGL 4270. Studies in Writing, Rhetoric and Literacy. (3) (W)** Studies of writing, rhetoric, and literacy with an emphasis on historical and cultural contexts. (On demand)

Offered as special topics course by Scott in Spring 10 and enrolled 18.

**ENGL 4271. Studies in Writing, Rhetoric and New Media. (3) (W)** Studies of writing, rhetoric, and new media and digital technologies with an emphasis on historical and cultural contexts. (On demand)

Offered as special topics course by Toscano in Fall 09 and enrolled 25.

**ENGL 4272. Studies in the Politics of Language and Writing. (3) (W)** Explores language and writing as sites of political contestation in local, national, and global contexts. Examines theoretical debates and effects of politics and history on language and learning. (On demand)

Not yet offered.

**ENGL 4273. Studies in Writing, Rhetoric and Identity. (3) (W) (D)** Explores how identities are performed in textual and digital media. (On demand)

Offered as special topics course by Brannon in Spring 2012 and enrolled 18.

## **FACULTY EXPERTISE**

ENGL 4200 *Teaching of Writing*: Avila, Brannon, Knoblauch, Lunsford, Toscano, Wickliff

ENGL 4201 *Teaching of Multi-Ethnic Literature*: Avila

ENGL 4270 *Studies in Writing, Rhetoric and Literacy*: Brannon, Knoblauch, Lunsford, Morgan, Toscano, Wickliff

ENGL 4271 *Studies in Writing, Rhetoric and New Media*: Avila, Brannon, Lunsford, Rauch, Toscano, Wickliff

ENGL 4272 *Studies in the Politics of Language and Writing*: Avila, Brannon, Knoblauch, Lunsford, Morgan, Toscano, Wickliff

ENGL 4273 *Studies in Writing, Rhetoric and Identity*: Avila, Brannon, Knoblauch, Lunsford, Morgan, Rauch, Toscano, Wickliff

**W FORMS**

**PROPOSED SYLLABI**

## **APPENDIX 4: REVISED ACADEMIC PLAN OF STUDY** **TEMPLATE**

**Department of English**  
**BA Degree, Major in English: 120 hours**  
**BA Degree, Major in English (optional concentration in Creative Writing; Language and Digital**  
**Technology; Literature and Culture; or Pedagogy): 120 hours**  
**College of Liberal Arts and Sciences**  
**<http://english.uncc.edu>**  
**Academic Plan of Study**

### **Program Summary:**

- Declaring the Major: Minimum GPA of 2.0 required; no pre-requisite courses; change of major form accepted year-round; advising appointment during SOAR and when declaring the major
- Advising (major): Strongly recommended on admission to the major and before beginning the senior year, usually more frequently, and mandated if GPA is below 2.1. Advising available by appointment and walk-in. The Department of English has a team of assigned advisors and a Director of Undergraduate Advising.
- Advising (General Education): The Arts & Sciences Advising Center advises on General Education, as can the advisors of the Department of English. Students are encouraged to avail themselves of the online CAPP check.
- Minimum Grades/GPA: GPA of at least 2.0 for all course work in ENGL above the 1000-level is required for graduation.
- Teacher Licensure: YES (major in ENGL with Pedagogy Concentration). The Secondary English Certification requires 6 hours of additional coursework in English and a Minor in Secondary Education (SECD) (33 hours).
- Night Classes Available: YES. It is not guaranteed that the major can be completed within four years exclusively with night classes, however.
- Weekend Classes Available: NO
- Other information: Internships, Departmental Awards and Scholarships, Sigma Tau Delta Honor Society, Writing Resources Center, The English Learning Community
- Contact Person: Dr. Aaron Toscano, Dir. of UG Advising, 280-E Fretwell, (704) 687-6562, [atoscano@uncc.edu](mailto:atoscano@uncc.edu).

### **Program Requirements:**

Relatively flexible curriculum: A major in English leading to the B.A. degree consists of 36 semester hours of coursework beyond the General Education requirements. Students may also elect a Concentration from one of four areas: Creative Writing; Language and Digital Technology; Literature and Culture; or Pedagogy. A GPA of 2.0 or above in all English courses above the 1000-level is required for graduation (see Concentration in Pedagogy for Teacher Licensure GPA requirements). English Majors not electing a specific Concentration must complete two designated courses from each of the following areas: Creative Writing; Language and Digital Technology; Literature and Culture. At a minimum, majors must complete 36 credit hours in English, including 12 credit hours at the 4000-level. No more than 12 credit hours in ENGL at the 2000-level may be counted toward the major. At least 3 credit hours are required in a departmentally designated “D” (Diversity) course. The English major also requires completion of COMM 1101; competency in a foreign language at the intermediate level, certified either through placement exam or coursework (2000-level); and either a minor established at UNC Charlotte or an individually designed course of study consisting of a minimum of 18 semester hours in coursework

selected from English and/or other departments, approved by the Department of English advisor and undergraduate coordinator. Students with a second major in another department will be considered to have satisfied the minor requirement.

English	36 hours	Two “W” courses satisfy the Writing-intensive requirement for General Education; see also “Teacher Licensure” below (39 hrs.).
General Education	40-44 hours	It is recommended that the Oral Communication requirement be satisfied with COMM 1101, which is a requirement for the major. ENGL 1103 satisfies ENGL 1101&1102.
Related Work	0-4 hours	Foreign language: One course at the 2000 (intermediate) level (can be satisfied with a placement test).
Electives	37-45 hours	As needed to complete 120 hours total. Students in English must complete a minor/self-directed course of study/second major. Students pursuing teacher licensure apply elective hours as shown below.
Minor in Secondary Ed.	30 hours*	See program requirements at <a href="http://education.uncc.edu/mdsk/programs/Secondary_Ed.html">http://education.uncc.edu/mdsk/programs/Secondary_Ed.html</a>

\* excluding ENGL 4254, a required course during the final internship year, counted here among the 39 hrs. in the major.

### **BA in English**

#### **Suggested Plan of Study:**

	English	General Education	Electives
Freshman	two 2000-level electives	ENGL 1101 & 1102 (or ENGL 1103) For. Lang. 1201, 1202 MATH COMM 1101 (O) LBST 110x	3 hours: consider exploratory course for second major/minor
Sophomore	two 2000/3000-level “W” courses; one 2000-level elective course	LBST 2101, 2102, 221x Math/Stat/Logic Social Science	3 hours 2000-level For. Lang.
Junior	Four 3000-/4000-level elective courses	Science Science with lab	9-12 hours
Senior	Three 4000-level electives		24 hours

**BA in English**  
**Concentration in Creative Writing**  
**Suggested Plan of Study:**

	English	General Education	Electives
Freshman	two 2000-level electives	ENGL 1101 & 1102 (or ENGL 1103) For. Lang. 1201, 1202 MATH COMM 1101 (O) LBST 110x	2 hours: consider exploratory course for second major/minor
Sophomore	one 2000/3000-level “W” course; two introductory creative writing courses	LBST 2101, 2102, 221x Math/Stat/Logic Social Science	3 hours 2000-level For. Lang.
Junior	one 2000/3000-level “W” course; one intermediate creative writing course; two courses across lit period distributions at 3000- or 4000-levels	Science Science with lab	9-12 hours
Senior	two advanced creative writing courses; one ENGL 2000-, 3000-, or 4000-level elective		24 hours

**BA in English**  
**Concentration in Language and Digital Technology**  
**Suggested Plan of Study:**

	English	General Education	Electives
Freshman	two 2000-level electives	ENGL 1101 & 1102 (or ENGL 1103) For. Lang. 1201, 1202 MATH COMM 1101 (O) LBST 110x	3 hours: consider exploratory course for second major/minor
Sophomore	one 2000/3000-level “W” courses; two language and digital technology electives at the 2000- or 3000-level	LBST 2101, 2102, 221x Math/Stat/Logic Social Science	3 hours 2000-level For. Lang.

Junior	ENGL 3180; ENGL 3162; ENGL 4182 or ENGL 4183; ENGL 4168 or 4267	Science Science with lab	9-12 hours
Senior	one 4000-level "W" course in language and digital technology; two language and digital technology electives		24 hours

**BA in English**  
**Concentration in Literature and Culture**  
**Suggested Plan of Study:**

	English	General Education	Electives
Freshman	two 2000-level electives	ENGL 1101 & 1102 (or ENGL 1103) For. Lang. 1201, 1202 MATH COMM 1101 (O) LBST 110x	3 hours: consider exploratory course for second major/minor
Sophomore	ENGL 2100, 3100 (W); One course across lit period distributions at 3000- level	LBST 2101, 2102, 221x Math/Stat/Logic Social Science	3 hours 2000-level For. Lang.
Junior	Three courses across lit period distributions at 3000- or 4000- levels	Science Science with lab	9-12 hours
Senior	three ENGL electives at 2000- to 4000- level in literature and culture; one general ENGL elective at the 2000-, 3000-, or 4000- level		24 hours



**BA in English**  
**Concentration in Pedagogy**  
**Suggested Plan of Study:**

Most students in this Concentration will pursue Teacher Licensure, which requires them to declare the Minor in Secondary Education. A GPA of 2.75 is the minimum to be qualified for student teaching, a mandatory requirement for Teacher Licensure.

	English	General Education	Electives
Freshman	two 2000-level electives	ENGL 1101 & 1102 (or ENGL 1103) For. Lang. 1201, 1202 MATH COMM 1101 (O) LBST 110x	3 hours: consider exploratory course for second major/minor
Sophomore	ENGL 3100; ENGL 3104; one American or British lit. survey; one elective at the 2000- or 3000-level	LBST 2101, 2102, 221x Math/Stat/Logic Social Science	3 hours 2000-level For. Lang.
Junior	One American or British lit. survey; ENGL 4111; ENGL 4116 or ENGL 4117	Science Science with lab	9-12 hours
Senior	ENGL 4254; ENGL 4200; ENGL 4201; two courses selected from ENGL 4270, 4271, 4272, 440, 4405, and 4410		24 hours

**ADVISING RESOURCES:**

- [ucol.uncc.edu/gened](http://ucol.uncc.edu/gened) is the definitive source for General Education requirements for ALL students
- [www.advising.uncc.edu](http://www.advising.uncc.edu) is the central university source of information on advising
- [www.provost.uncc.edu/catalogs](http://www.provost.uncc.edu/catalogs) is the official Undergraduate Catalog
- [www.clas.uncc.edu/aacoas](http://www.clas.uncc.edu/aacoas) is the advising web page for the College of Liberal Arts and sciences
- [advisingcenter.uncc.edu](http://advisingcenter.uncc.edu) is the web page for the University Advising Center

## **APPENDIX 5: CLEAN CATALOG COPY**

### **COLLEGE OF LIBERAL ARTS & SCIENCES (COMPLETELY STRIKE EXISTING COPY)**

## **BACHELOR OF ARTS IN ENGLISH**

A major in English leading to the B.A. degree consists of 36 semester hours of coursework beyond the General Education requirements. Students may also choose a Concentration from one of four areas: Creative Writing; Language and Digital Technology; Literature and Culture; or Pedagogy. A GPA of 2.0 or above in all English courses above the 1000-level is required for graduation.

English Majors not electing a specific Concentration must complete two designated courses from each of the following areas:

Creative Writing  
Language and Digital Technology  
Literature and Culture

At a minimum, majors must complete 36 credit hours in English, including 12 credit hours at the 4000-level. No more than 12 credit hours in ENGL at the 2000-level may be counted toward the major. At least 3 credit hours are required in a departmentally designated “D” (Diversity) course.

The English major also requires completion of COMM 1101; competency in a foreign language at the intermediate level, certified either through placement exam or coursework (2000-level); and either a minor established at UNC Charlotte or an individually designed course of study consisting of a minimum of 18 semester hours in coursework selected from English and/or other departments, approved by the student’s Department of English advisor and undergraduate coordinator. Students with a second major in another department will be considered to have satisfied the minor requirement.

Students admitted to the ENGL major prior to Fall 2013 must choose to graduate under the requirements of either the 2012/2013 catalog or the 2013/2014 catalog. Students admitted to the ENGL major during and after Fall 2013, will graduate under the 2013/2014 catalog. Students admitted to the ENGL major prior to Fall 2013 may fulfill the requirements for ENGL 2400 or 3300, 2401 or 3301, and 2402 or 3302, by successful completion of approved courses in early and modern British literature and an approved course in American literature.

## **INTERNSHIPS**

Internships in the community and at the University are available for upper-level English majors. Contact the Department of English for further information.

## **CLASS ATTENDANCE POLICY**

Students are expected to attend all scheduled Department of English classes. The specific attendance policy for each section is left to the instructor.

## **AWARDS**

The Department gives awards each spring (usually to Senior English majors). These include: the Margaret Bryan Award for excellence in scholarship; the Gray's Creative Writing Awards; the Julian Mason Award for excellence in the study of Southern literature; the Glenn Burne award for excellence in Children's Literature Scholarship; the Garland Keever Memorial Award for humorous writing; the Kay Horne Public Service Award; The Blair Rudes Award for Excellence in Linguistics; and the Robert M. Wallace Award for excellence in the study of English. The Department also sponsors the Loch Walker Writing Competition annually.

## **TEACHER LICENSURE IN ENGLISH**

Students seeking licensure to teach English in grades 9-12 should consult with their advisors in the Teacher Education Advising, Licensure, and Recruitment (TEALR) Office in the College of Education regarding education courses that are required for licensure. Such students must fulfill all the requirements of the English major with a concentration in Pedagogy and the following additional requirements and expectations: at least 39 hours in English above the 1000-level with a GPA of at least 2.75 for those courses taken at UNC Charlotte; and a GPA of at least 2.75 for all courses taken at UNC Charlotte.

Also required, and not counted toward the 39 hours of English coursework, are COMM 1101 and competency in a foreign language at the intermediate level. Students who complete the requirements for teaching licensure must have a minor in Secondary Education. Students should consult early with their departmental advisors in English and Education regarding these requirements and expectations. Licensure applications are the responsibility of the student and the Teacher Education Advising, Licensure, and Recruitment (TEALR) Office in the College of Education.

# B.A. IN ENGLISH—CONCENTRATION IN CREATIVE WRITING

36 total credit hours

21 required credit hours

15 elective credit hours in ENGL at 2000-level or above

At least 12 credit hours at 4000-level

At least 3 hours in a departmentally designated “D” (Diversity) course.

*A “D” designates an ENGL diversity offering as defined by the department, including offerings approved for the Diverse Literatures and Cultural Studies minor. Such offerings will include course work in world literature, African American literature and culture, American Indian literature and culture, Latino/Latina literature and culture, women’s studies, gender and sexuality studies, as well as selected courses in language and digital technology or pedagogy. The following courses may also be designated “D” with approval: 2090, 2200 Contemporary Literature, 2201 Contemporary Poetry, 3201 Intermediate Poetry Writing, 3050, 3852, 4050, 4090, 4150, 4151, 4153, 4852.*

## Requirements (21 credit hours)

### Introductory Creative Writing Courses, 2000-level – 6 credit hours

**Two** courses from any of the following:

- ENGL 2125 Creative Writing Laboratory
- ENGL 2126 (W) Intro to Creative Writing
- ENGL 2127 Intro to Poetry
- ENGL 2128 Intro to Fiction Writing
- ENGL 2200 Contemporary Literature
- ENGL 2201 Contemporary Poetry
- ENGL 2202 Contemporary Fiction

### Intermediate Creative Writing Courses, 3000-level – 3 credit hours

**One** course from any of the following:

- ENGL 3201 Intermediate Poetry Writing
- ENGL 3202 Intermediate Fiction Writing

### Advanced Creative Writing Courses, 4000-level – 6 credit hours

**Two** advanced courses, covering at least two genres from the following:

- ENGL 4202 Writing Poetry
- ENGL 4203 Writing Fiction
- ENGL 4206 (W) Creative Nonfiction
- ENGL 4208 Poetry Writing Workshop
- ENGL 4209 Fiction Writing Workshop

- ENGL 4290 (O) Advanced Creative Project

Literature Distribution Requirements – 6 credit hours

Selected from approved courses in **two of five categories**:

- pre-1800 British Literature
- post-1800 British Literature
- pre-1900 American Literature
- post-1900 American Literature
- Children’s Literature

### **Electives (15 credit hours)**

Fifteen additional credit hours in ENGL at 2000-level or above.

## **B.A. IN ENGLISH—CONCENTRATION IN LANGUAGE AND DIGITAL TECHNOLOGY**

36 total credit hours

12 required credit hours

15 elective hours within the concentration;

9 additional elective credit hours in ENGL at 2000 level or above

No more than 12 hours at 2000-level

At least 12 credit hours at 4000-level

At least 3 hours in a departmentally designated “D” (Diversity) course.

*A “D” designates an ENGL diversity offering as defined by the department, including offerings approved for the Diverse Literatures and Cultural Studies minor. Such offerings will include course work in world literature, African American literature and culture, American Indian literature and culture, Latino/Latina literature and culture, women’s studies, gender and sexuality studies, as well as selected courses in language and digital technology or pedagogy. The following courses may also be designated “D” with approval: 2090, 2200 Contemporary Literature, 2201 Contemporary Poetry, 3201 Intermediate Poetry Writing, 3050, 3852, 4050, 4090, 4150, 4151, 4153, 4852.*

### **Requirements (12 credit hours)**

- ENGL 3180 Language and Digital Technology
- ENGL 3162 Language and the Virtual World

**One** course selected from the following (remaining course may be taken as elective in concentration):

- ENGL 4182 Information Design and Digital Publishing
- ENGL 4183 Editing with Digital Technologies

**One** course selected from the following (remaining course may be taken as elective in concentration):

- ENGL 4168 Multimodality and Text Description
- ENGL 4267 Identity, Social Interaction, and Community in Digital Spaces

### **Electives in the concentration (15 credit hours)**

**Five** courses selected from the following list or as approved:

- ENGL 2116 Introduction to Technical Writing
- ENGL 2161 Grammar for Writing
- ENGL 3132 Introduction to Contemporary American English
- ENGL 3267 Vocabulary, Etymology and Grammar
- ENGL 4008 Topics in Technical Writing
- ENGL 4160 Origins of Language
- ENGL 4161 Modern English Grammar
- ENGL 4165 (D) Multiculturalism and Language
- ENGL 4167 The Mind and Language
- ENGL 4181 Writing and Designing User Documents
- ENGL 4204 Expository Writing
- ENGL 4235 History of the Book
- ENGL 4260 (D) History of Global Englishes
- ENGL 4262 (D) Language and Diversity
- ENGL 4263 Linguistics and Language Learning
- ENGL 4270 (W) Studies in Writing, Rhetoric and Literacy
- ENGL 4272 (W) Studies in The Politics of Language and Writing
- ENGL 4273 (W) (D) Studies in Writing, Rhetoric and Identity
- ENGL 4274 (W) Visual Rhetoric
- ENGL 4275 (W) The Rhetoric of Technology
- ENGL 4277 Digital Literacies
- ENGL 4400 Theory and Practice of Tutoring Writing
- ENGL 4405 Literacy and Language
- ENGL 4410 Professional Internship

### **Electives (9 credit hours)**

Nine additional credit hours in ENGL at 2000-level or above.

## **B.A. IN ENGLISH—CONCENTRATION IN LITERATURE AND CULTURE**

36 total credit hours

18 required credit hours

9 elective hours within the concentration

9 additional elective credit hours in ENGL at 2000 level or above

No more than 12 hours at 2000-level including ENGL 2100

At least 12 credit hours at 4000-level

At least 3 hours in a departmentally designated "D" (Diversity) course.

*A "D" designates an ENGL diversity offering as defined by the department, including offerings approved for the Diverse Literatures and Cultural Studies minor. Such offerings will include course work in world literature, African American literature and culture, American Indian literature and culture, Latino/Latina literature and culture, women's studies, gender and sexuality studies, as well as selected courses in writing and language or pedagogy. The following courses may also be designated "D" with approval: 2090, 2200 Contemporary Literature, 2201 Contemporary Poetry, 3201 Intermediate Poetry Writing, 3050, 3852, 4050, 4090, 4150, 4151, 4153, 4852.*

### **Requirements (18 credit hours)**

- ENGL 2100 (W) Writing about Literature
- ENGL 3100 (W) Approaches to Literature

### **Literature and Culture Distribution Requirements (12 credit hours)**

*Students must satisfy the each of the following distribution requirements. Transfer courses will be considered, but only **two** courses at the 2000-level will be credited toward these distribution requirements. Approved alternatives at the 4000-level can be used to satisfy this requirement.*

One course in 1800 British Literature before 1800, selected from the following:

- ENGL 3211 Medieval Literature
- ENGL 3212 British Renaissance Literature
- ENGL 3213 British Literature of the Restoration & 18th Century

**One** course in British Literature after 1800, selected from the following:

- ENGL 3214 Romantic British Literature, 1785-1832
- ENGL 3215 British Victorian Literature
- ENGL 3216 British Literature in Transition, 1870-1914
- ENGL 3217 Modern British Literature

**One** course in American Literature before 1900, selected from the following:

- ENGL 3231 Early African American Literature (D)
- ENGL 3232 Early American Literature
- ENGL 3233 American Literature of the Romantic Period
- ENGL 3234 American Literature of the Realist & Naturalist Periods

**One** course in American Literature after 1900, selected from the following:

- ENGL 3235 Modern American Literature
- ENGL 3236 African American literature, Harlem Renaissance to present (D)
- ENGL 3237 Modern and Recent U.S. Multiethnic Literature (D)

### **Electives in the concentration (9 credit hours)**

Nine credit hours in ENGL course work at the 2000-4000 level selected from an approved list that includes any courses in literature and culture.

**Electives (9 credit hours)**

Nine additional credit hours in ENGL at 2000-level or above.

## **B.A. IN ENGLISH—CONCENTRATION IN PEDAGOGY**

39 total credit hours

33 required credit hours

6 elective credit hours in ENGL at 3000-level or above

At least 15 credit hours at 4000-level

At least 3 hours in a departmentally designated “D” (Diversity) course.

*A “D” designates an ENGL diversity offering as defined by the department, including offerings approved for the Diverse Literatures and Cultural Studies minor. Such offerings will include course work in world literature, African American literature and culture, American Indian literature and culture, Latino/Latina literature and culture, women’s studies, gender and sexuality studies, as well as selected courses in language and digital technology or pedagogy. The following courses may also be designated “D” with approval: 2090, 2200 Contemporary Literature, 2201 Contemporary Poetry, 3202 Intermediate Poetry Writing, 3050, 3852, 4050, 4090, 4150, 4151, 4153, 4852.*

*Students who elect this Concentration seeking Teacher Licensure must complete a minor in Secondary Education*

**Requirements (33 credit hours)**

- ENGL 3100 (W) Approaches to Literature
- A survey of British Literature
- A survey of American Literature
- ENGL 3104 Adolescent Literature
- ENGL 4111, 4112 or an approved course in World Literature at the 2000 level or above (D)
- ENGL 4116 Shakespeare’s Early Plays, 4117 Shakespeare’s Late Plays, or an approved alternative
- ENGL 4254 Teaching English/ Communication Skills to Middle and Secondary School Learners
- ENGL 4200 (W) Teaching of Writing
- ENGL 4201 (W) (D) Teaching of Multi-Ethnic Literature or an approved course in multi-ethnic literature

**Two** courses selected from the following:

- ENGL 4270 (W) Studies in Writing, Rhetoric and Literacy



- ENGL 4271 (W) Studies in Writing, Rhetoric and New Media
- ENGL 4272 (W) Studies in The Politics of Language and Writing
- ENGL 4273 (W) (D) Studies in Writing, Rhetoric and Identity
- ENGL 4400 (W) Theory and Practice of Tutoring Writing

### **Electives (6 credit hours)**

Six additional credit hours in ENGL at 2000 level or above

*Students in the Pedagogy Concentration who are not seeking teacher licensure may substitute other approved courses at 3000 level or above for Adolescent Literature, World Literature, and Teaching English/Communication Skills to Middle and Secondary School Learners.*

## **MINOR IN ENGLISH**

Students who do not major in English but plan to take courses in English, for pleasure or in order to build their skills with language, should consult the Department about the possibility of a minor in English, Technical/Professional Writing, or African-American Literature.

The Minor in English consists of 18 hours in English at the 2000-level or above. Students must take ENGL 2100 and 3100 and at least six additional hours in courses at the 3000-level or above to complete the minor. A GPA of 2.0 or above in all English courses taken is required for graduation.

## **MINOR IN DIVERSE LITERATURES AND CULTURAL STUDIES**

The Minor in Diverse Literatures and Cultural Studies provides students with an opportunity to study literatures and cultures in more contexts and forms of diversity.

Students explore the ways in which the academic study of diverse literatures and cultures is linked to other disciplines that focus on particular aspects of diversity.

Students may select from a wide range of courses in African American Literature and Culture, Africana Studies, American Indian Literature and Culture, Anthropology, Latino/Latina Literature and Culture, Women's and Gender Studies, and History.

The Minor in Diverse Literatures and Cultural Studies consists of 18 hours at the 2000-level and above. Students must take ENGL 2100 (Writing About Literature), and they must select **one** course from the following:

- ENGL 2301 Introduction to African American Literature
- ENGL 3050 Introduction to American Indian Literary Studies
- ENGL 3050 U.S. Latino/Latina Writers
- ENGL 4104 Multicultural Children's Literature

Students must also take one additional course in Diverse Literatures and Cultural Studies offered by the Department of English.

For the remaining 9 hours, students select courses pertaining to topics in Diverse Literatures and Cultural Studies from an approved distribution list (see below). Other courses that do not appear on the list, especially topics courses and independent study courses, may be approved if they pertain to diversity-related topics.

Listed below are elective courses that are approved for the minor. The topics courses (2050 / 3050 / 4050) are approved with the permission of the undergraduate coordinator.

**One** course in African American Literature from the following:

- ENGL 3050 Early Black American Literature
- ENGL 3157 Twentieth-Century Black American Literature: Prose
- ENGL 3158 Gender in African American Literature
- ENGL 3159 African American Poetry

**One** course in gender and sexuality from the following:

- ENGL 4002 Women and Literature
- ENGL/AMST 4050 Multicultural Women Writers Imagining America
- ENGL 4050 Modernism, Gender, and Sexuality
- HIST 2151 US Women's History since 1877
- WGST 2050 Introduction to Lesbian and Gay Studies
- WGST 2050 Women of the Middle East
- WGST 2120 African American Women
- WGST 4050 Queer Theory
- WGST 4120 Women's Studies International

**One** additional course in a diversity subject area from the following: AFRS 2105 Black Images in the Media in the US

- AFRS 2120 African American Women

- AFRS 2160 The African American Experience through Civil War
- AFRS 2161 The African American Experience: Civil War
- AFRS 2215 Black Families in the United States
- AFRS 3101 Perspectives on Race and Ethnicity in the US
- AFRS 3158 Gender and African-American Literature
- AFRS 3179 African American Political Philosophy
- AFRS 3240 African Americans and the Legal Process
- AFRS 3280 Blacks in Urban America
- AMST 3000 Appalachian Literature and Culture
- ANTH 2112 North American Indians
- ENGL 3050 American Indian Fiction and Community
- ENGL 3050 American Indian Women's Literature
- ENGL 3050 Jewish Identity and the Graphics Novel
- ENGL 3050 Linguistic Diversity in North America
- ENGL 4050 American Indian and Children's Literature
- ENGL 4111 Ancient World Literatures
- ENGL 4112 Modern World Literatures
- HIST 2000 Topics in US History: American Indian History 1400-Present
- HIST 2000 Topics in US History: Latino/a History
- HIST 2150 U.S. Women's History to 1877
- HIST 2161- African American History Survey
- HIST 2162 African American History Survey

## **MINOR IN CHILDREN'S LITERATURE AND CHILDHOOD STUDIES**

The Minor in Children's Literature and Childhood Studies (CLCS) provides students with an opportunity to study children's literature within the context of the interdisciplinary field of childhood studies. The minor recognizes that the academic study of children's literature is intrinsically linked to other disciplines that focus on particular aspects of childhood. In addition to taking courses in children's literature, students participating in this minor select courses pertaining to such child-related topics as language acquisition, child psychology, education, juvenile law, pediatric nursing, and the history and culture of childhood.

The Minor in Children's Literature and Childhood Studies consists of 18 hours at the 2000-level and above. Students must take ENGL 3103 (Children's Literature) and at least two other children's literature courses offered by the Department of English. For the remaining 9 hours, students will select courses pertaining to child-related topics from an approved list. At least 6 hours must be in courses that do not focus on children's literature. Other courses that do not appear on the list, especially topics and

independent study courses, may be approved if they pertain to child-related topics. Students majoring in Elementary Education may not apply any of their required professional education courses toward this minor. Listed below are the courses that are approved for this minor:

## CHILDREN'S LITERATURE COURSES

- ENGL 3103 Children's Literature
- ENGL 2090 Disney and Children's Literature
- ENGL 3102 Literature for Young Children
- ENGL 3104 Literature for Adolescents
- ENGL 4102 Classics in British Children's Literature
- ENGL 4103 Classics in American Children's Literature
- ENGL 4104 Multiculturalism and Children's Literature

## OTHER CHILD-RELATED COURSES

- AMST 3210 Childhood in America (recommended)
- ANTH 2090 Topics in Anthropology – related to CLCS
- CHFD 2111 Child Study: Interpreting Children's Behavior
- CHFD 2113 Infant and Early Years
- CHFD 2115 Education of the Young Child
- CJUS 2120 Juvenile Justice
- CJUS 3153 Juvenile Corrections
- EDUC 2100 Intro to Education and Diversity in Schools
- EDUC 2150 Human Development Across the Life Span
- ENGL 4263 Linguistics and Language Learning
- MUSC 2191 Incorporating Music into the Elementary Classroom
- NURS 2200 Human Growth and Development
- PHIL 3940 Philosophy of Education
- PSYC 2120 Child Psychology
- PSYC 2121 Adolescent Psychology
- SOCY 2132 Sociology of Marriage and the Family
- SPED 2100 Introduction to Students with Special Needs
- THEA 4160 Theatre for Youth
- WGST 3130 Perspectives on Motherhood

## MINOR IN TECHNICAL/PROFESSIONAL WRITING

The Minor in Technical/Professional Writing consists of 21 hours; required courses are English 4180 and ENGL 4410. Also required are two courses above the 1000-level in a technical or scientific discipline that cannot also count towards General Education

requirements. The remaining courses can be selected from ENGL 4008, 4181, 4182, and 4183. Students may request permission to take other appropriate courses from the Coordinator of the Technical/Professional Writing Program. ENGL 1101/1102 (1103) and 2116 are prerequisites for courses in the minor. Students should declare the minor before trying to enroll in ENGL 2116 to assure a place in the course.

*Note: The Department of English allows English majors who minor in African-American Literature, Children's Literature and Childhood Studies, or Technical Writing to count only two courses from the minor toward fulfillment of the major degree requirements.*

**COURSE DESCRIPTIONS (COMPLETELY STRIKE EXISTING DESCRIPTIONS)**

**ENGL 1100. Supplemental Writing for English Language Learners. (3)** Corequisite: ENGL 1101. Limited to students whose primary language is not English who may need additional support while concurrently enrolled in a designated section of ENGL 1101. Does not count toward an English major or toward the General Education requirement. Students may not register for ENGL 1100 before taking the Department of English's placement test for persons whose primary language is not English. *(Fall, Spring)*

**ENGL 1101. Writing and Inquiry in Academic Contexts I. (3)** Writing is both the primary subject of inquiry and the primary activity. Students write, revise, edit and reflect on their writing with the support of the teacher and peers. Students also engage critically with the opinions and voices of others, as they are encouraged to understand how their writing can have an effect on themselves and their environments. As the primary subject of readings and discussion, writing is explored as it relates to different contexts, discourses, cultures and textual media. As students inquire into literacy, they understand their own writing and development with heightened awareness. Grades are derived primarily from portfolios that include work generated throughout the term.

**ENGL 1102. Writing and Inquiry in Academic Contexts II. (3)** Prerequisite: ENGL 1101. Students develop an extended inquiry project that integrates materials from varied sources and includes writing in multiple genres. Students write, revise, edit and reflect on their writing with the support of the teacher and peers. Students also immerse themselves in a conversation about a topic through reading, questioning, and process writing. Polished writing might assume the forms of presentations, reviews of research, essayistic arguments, or multi-media and web-based projects. Students learn to distinguish rhetorical contexts, practice different conventions, and develop positions in relation to research. They also adopt digital technologies to network, compose, and/or critique and disseminate their work. Grades are derived primarily from portfolios that include work generated throughout the term.

**ENGL 1103. Accelerated College Writing and Rhetoric. (3)** Prerequisite: Placement by the Department of English. Accelerated writing curriculum that fulfills the requirement for ENGL 1101 and ENGL 1102. *(Fall)*

**Note: ENGL 1100, 1101, 1102, and 1103 are administered and staffed solely by the First Year Writing Program in the College of Liberal Arts and Sciences.**

**ENGL 2014. Topics in Writing. (1-3) (W)** Offers instruction and practice in special types of writing, such as research or legal writing, that are not included in other writing

courses. In addition, some sections may be designed for students who need strengthening of composition skills, or may offer instruction in various aspects of effective writing. ENGL 2014 *may not be used* toward the requirements for the English major. The *maximum hours of credit* allowed are six for ENGL 2014 or 2015, or for 2014 and 2015 together. (*On demand*)

**ENGL 2015. Topics in Writing. (1-3) (W)** Offers instruction and practice in special types of writing, such as writing for publication (exclusive of poetry, drama, and fiction), which are not included in other writing courses. In addition, some sections may offer instruction in various aspects of effective writing. *Not more than* three hours of 2015 may be used toward the requirements for the English major (and those three hours may not be used toward fulfillment of the 12 hours of English language or composition required for licensure in English). The *maximum hours of credit* allowed for any student are six for ENGL 2015 or 2014, or for 2015 and 2014 together. (*On demand*)

**ENGL 2050. Topics in English. (3)** Designed to offer topics of general interest not included in other courses. May be repeated for additional credit with the approval of the Department of English. Does not count toward the English major. (*Yearly*)

**ENGL 2051. Topics in English – Writing Intensive. (3) (W)** Designed to offer topics of general interest not included in other courses. May be repeated for additional credit with the approval of the Department of English. Does not count toward the English major. Fulfills General Education writing goal. (*On demand*)

**ENGL 2052. Topics in English – Oral Communication. (3) (O)** Designed to offer topics of general interest not included in other courses. May be repeated for additional credit with the approval of the Department of English. Does not count toward the English major. Fulfills General Education oral communication goal. (*On demand*)

**ENGL 2053. Topics in English – Writing Intensive & Oral Communication. (3) (O, W)** Designed to offer topics of general interest not included in other courses. May be repeated for additional credit with the approval of the Department of English. Does not count toward the English major. Fulfills General Education writing goal and oral communication goal. (*On demand*)

**ENGL 2090. Topics in English. (3)** Special topics not included in other courses. May be repeated for credit as topics vary. Does not fulfill General Education writing goal. (*On demand*)

**ENGL 2091. Topics in English – Writing Intensive. (3) (W)** Special topics not included in other courses. May be repeated for credit as topics vary. Fulfills General Education writing goal. (*On demand*)

**ENGL 2092. Topics in English – Oral Communication. (3) (O)** Designed to offer

topics of general interest not included in other courses. May be repeated for additional credit with the approval of the Department of English. Fulfills General Education oral communication goal. *(On demand)*

**ENGL 2093. Topics in English – Writing Intensive & Oral Communication. (3) (O, W)** Designed to offer topics of general interest not included in other courses. May be repeated for additional credit with the approval of the Department of English. Fulfills General Education writing goal and oral communication goal. *(On demand)*

**ENGL 2100. Writing About Literature. (3) (W)** Combined practice in writing and study of literature, emphasizing writing processes including revision. Required for English majors in the Literature & Culture concentration and English minors. Restricted to English majors and minors and Education majors. *(Fall, Spring, Summer) (Evenings)*

**ENGL 2101. Masterpieces of British Literature I. (3)** An introduction to British Literature written before 1800. The course also provides backgrounds in the society and culture of the Middle Ages, the Renaissance, and the Age of Reason. *(On demand)*

**ENGL 2102. Masterpieces of British Literature II. (3)** An introduction to masterpieces of British Literature written since 1800. The course also provides backgrounds in the society and culture of the Romantic, Victorian, and Modern periods. *(On demand)*

**ENGL 2103. Masterpieces of Modern Fiction. (3)** Readings in selected novels and short stories written since 1850. *(On demand)*

**ENGL 2104. Major American Writers. (3)** Introductory readings in six to eight authors, approximately half from the 19th century and half from the 20th century, both poetry and prose. *(On demand)*

**ENGL 2105. Introduction to Poetry. (3) (W)** Representative poems and poets, drawn from several literary periods that introduce students to several poetic genres, to varied treatments of universal themes (such as love, death, disappointment, joy), and to various ideas about poetic imaginations. *(Yearly)*

**ENGL 2106. Film Criticism. (3)** Introduction to film as an art form. Emphasis will be on the critical analysis of the form and the content of films with attention to issues of visual narrative, audience, cinematography, editing, acting, etc. *(On demand)*

**ENGL 2108. Introduction to Drama. (3) (W)** Representative plays of the western world from the classical period to the modern period to introduce students to drama as literature, with consideration of staging, conventions of the theater, types of drama, and dramatic theory. *(On demand)*



**ENGL 2114. Learning Community Seminar. (1)** Educational forum for activities of the English Learning Community. Students will devise and complete assignments relating to their cultural and intellectual activities. Enrollment restricted to students accepted into the English Learning Community; may be repeated for up to three units of credit. Does not count toward the English major. *Graded on a Pass/No Credit basis. (Fall, Spring)*

**ENGL 2116. Introduction to Technical Communication. (3) (W)** Technical Communication theory (such as organization, audience analysis, and editing) is taught in the context of oral and written formats, such as memoranda, proposals, reports, PowerPoint presentations, and includes formats and content common to students' own disciplines. *(Fall, Spring, Summer) (Evenings)*

**ENGL 2125. Imagined Worlds: Creative Writing Laboratory. (3)** In an "experimental" classroom laboratory for creative writers, students will learn basic methods, theories, terminology, and approaches to the art of creative writing. *(Yearly) (Evenings)*

**ENGL 2126. Introduction to Creative Writing. (3) (W)** This course introduces students to creative writing, including both poetry and fiction writing, assuming little or no previous creative writing experience. *(Fall, Spring, Summer)*

**ENGL 2127. Introduction to Poetry Writing. (3)** An introductory course for those with little experience in reading, writing, and critiquing poetry. Students will read and discuss poetry in an anthology and also be responsible for writing poems based on assigned formal strategies or themes and for bringing them to a workshop setting for group critique. *(On demand)*

**ENGL 2128. Introduction to Fiction Writing. (3)** An introductory course for those with little experience in reading, writing, and critiquing fiction. Students will read and discuss short stories in an anthology and also be responsible for writing stories based on assigned formal strategies or themes and bringing them to a workshop setting for group critique. *(On demand)*

**ENGL 2161. Grammar for Writing. (3)** A systematic, hands-on review of the grammar behind professional copy editing for academic and public submission, including techniques for using sentence structure, word choice, and information management to make texts intuitively appealing without sacrificing precision and to maximize reading speed. *(On demand)*

**ENGL 2200. Contemporary Literature. (3)** Introduction to trends in contemporary literature and encourages creativity through scholarly engagement with the world of contemporary literature. *(On demand)*

**ENGL 2201. Contemporary Poetry. (3)** Introduction to current trends in American and

world poetry, encouraging creativity and scholarly engagement with the exciting and multifaceted world of contemporary poetry. (On demand)

**ENGL 2202. Contemporary Fiction. (3)** Introduction to current trends in contemporary fiction in order to encourage creative and scholarly engagement with the world of contemporary fiction. (On demand)

**ENGL 2301. Introduction to African-American Literature. (3)** Cross-listed as AFRS 2301. Prerequisites: ENGL 1101 and 1102 or 1103, or departmental permission. Survey of the major periods, texts, and issues in African-American literature. Prerequisite to 4000 level African-American literature courses in Department of English. (Fall, Spring)

**ENGL 2400. American Literature Survey. (3)** This course surveys the whole of American literature from the Colonial to the Modern period. Major authors and literary movements, as well as important ideas and cultural issues will be addressed. Required of English majors in the Pedagogy concentration. (Yearly)

**ENGL 2401. British Literature Survey I. (3)** This course surveys British literature from the Medieval period to the Renaissance. Major authors and literary movements as well as important ideas and cultural issues will be addressed. (On demand)

**ENGL 2402. British Literature Survey II. (3)** This course surveys British literature from the Neoclassical to the Modern period. Major authors and literary movements, as well as important ideas and cultural issues will be addressed. (On demand)

**ENGL 2403. British Literature Survey. (3)** This course surveys British literature from the Medieval period to the present. Major authors and literary movements as well as important ideas and cultural issues will be addressed. Required of English majors in the Pedagogy concentration. (Yearly)

**ENGL 3050. Topics in English. (3)** Special topics not included in other courses. May be repeated for credit as topics vary. Does not fulfill General Education writing goal. (On demand)

**ENGL 3051. Topics in English – Writing Intensive. (3) (W)** Special topics not included in other courses. May be repeated for credit as topics vary. Fulfills General Education writing goal. (On demand)

**ENGL 3052. Topics in English – Oral Communication. (3) (O)** Designed to offer topics of general interest not included in other courses. May be repeated for additional credit with the approval of the Department of English. Fulfills General Education oral communication goal. (On demand)

**ENGL 3053. Topics in English – Writing Intensive & Oral Communication. (3) (O, W)** Designed to offer topics of general interest not included in other courses. May be repeated for additional credit with the approval of the Department of English. Fulfills General Education writing goal and oral communication goal. (*On demand*)

**ENGL 3100. Approaches to Literature. (3) (W)** Introductory study and application of major critical approaches to literature, such as historical, psychological, mythological, and formalistic. Required for English majors in the Literature & Culture concentration and English minors. (*Fall, Spring, Summer*) (*Evenings*)

**ENGL 3102. Literature for Young Children. (3)** Critical study of literature for children under the age of eight, covering such topics as picture books, nursery rhymes, and books for beginning readers. (*Spring*)

**ENGL 3103. Children's Literature. (3)** Critical study of various genres of children's literature, such as realistic fiction, fantasy, and picture books. (*Fall, Spring*)

**ENGL 3104. Literature for Adolescents (3)** Critical study of literature intended for adolescent and pre-adolescent readers, as well as texts that deal with coming-of-age themes. (*Fall, Spring*)

**ENGL 3132. Introduction to Contemporary American English. (3)** Introduction to the study of word formation, the sound system, and the structure of contemporary American English, including characteristics and applications of traditional grammar. (*Fall, Spring*)

**ENGL 3157. Twentieth Century Black American Literature: Prose. (3)** Intensive study of selected black American 20th-century writers of fiction and nonfiction, beginning with the Harlem Renaissance. (*Alternate years*)

**ENGL 3158. Gender and African-American Literature. (3)** Cross-listed as AFRS 3158. Exploration of the intersection of gender and African-American literature, focusing on either Black women writers or Black male writers, or a combination in dialogue. (*Alternate years*)

**ENGL 3159. African-American Poetry. (3)** Cross-listed as AFRS 3159. Intensive study of African-American poetry, focusing on one period or traversing several. (*Alternate years*)

**ENGL 3162. Language and the Virtual World. (3)** Explores the various ways in which language is used in cyberspace, and how those practices are re-shaping our daily lives and our cultural expectations. (*Yearly*)

**ENGL 3180. Language and Digital Technology. (3)** Rhetorical, psychological, and

anthropological theories that underscore the interrelations of written, graphic, and digital communication within technical, rhetorical contexts. (*Fall, Spring*)

**ENGL 3201. Intermediate Poetry Writing Workshop. (3)** Prerequisite: ENGL 2125, 2126, 2127, 2128, 2200, 2201, or 2202, or permission of instructor. Workshop combines the reading and discussion of published poetry with the writing of original creative works. (*Yearly*)

**ENGL 3202. Intermediate Fiction Writing Workshop. (3)** Prerequisite: ENGL 2125, 2126, 2127, 2128, 2200, 2201, or 2202, or permission of instructor. Workshop combines the reading and discussion of published fiction with the writing of original creative works. (*Yearly*)

**ENGL 3211. Medieval Literature. (3)** Representative British literary texts (poetry, prose, and/or drama) that embody the cultural and literary developments of the Medieval era. (*On demand*)

**ENGL 3212. British Renaissance Literature. (3)** Representative British literary texts (poetry, prose, and/or drama) that embody the cultural and literary developments of the 16<sup>th</sup> and/or 17<sup>th</sup> centuries. (*On demand*)

**ENGL 3213. British Literature of the Restoration and 18th Century. (3)** Representative British literary texts (poetry, prose, and/or drama) that embody the cultural and literary developments of the Restoration and/or 18<sup>th</sup> century. (*On demand*)

**ENGL 3214. Romantic British Literature, 1785-1832. (3)** Literature from the Romantic period, with emphasis on the works of specific writers, which may include works by men and women writers such as Wordsworth, Blake, Coleridge, Wollstonecraft, Austen, and Smith. (*On demand*)

**ENGL 3215. British Victorian Literature. (3)** Representative British literary texts (poetry, prose, and/or drama) that embody the cultural and literary developments of the Victorian era. (*On demand*)

**ENGL 3216. British Literature in Transition, 1870-1914. (3)** Representative British literary texts (poetry, prose, and/or drama) that embody the cultural and literary developments of the period 1870-1914. (*On demand*)

**ENGL 3217. Modern British Literature. (3)** Representative British literary texts (poetry, prose, and/or drama) that embody the cultural and literary developments of the 20<sup>th</sup> and 21<sup>st</sup> centuries. (*On demand*)

**ENGL 3231. Early African American Literature. (3) (D)** Exploration of the major

periods, texts, and issues in African American literature from its origins to the Harlem Renaissance. *(On demand)*

**ENGL 3232. Early American Literature. (3)** Origins of American literature, from Colonial times to Washington Irving, including such authors as Edwards, Taylor, Franklin, Crèvecoeur, Freneau, Brown. *(On demand)*

**ENGL 3233. American Literature of the Romantic Period. (3)** Important writers and ideas of the period of American romanticism, from Irving through Whitman, including such authors as Poe, Emerson, Thoreau, Hawthorne, Melville. *(On demand)*

**ENGL 3234. American Literature of the Realist and Naturalist Periods. (3)** Important writers and ideas of American literature, from Whitman through the period of World War I, including such authors as Dickinson, Twain, Howells, James, Crane, Dreiser, Frost. *(On demand)*

**ENGL 3235. Modern American Literature. (3)** Representative American literary texts (poetry, prose, and/or drama) that embody the cultural and literary developments of the 20th and 21st centuries. *(On demand)*

**ENGL 3236. African American Literature, Harlem Renaissance to Present. (3) (D)** Exploration of the major periods, texts, and issues in African American literature from the Harlem Renaissance to the present. *(On demand)*

**ENGL 3237. Modern and Recent U.S. Multiethnic Literature. (3) (D)** Representative U.S. multiethnic texts (poetry and/or prose) exemplifying the literary and cultural developments of the 20th and 21st centuries. *(On demand)*

**ENGL 3852. Independent Study. (1-3)** Prerequisite: Permission of the department. Individual investigations and appropriate exposition of the results. (Unless special permission is granted by the department chair, no more than six hours of 3852 may apply toward the English major.) *(Fall, Spring, Summer)*

**ENGL 4002. Women and Literature. (3)** Selected topics focusing on women and literature, such as images of women, women as writers, and women as literary critics. With permission of the Department of English, may be repeated for credit as topics vary. (However, only six hours may be used for the requirements for the English major.) *(On demand)*

**ENGL 4008. Topics in Advanced Technical Communication. (3)** Prerequisites: ENGL 2116 and COMM 1101. Exploration, both theoretically and practically, of the interrelation of written, oral, graphic, and digital communication within technical rhetorical contexts. May be repeated once for additional credit with the approval of the Department of English. *(On demand)*

**ENGL 4050. Topics in English. (3)** Special topics not included in other courses. May be repeated for credit as topics vary. Does not fulfill General Education writing goal. *(On demand)*

**ENGL 4051. Topics in English – Writing Intensive. (3) (W)** Special topics not included in other courses. May be repeated for credit as topics vary. Fulfills General Education writing goal. *(On demand)*

**ENGL 4052. Topics in English – Oral Communication. (3) (O)** Designed to offer topics of general interest not included in other courses. May be repeated for additional credit with the approval of the Department of English. Fulfills General Education oral communication goal. *(On demand)*

**ENGL 4053. Topics in English – Writing Intensive & Oral Communication. (3) (O, W)** Designed to offer topics of general interest not included in other courses. May be repeated for additional credit with the approval of the Department of English. May be used as an elective toward the English major. Fulfills General Education writing goal and oral communication goal. *(On demand)*

**ENGL 4090. Major Authors. (3)** The works, ideas, and life of one to three significant authors. With permission of the Department of English, may be repeated once for credit as long as different authors are considered. *(On demand)*

**ENGL 4102. Classics in British Children’s Literature. (3)** Focuses on pivotal works in the history of British and British Colonial Children’s literature. *(Fall)*

**ENGL 4103. Classics in American Children’s Literature. (3)** Focuses on pivotal works in the history of American Children’s literature. *(Fall)*

**ENGL 4104. Multiculturalism and Children’s Literature. (3)** Focuses on works that represent one or more kinds of cultural, ethnic, or social diversity of the United States and other national literatures. *(Fall)*

**ENGL 4111. Ancient World Literature. (3)** Readings of ancient world literature, in English translation. *(On demand)*

**ENGL 4112. Modern World Literature. (3)** Readings in modern world literature, in English and in English translation. *(On demand)*

**ENGL 4114. Milton. (3)** A study of the major poems and selections from the minor works of Milton. *(On demand)*

**ENGL 4116. Shakespeare's Early Plays. (3)** A study of 10 representative plays from

the comedies, histories, and tragedies written 1590 through 1600. (*Yearly*)

**ENGL 4117. Shakespeare's Late Plays. (3)** A study of 10 representative plays from the period 1600 through 1611, including the late tragedies and tragi-comedies. (*Yearly*)

**ENGL 4132. British Drama to 1642, Excluding Shakespeare. (3)** A survey of late-medieval and Renaissance drama in England. (*On demand*)

**ENGL 4145. Literature of the American South. (3)** Selected works of Southern writers that reflect literary and cultural concerns from Colonial times to the present, including such authors as Poe, the early humorists, local color writers, Chopin, Faulkner, Warren, O'Connor, Welty. (*Yearly*)

**ENGL 4150. Poetry. (3)** Poetry written in English, focusing on a particular period, nationality, or topic. With permission of the Department of English, may be repeated once for credit as topics vary. (*On demand*)

**ENGL 4151. Drama. (3)** Drama written in English, focusing on a particular period, nationality, or topic. With permission of the Department of English, may be repeated once for credit as topics vary. (*On demand*)

**ENGL 4153. Fiction. (3)** Fiction written in English, focusing on a particular period, nationality, or topic. With permission of the Department of English, may be repeated once for credit as topics vary. (*On demand*)

**ENGL 4155. Pan-African Literature. (3)** Introduction to significant Pan-African literature, emphasizing the oral tradition, selected works of major authors in the Caribbean and Africa, and the relationships of these traditions to American, British and other literary traditions. Works not originally written in English will be studied in translation. (*On demand*)

**ENGL 4160. Origins of Language. (3)** Study of linguistic theories of how and when human language developed, with attention to parallel work in anthropology, archeology, and psychology. (*On demand*)

**ENGL 4161. Modern English Grammar. (3)** A study of the structure of contemporary English, with an emphasis on descriptive approaches. (*On demand*)

**ENGL 4165. Multiculturalism and Language. (3) (D)** Readings in and discussion and application of the interrelationships between language and culture, including basic introduction to contemporary American dialects and to social contexts of language. (*Yearly*)

**ENGL 4167. The Mind and Language. (3)** Introduction to the study of the mind from a linguistic perspective. Topics include language growth and loss, language deficits, modularity and hierarchical processing, the interaction of cognitive and linguistic faculties, parsing/processing strategies and limitations, and applications such as therapy, forensics, computing, teaching. (*Alternate years*)

**ENGL 4168. Multimodality and Text Description. (3)** Explores how different modes of communication interact and are integrated in adapted, new or emergent digital discourses and genres. Multimodal analysis includes the analysis of communication in all its forms, but is particularly concerned with texts in which two or more semiotic resources—or ‘modes’ of communication—are integrated and combined. Such resources include aspects of speech such as intonation and other vocal characteristics, gesture (face, hand and body) and proxemics, as well as products of human technology such as carving, painting, writing, architecture, image, sound recording, and interactive computing resources. (*Yearly*)

**ENGL 4181. Writing and Designing User Documents. (3)** Researching and analyzing audiences to write publishable instructions. This includes the production, testing, and revision of tutorials, reference manuals, on-line documents, and digital media for users of computers and other technologies. (*On demand*)

**ENGL 4182. Information Design and Digital Publishing. (3)** Prerequisite: ENGL 2116. Theoretical and practical exploration of visual communication. By rhetorically integrating text and graphics, students will write and publish documents and online content for digital environments. (*Yearly*)

**ENGL 4183. Editing with Digital Technologies. (3)** Substantive editing, copyediting, project management, and editing in hardcopy documents and web and digital environments. (*Yearly*)

**ENGL 4200. Teaching of Writing. (3) (W)** Introduction to various theories that inform practices in the teaching of writing and methods of teaching writing to middle and secondary learners. (*Yearly*)

**ENGL 4201. Teaching of Multi-Ethnic Literature. (3) (W) (D)** An overview of the issues, opportunities, and challenges of teaching multi-ethnic literature in middle and secondary school settings. (*Yearly*)

**ENGL 4202. Writing Poetry. (3)** Prerequisite: ENGL 2125, 2126, 2127, 2200, 2201, or 2202, or permission of instructor. Further study of and practice in the writing of poetry within a workshop format. May be repeated once for credit with the permission of the Department of English. (*Fall, Spring*) (*Evenings*)

**ENGL 4203. Writing Fiction. (3).** Prerequisite: ENGL 2125, 2126, 2128, 2200, 2201, or



2202, or permission of instructor. This course provides further study of and practice in the writing of fiction within a workshop format. May be repeated once for credit with the permission of the Department of English. (*Fall, Spring*) (*Evenings*)

**ENGL 4204. Expository Writing. (3) (W)** Writing of essays, criticism, and various forms of exposition. (*Fall, Spring*) (*Evenings*)

**ENGL 4206. Writing Creative Nonfiction. (3) (W)** Restricted to English Majors or Minors. Prerequisite: ENGL 2125, 2126, 2127, 2128, 2200, 2201, or 2202, or permission of instructor. Course combines the reading and discussion of published creative nonfiction with the writing of original creative works. (*On demand*)

**ENGL 4208. Poetry Writing Workshop. (3)** Prerequisite: ENGL 2125, 2126, 2127, 2200, 2201, or 2202, or permission of instructor. Designed for advanced writers of poetry. Focuses primarily on student work and peer criticism of it. May be repeated once for credit with permission of department. (*Yearly*)

**ENGL 4209. Fiction Writing Workshop. (3)** Prerequisite: ENGL 2125, 2126, 2128, 2200, 2201, or 2202, or permission of instructor. Designed for advanced writers of fiction. Focuses primarily on student work and peer criticism of it. May be repeated once for credit with permission of department. (*Yearly*)

**ENGL 4211. Chaucer and Medieval Literature. (3)** Readings that focus on the works of Chaucer, including *The Canterbury Tales*, and other works from the medieval period in England, which may include *Troilus and Crisedye* and various dramatic texts. (*On demand*)

**ENGL 4235. History of the Book. (3)** Explorations of the development, technologies, cultures and impact of the book and print media. (*On demand*)

**ENGL 4254. Teaching English/Communication Skills to Middle and Secondary School Learners. (3)** Prerequisite: Senior English major with a secondary education minor; senior middle grades major, or permission of the department. Approaches to the teaching of English, including recent theories and research related to writing and literary study, with special attention to technology. Designed primarily for teaching in grades 6-12. (*Fall, Spring*)

**ENGL 4263. Linguistics and Language Learning. (3)** Readings in, discussions of, and application of linguistically oriented theories of language acquisition, directed toward gaining an understanding of language-learning processes and stages. (*Alternate years*)

**ENGL 4260. History of Global Englishes. (3) (D)** Origins and development of the English language, both spoken and written, from its earliest forms to contemporary

usage. *(Yearly)*

**ENGL 4262. Language and Diversity. (3) (D)** Examination of contemporary American varieties of English by region, gender, ethnic identity, socio-economic status, age, social networks, and other cultural groupings. *(On demand)*

**ENGL 4267. Identity, Social Interaction, and Community in Digital Spaces. (3)** Explores how humans make cyberspace into social space through language practices in online communities. Considers as well how technology use shapes and is shaped in social interaction and how identities, relationships, discourses and communities develop through digitally-mediated language use. *(Yearly)*

**ENGL 4270. Studies in Writing, Rhetoric and Literacy. (3) (W)** Studies of writing, rhetoric, and literacy with an emphasis on historical and cultural contexts. *(On demand)*

**ENGL 4271. Studies in Writing, Rhetoric and New Media. (3) (W)** Studies of writing, rhetoric, and new media and digital technologies with an emphasis on historical and cultural contexts. *(On demand)*

**ENGL 4272. Studies in the Politics of Language and Writing. (3) (W)** Explores language and writing as sites of political contestation in local, national, and global contexts. Examines theoretical debates and effects of politics and history on language and learning. *(On demand)*

**ENGL 4273. Studies in Writing, Rhetoric and Identity. (3) (W) (D)** Explores how identities are performed in textual and digital media. *(On demand)*

**ENGL 4274. Visual Rhetoric. (3) (W)** Theory and practice of crafting rhetorical arguments in print and electronic media that depend upon visual exhibits, such as drawings, photographs, tables, graphs, icons, and videos. *(On demand)*

**ENGL 4275. Rhetoric and Technology. (3) (W)** Research and theories of the rhetorical construction of technology in history and culture. *(On demand)*

**ENGL 4277. Digital Literacies. (3)** Exploration of the intersections between evolving digital literacies and traditional school-based literacies. *(On demand)*

**ENGL 4290. Advanced Creative Project. (3) (O)** Restricted to English Majors and Minors only. Prerequisite: ENGL 4202, 4203, 4208, or 4209, or permission of the instructor. Course focuses on the planning of a book-length work of creative writing through independent study and scholarly engagement in related areas of contemporary literature and writing, leading to the development of book proposals, abstracts, discussions of creative works, and oral presentations by students and authors. *(On*

*demand)*

**ENGL 4400. Theory and Practice of Tutoring Writing. (1-3) (W)** Prerequisite: Permission of the instructor. Through supervised tutorial experience and seminars, this course introduces the student to current developments concerning composition and to a variety of methods for teaching English composition. This course is highly recommended for those planning to teach or those currently engaged in teaching. With permission of the Department of English may be repeated once for credit. (*Fall*)

**ENGL 4405. Literacy and Language. (3)** Exploration of how language and literacy can be effectively taught to adolescents. Topics include composing strategies and the effects of new media on literacy practices. (*Fall, Spring*)

**ENGL 4410. Professional Internship. (3 or 6)** Prerequisites: Permission of English Internship Coordinator. Restricted to juniors and seniors majoring or minoring in English or minoring in Technical/Professional Writing, who have at least a 2.5 GPA and have had a course in professional communication (e.g., journalism, technical communication, public relations, public relations lab, or mass media). Students work 8-10 hours (3 hours credit) or 16-20 hours (6 hours credit) per week in a placement arranged by the Internship Coordinator. May be repeated once for credit: only three credit hours may be applied to the English major; three additional hours may be counted as a University elective. (*Fall, Spring, Summer*)

**ENGL 4852. Independent Study. (1-3)** Prerequisite: Permission of department. Individual investigations and appropriate exposition of the results. (Unless special permission is granted by the department chair, no more than six hours may apply toward the English major.) May be repeated for additional credit with approval of the Department of English. (*Fall, Spring, Summer*)



## **APPENDIX 1: LIBRARY CONSULTATION**



# UNC CHARLOTTE

## J. Murrey Atkins Library

### Memorandum

To: Kirk Melnikoff

From: Donna J. Gunter, Liaison to English Studies

Date: 26 October 2012

Re: Proposal for Revised Bachelor of Arts Degree in English

#### Summary of Librarian's Evaluation of Holdings

Evaluator: Donna J. Gunter, Liaison to English Studies

Please Check One:

Holdings are superior	_____
Holdings are adequate	_____ X _____
Holdings are adequate only if Dept. purchases additional items	_____
Holdings are inadequate	_____

#### Comments:

Regarding the proposal that "the Department of English proposes (1) to revise the general BA in English and (2) to create four optional concentrations to begin in Fall 2013. These concentrations are: creative writing, language and digital technology, literature and culture, pedagogy," I have evaluated the J. Murrey Atkins Library collections and deem our holdings to be adequate to support this change. What follows is my analysis of the collection:

### Collection Analysis

Method: In this analysis, I cover monograph holdings, periodical holdings, and database holdings. For monographs and periodicals, I repeat some analysis of the collection that we conducted last year. In this report, I add additional analysis for the language and digital technology track. The collection is adequate for all strands, including the newly proposed Language and Digital Technology Concentration, though frequently a bit behind its peer institutions.

### Monograph Holdings by Selected Library of Congress Subject Headings and Key Word Searches Compared to Selected UNCC Peer Institutions

Subject Headings Applicable To the Language and Digital Technology Concentration					
Subject Heading	UNCC	George Mason U	Kent State U	U of Rhode Island	San Diego State U
English language -- Rhetoric -- Computer-assisted instruction.	17	24	14	38	23
English Language Composition And Exercises Computer Assisted Instruction	9	16	4	9	7
Communication and Technology.	24	84	48	50	27
Technology -- Social aspects.	241	596	320	582	333
Literature and technology.	30	40	37	37	29
Technology -- Philosophy.	91	177	133	152	116

Subject Heading	UNCC	Florida Atlantic U	Portland State U	Virginia Commonwealth U	U of Rhode Island
Language and culture.	151	171	558	234	420
Language and languages -- Political aspects.	46	63	229	130	118
Politics and literature.	91	748	1164	166	92
Postmodernism (Literature)	126	393	373	193	87
Creative writing.	53	289	291	78	42
Creation (Literary, artistic, etc.)	259	285	318	414	250
Fiction -- Authorship.	70	311	2042	127	55
Poetry -- Authorship.	96	609	1434	151	52
Playwriting.	27	308	94	94	29

Data From Diverse Literatures and Cultural Studies Minor Proposal					
Subject Heading	UNCC	George Mason	Kent State U	San Diego State U	U Wisconsin Milwaukee

American literature -- African American authors -- History and criticism.	249	214	332	263	275
American literature -- Indian authors -- History and criticism.	66	89	50	65	63
Latin American literature -- History and criticism.	51	71	89	297	349
Arabic Literature History and criticism	16	30	24	26	32
Jewish literature History and criticism	35	33	40	29	46
Feminist Criticism	114	160	86	137	508
Homosexuality in literature.	89	150	87	121	119

Data From ENGL 1101 and 1102 Revision Proposal					
<i>LC Subject Headings/KW</i>	UNCC	George Mason U	Kent State University	U of Central Fla.	U of Nebraska
English language -- Rhetoric -- Study and teaching -- Social aspects	16	26	13	29	11
English language -- Rhetoric -- Study and teaching -- Social aspects -- United States.	9	14	8	14	9
English language -- Rhetoric -- Study and teaching	303	443	350	472	304
Literacy -- Social aspects.	28	59	32	53	33
Critical pedagogy.	171	322	163	280	156
<i>KW: Composition studies and social</i>	92	74	112	366	52
KW: composition studies and cultur*	68	72	121	443	44

Data From Linguistics Minor Proposal					
<i>Subject Heading</i>	UNCC	San Diego State University	U Texas at Arlington	George Mason University	U Wisconsin at Milwaukee
Sociolinguistics.	253	409	464	476	505
Psycholinguistics.	405	551	504	559	536
Computational linguistics.	111	164	248	279	125
Semiotics	228	303	299	392	396
Language and languages -- Origin.	68	81	77	105	83
Bilingualism.	53	133	112	114	116



Code switching (Linguistics).	8	20	25	22	15
Language acquisition.	355	528	431	555	436
Language and languages -- Political aspects.	41	78	62	77	53
Linguistics.	241	400	503	410	527
Discourse analysis.	243	390	508	551	487
Language and culture.	133	160	179	260	164
Grammar, Comparative and general.	114	168	274	238	309
Semantics.	708	359	476	510	539
Metaphor.	167	193	153	243	256
Translating and interpreting.	160	207	171	242	188

### Periodical (Journal) Holdings

The revised English Studies undergraduate program will be robustly supported by recent evaluations showing the library to have sufficient and sometimes superior holdings in major facets of such a program. This recent revision, including a concentration in language and digital technology, is well supported through our journal holdings.

### Database Holdings:

The Library's database holdings support fully support the proposed English Studies-style program, with databases for literary criticism, composition and rhetoric, linguistics, pedagogy, as well as databases that offer full text of many literary works. Other databases support tertiary functions such as citation counts. Other databases in the collection, and not listed here, support auxiliary searches for cultural, political, and other information to support the contemporary and cutting-edge nature of this revised program. In addition to the following core databases, the library holds subscriptions to major technology and science databases, such as IEEE Explorer, Compendex, and Science Direct, which also support technology-based research.

- MLA International Bibliography
- CompPile
- Linguistics and Language Behavior Abstracts
- Literary Reference Center Plus
- Literature Resource Center
- ERIC Database (via EBSCOhost)
- ERIC Database (via Cambridge Scientific Abstracts)
- JSTOR
- Project Muse
- Film & Television Literature Index
- American Periodicals
- Academic Search Complete
- Primary Search (Children's Magazines)
- Arts & Humanities Citation Index

- Web of Science (ISI)
- Google Scholar
- WorldCat
- ABC-CLIO E-book Collection
- Twaynes Author Series
- NetLibrary now called eBook Collection.
- NoveList K-8 Plus
- Chadwyck-Healey Poetry Databases
- African-American Poetry (1750 - 1900)
- American Poetry (1600-1900)
- English Poetry (600-1900)
- Faber Poetry Library
- Twentieth Century African-American Poetry
- Twentieth Century American Poetry
- Twentieth Century English Poetry
- Black Drama: 1850 to Present
- EEBO (Early English Books online)
- Project Gutenberg
- Great Books Online
- Biography and Genealogy Master Index
- Oxford English Dictionary
- Oxford Encyclopedia of Children's Literature
- Oxford Encyclopedia of Theatre and Performance
- MLA Directory of Periodicals
- Dictionary of Literary Biography Complete Online
- EEBO (Early English Books Online)
- Eighteenth Century Collection Online (ECCO)
- Encyclopedia of Rhetoric
- Encyclopedia of Semiotics
- International Encyclopedia of Linguistics
- John Hopkins Guide to Literary Theory and Criticism
- Literature Criticism Online
- Literature Archive Resources

***Recommendations:***

The holdings in J. Murrey Atkins Library, though adequate, are frequently a bit behind those of our peer institutions. Recent evaluations of various programs in the department have made recommendations for future purchase, which would serve to support the revised program.

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Evaluator's Signature

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Date

**APPENDIX 2: CONSULTATION WITH OTHER  
DEPARTMENTS OR UNITS**



**UNC CHARLOTTE**  
**College of Education**

Department of Middle, Secondary and K-12 Education

9201 University City Blvd, Charlotte, NC 28223-0001

October 1, 2012

**MEMORANDUM**

**TO:** English Department  
**FROM:** Warren J DiBiase, Chair  
**RE:** Re-Revisions to BA in English

I have read and reviewed the approved re-revisions to the undergraduate English Major. The Department of Middle, Secondary and K-12 Education supports the revisions that you are making the BA in English. One change in particular is of interest to us, the classification of our secondary education minor students as enrolled in the Pedagogy concentration. Overall, this designation should make it easier for you to track and advise students who aspire to careers in teaching.

Middle Grades Education • Secondary Education • Teaching English as a Second Language  
Foreign Languages Education • Arts Education • Ph.D. in Curriculum and Instruction

10.1.2012

Dear Kirk,

On behalf of the American Studies Program and Women's and Gender Studies Program, I would like to express my enthusiastic support for the new curriculum that the English Department is proposing. The changes to the original proposal that you outline below are excellent; I think the new proposal will serve English Department students and faculty in important ways, giving them more curricular flexibility and exciting new options for study.

While all the concentrations outlined in your proposal should be very successful, the concentration in Language and Digital Technology aligns particularly well with efforts in both American Studies and Women's and Gender Studies to use technology in teaching and learning and to study the cultural implications of digitization. Similarly, the concentration in Literature and Culture fits well with the importance that American Studies and Women's and Gender Studies place on the study of literature, gender, race, and culture in their respective programs. The concentration in Literature and Culture offers important opportunities for collaboration and for the cross listing of courses that study women and literature, as well as regional literatures and cultures.

I look forward to working with you as the English Department gains approval for its new curriculum and implements it in the coming semesters. The proposal represents an innovative enhancement to the current curriculum, and I wish you the very best as you move ahead.

Best regards,  
Paula

Paula Eckard, Ph.D. | Director of American Studies | Interim Director of Women's and Gender Studies | UNC Charlotte | 235C Fretwell  
9201 University City Blvd. | Charlotte, NC 28223  
Phone: 704-687-4309 | Fax: 704-687-3249  
pgeckard@uncc.edu | <http://www.americanstudies.uncc.edu> | <http://wo>

[mensandgenderstudies.uncc.edu](http://mensandgenderstudies.uncc.edu)

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**UNC CHARLOTTE**


College of Liberal Arts & Sciences

Department of English

9201 University City Boulevard, Charlotte, NC 28223-0001  
t/ 704.687.2847 f/ 704.687.3961

## Memorandum

TO: Kirk Melnikoff  
Undergraduate Coordinator and Associate Chair  
English Department

FROM: Cy Knoblauch   
Director of First Year Writing

RE: English Curricular Revisions

DATE: 18 October 2012

The First Year Writing Program has had an opportunity to review the proposed curricular revisions to the English major, including the coverage responsibilities for faculty in rhetoric and composition. The revisions are educationally appropriate as well as reasonable from budgetary and staffing perspectives, and we are happy to endorse them.



# UNC CHARLOTTE

## Department of Communication Studies

9201 University City Boulevard, Charlotte, NC 28223-0001  
T/ 704.687.0766 F/ 704.687.5286

To: Kirk Melnikoff, PhD  
Associate Professor, Undergraduate Coordinator, and Associate Chair  
English Department

From: Shawn D. Long, Chair *SL*  
Department of Communication Studies

Date: October 15, 2012

RE: Curriculum proposal

In consultation with our faculty, the Department of Communication Studies fully supports the proposed revisions of the general BA in English which will create four optional concentrations within the Department of English. The proposed revisions are forward-thinking and responsive to the changing needs of our undergraduate students. I look forward to working with the Department of English as these important changes manifest in their curriculum. I am particularly impressed with your concentration in Language and Digital Technology.

Please let me know if you need additional information.





UNC CHARLOTTE  
College of Liberal Arts & Sciences

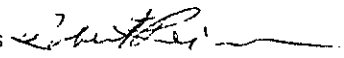
Department of Languages and Culture Studies

9201 University City Boulevard, Charlotte, NC 28223-0001  
T/ 704.687.8754 F/ 704.687.3496 www.uncc.edu

## Memorandum

To: Dr. Kirk Melnikoff, Undergraduate Coordinator, English

CC: Dr. Mark West, Interim Chair, English

From: Robert Reimer, Chair, Languages and Culture Studies 

Date: 10/1/2012

Re: Letter of Support for Revision of English Curriculum

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The Department of Languages and Culture Studies supports the revisions of the undergraduate English curriculum and looks forward to continued cooperation in the cross-listing of courses in those areas where this is possible.

**Form for Proposing 'O' Course Designation**  
 (To add "O" to existing courses or to create a new "O" course)

Approval	
	Dean of University College
Date	

**Name of Person Submitting Proposal:**

**Department:** English

**Instructions:**

If proposing to add "O" designation to an existing course:

1. Fill out the proposal form below.
2. Submit the form, and attach a syllabus and written criteria for evaluating oral assignments to the Dean of University College, 118 Denny Bldg
3. To allow sufficient time for processing, any request to *add or remove* a O designation from a course must be received in the University College office 3 weeks before the pre-registration period for the following semester opens—early October and late February.

If proposing to add "O" designation to a new course:

1. Fill out the proposal form below.
2. Submit the form, syllabus, written criteria for evaluating oral assignments, and the Course and Curriculum Short Form to your college Course and Curriculum Committee. Following collegiate approval of the new course, it will be forwarded to University College for "O" designation review and then routed to the Undergraduate Course and Curriculum Committee.

Existing Courses (already in the catalog)	New Courses
Name of Course: Advanced Creative Project	Name of Course:
Course #: English 4290	Course #:
Effective From (sem/yr): Fall 2013	Curriculum Proposal Initiated (mo/yr):

**Please indicate how the course meets each of the guidelines set forth below.**

1. Formal oral communication should be considered an integral, on-going part of the course. Opportunities for formal oral communication must be frequent and occur throughout the course to improve student speaking, rather than being concentrated in part of the course.

Projects will take the form of original works in the area of creative writing preformed in oral presentation format. This course focuses on the planning of a book-length work of creative writing through independent study and scholarly engagement in related areas of contemporary literature and writing, leading to the development of book proposals, abstracts, discussion of creative works, all presented as lively oral presentations by students and visiting authors.

2. Helping students learn to speak and to improve speaking, in a manner appropriate to the subject or discipline, is central to the course's aim.

In addition to giving oral presentations illustrating creative-writing methods and performing oral presentations in the form of fiction readings and poetry readings, we will discuss the national creative writing scene, big and small presses, trends in contemporary literature, professional organizations and events for creative writers, careers for writers, revision, publishing, submission of manuscripts to presses and literary magazines, graduate school application processes for MFA programs and other writing programs of interest, as well as editing techniques.

3. A substantial percentage of the course activity should be devoted to speaking, including both out-of-class and in-class time (perhaps 20% or more).

#### **Schedule:**

Week 1: Project Introductions and initial out-of-class oral presentations with peer critiques  
Weeks 2-3: Abstracts, Pitch for Query Letter, Revised Introductions, and/or Loglines Due  
Weeks 4-5: Outline, Summary, and/or Synopsis Due with second out-of-class oral presentations due  
Week 6-7: Excerpts Submitted  
Weeks: 8-13: Workshops, Oral Presentations in Class, and Discussions of Excerpts and Revisions  
Week 14: Final Revisions, Final Oral Presentations, Excerpts, Abstracts, Outlines, and/or Summaries Due

4. A substantial and clearly understood part of the course grade will be based on speaking performance, including the production and delivery of original oral discourse with well-organized and supported thought and clear, effective delivery.

#### **Final Grade Percentages:**

Class Participation: 25%  
Oral Presentation of Project Introduction and Abstract: 10%  
Written Outline, Summary, Synopsis with Excerpt: 15%  
Oral Presentation of Excerpt: 25%  
Oral Presentation of Revision of Excerpt and Related Materials: 25%

5. There should be opportunity for individual attention, when needed, between instructor and student; thus class size is an important consideration and should not exceed 22 students. The instructor must have opportunity to provide whatever individual instruction is necessary.

To create opportunity for individual attention, when needed, between instructor and student, class size will be limited in terms of enrollment as suggested by the guidelines above so that the instructor will have opportunity to provide whatever individual instruction is necessary.

6. Responsibility for instruction, supervision and evaluation rests with the instructor and should not be delegated.

Instruction, supervision, and evaluations is the sole responsibility of the instructor in this course and will not be delegated.

*Note: For more information about "O" courses, call John Smail at 704-687-3692 or email at [jsmail@uncc.edu](mailto:jsmail@uncc.edu).*

W FORM

**Form for Proposing 'W' Course Designation**  
 (To add "W" to existing courses or to create a new "W" course)

Approval	
	Dean of University College
Date	

**Name of Person Submitting Proposal:**

**Department:** English

**Instructions:**

If proposing to add "W" designation to an existing course:

4. Fill out the proposal form below.
5. Submit the form, and attach a syllabus and written criteria for evaluating writing assignments to the Dean of University College, 118 Denny Bldg
6. To allow sufficient time for processing, any request to *add or remove* a W designation from a course must be received in the University College office 3 weeks before the pre-registration period for the following semester opens—early October and late February.

If proposing to add "W" designation to a new course:

3. Fill out the proposal form below.
4. Submit the form, syllabus, written criteria for evaluating writing assignments, and the Course and Curriculum Short Form to your college Course and Curriculum Committee. Following collegiate approval of the new course, it will be forwarded to University College for "W" designation review and then routed to the Undergraduate Course and Curriculum Committee.

Existing Courses (already in the catalog)	New Courses
Name of Course:	Name of Course: Writing Creative Nonfiction
Course #:	Course #: English 4206
Effective From (sem/yr):	Curriculum Proposal Initiated (mo/yr): Fall 2013

**Please describe how your W course will satisfy each of the eight guidelines listed below.**

1. Writing should be considered an integral, on-going part of the course; thus, opportunities for writing must be frequent and occur throughout the course to improve students writing rather than being concentrated in part of the course.

Students will do a considerable reading and researching for this course. It is, however, primarily a creative writing course, and writing will thus form the main focus. Readings will include selections from various examples of creative nonfiction as well as commentary on creative nonfiction as a literary genre.

2. Helping students learn to write and to improve their writing, in a manner appropriate to the subject or discipline, will be central to the course's aim.

Course will include a final revision requirement. Students' final revision will be at least 15-20 pages long and will be followed by a Works Cited that contains at least five print sources and five online sources. They will turn in photocopies of print sources (or of pages they quoted from) and printouts of online sources.

3. A substantial percentage of the course activity should be devoted to writing, including both out-of-class and in-class time (perhaps 20% or more).

Most of the class will be devoted to producing writing and then workshopping this writing. Throughout the semester students will respond to their classmates' writing through verbal comments and brief written comments. In writing workshops, students will be encouraged to engage and grapple with major issues of both content and style, such as what to put in/leave out, organization, speaker(s), imagery, interest level, grammar, vocabulary, sentence/paragraph length.

4. A substantial and clearly understood part of the course grade will be based on writing performance, including the production of finished papers in clear, correct, well-organized prose, rather than a listing of items, the filling-in of a report form, or similar exercises.

Grades for the class will mostly be based upon written work. Here is the breakdown:

Class Participation, Including All Workshop Comments (oral and written) and Reading Quizzes (if necessary): 25%

Journal for in-and out-of-class writing exercises: 20%

Workshop Draft I: 15%

Workshop Draft II: 15%

Final Revision: 25%

5. There should be opportunity for individual attention, when needed, between instructor and student; thus, class size is an important consideration and should not exceed 25 students. The instructor must have opportunities to provide whatever individual instruction is necessary.

To provide opportunity for individual attention, when needed, between instructor and student, class size will be limited with enrollment not to exceed 25 students. The instructor will have opportunities to provide whatever individual instruction is necessary.

6. Responsibility for instruction, supervision, and evaluation rests with the instructor and should not be delegated.

Responsibility for instruction, supervision, and evaluation rests with the instructor and will not be delegated.

7. Students should be given the opportunity to revise for a grade at least some of their writing assignments.

All writing offered for workshop is part of a work in progress with limitless potential for improvement in revision.

8. Faculty will provide students with a written explanation of their criteria for evaluating student writing

Faculty will provide students with written explanation for criteria for evaluating student writing.

*Note: For more information about "W" courses, call John Smail at 704-687-3692 or email at [jsmail@uncc.edu](mailto:jsmail@uncc.edu).*



**PROPOSED SYLLABI**

# ENGL 2125 Imaginary Worlds: Creative Writing Laboratory

## **Suggested Texts:**

*Writing Fiction: A Guide to Narrative Craft* by Janet Burroway

*Writing Poems* by Robert Wallace, Michelle Boisseau, and Randall Mann

## **OR**

*What If? Writing Exercises for Fiction Writers* by Anne Bernays and Pamela Painter

*The Mind's Eye: A Guide to Writing Poetry* by Kevin Clark

## **Course Description:**

### **Imaginary Worlds: Creative Writing Laboratory (Engl 2125)**

In an “experimental” classroom laboratory for creative writers, students will learn basic methods, theories, terminology, and approaches to the art of creative writing. As a class, we will establish what makes creative writing an art form and how to reach a “literary audience.” Students will discover how successful creative writers connect with their audiences by learning how published writers create literature. After completing in-class writing assignments and group exercises related to lectures, students will perform their own works-in-progress in oral presentations (fiction and poetry performance readings). In addition, students will complete exams and quizzes on creative-writing theory, workshop theory, revision methods, and terminology. The ultimate goal of the course is for emerging writers to learn how established authors construct innovative and imaginative worlds through language, effectively communicating with literary audiences by establishing voice.

## **Course Goals:**

- to inspire self-expression as well as a love of literature and creative writing
- to improve written and verbal communication skills through creative writing processes
- to learn, understand, and apply basic creative writing workshop methods in an introductory “low stakes” environment
- to gain inspiration and feedback from writing workshops
- to learn to read like a creative writer
- to learn to talk like a creative writer, especially in workshop
- to learn how to present poetry readings and fiction reading performances

- to combine self-expression and discipline in prewriting techniques
- to create an understanding of the link between reading quality contemporary literature and successful creative writing
- to gain experience and confidence in creative writing and workshop through process, lively discussions, and verbal feedback on creative experiments with form, content, language, style, tone, and voice
- to learn and apply effective “verbal critiques” in “low stakes” peer evaluations of oral presentations, journal assignments, and group composition

**Week 1:** Introductions.

**Weeks 2-8:** Class days will rotate between focusing on fiction and focusing on poetry. Assigned readings, lectures, quizzes will line up with brief writing assignments for a “pre-writing” Moodle journal of “low stakes writing” to illustrate and examine lecture points on creative writing in a safe creative “laboratory” that emphasizes self-expression. Self-expression will take the form of literary experimentation with methods of crafting fiction and poetry through pre-writing, and an examination of the literary arts of poetry and fiction writing as a creative process involving innovation, inspiration, discipline, and the study of contemporary literature.

**Week 9:** Students will develop one or more exercises into a formal “oral presentation” that can take the form of a brief fiction reading or an “open mike” poetry reading. Presentations can be 5-10 minutes long, including discussions and questions-and-answer sessions. The performances will focus on both self-expression through creative writing and a brief discussion of creative writing principals illustrated in the performance. Transcripts of the performance will be posted on Moodle before the presentations are delivered.

**Weeks 10-14 and Final:** Oral Presentations – Fiction Readings and Poetry Readings from Moodle Transcripts. In questions-and-answer sessions, the audience will be expected to ask intelligent questions after each presentation performance. Discussions of oral presentations and pre-writing techniques will follow each presentation.

#### **Grading:**

Attendance and Participation: 20%

Quizzes and Exams: 20%

Moodle Journal of Prewriting “Experiments:” 20%

Moodle Transcript of Final Presentation: 20%

Oral Presentations (including final and small group presentations): 30%

# ENGL 2200 Contemporary Literature

**Suggested Texts:** *The Story and Its Writer* by Ann Charters

## ***Course description:***

The purpose of this course is to introduce students to current trends in American and world literature, and to encourage creativity and scholarly engagement with the exciting and multifaceted world of contemporary literature. Class time will be given each week to an "open mike" session in which students will be able to read aloud their original fiction and poetry. Grades will be based on a variety of oral presentations, quizzes, multiple-answer tests, and short writing assignments.

## ***Course schedule:***

Week 1: Introduction

Weeks 2-6: Readings from text followed by Quizzes

Week 7: Exam

Weeks 8-10: Readings and Creative Assignments for Oral Presentation and Open Mike

Week 11-13: Oral Presentations, Open Mike Performances, and Reading Discussions

Week 14: Final Exam

## **Grading:**

Attendance, Reading Discussions, and Participation: 10%

Quizzes and Exams: 50%

Oral Presentations and Open Mike Performances: 30%

Transcripts of Oral Presentations and Performances: 10%

## ENGL 2201 Contemporary Poetry

### **Suggested Texts:**

*Contemporary American Poetry*, 8th edition, edited by Michael Waters and A. Poulin, Jr.

*The Iowa Anthology of New American Poetries*, edited by Reginald Shepherd

{other appropriate texts and internet poetry sources accessed via "smart classroom" technology, at discretion of instructor.}

### **Course description:**

The purpose of this course is to introduce students to current trends in American and world poetry, and to encourage creativity and scholarly engagement with the exciting and multifaceted world of contemporary poetry. The first half of the semester will be spent reading and discussing the major trends in post-World War Two American poetry, and the second half will be spent exploring the kaleidoscope of aesthetic, ideological modes and forms being currently used. Class time will be given each week to an "open mike" session in which students will be able to read aloud their original poetry. Grades will be based on a variety of quizzes, multiple-answer tests and short writing assignments.

### *Course schedule:*

Week one: Introduction; look at poetry by Walt Whitman, Emily Dickinson.

Week two: From Modernism to Postmodernism: Eliot, Pound, Stein, Bishop, Olsen, Oppen, etc.

Week three: New York School.

Week four: Confessional poetry.

Week five: Beat poetry.

Week six: Feminism, race and sexuality

Week seven: Poetry in translation in America.

Week eight: Language poetry.

Week nine: Introduction to poetry *now*: current trends.

Week ten: Multiculturalism.

Week ten: Race, gender and sexuality.

Week eleven: Poetry in translation in America now.

Week twelve: What is political poetry?

Week thirteen: What is formal poetry?

Week fourteen: Conclusion.

**Grading:**

Attendance, Reading Discussions, and Participation: 20%

Quizzes and Exams: 50%

Oral Presentations and Open Mike Performances: 30%

## ENGL 2202 Contemporary Fiction

Dr. Aaron Gwyn  
Office: 255D  
Office Hours: by appointment  
E-mail: [aarongwyn@hotmail.com](mailto:aarongwyn@hotmail.com)

**Texts:** Cormac McCarthy, *All the Pretty Horses*; Thom Jones, *The Pugilist at Rest: Stories*; Philip Roth, *American Pastoral*; Tom Franklin, *Poachers: Stories*; Richard Bausch, *Peace*; Alice Munro *Too Much Happiness*; Mieke Bal, *Narratology: An Introduction*; Mikhail Bakhtin, *Discourse in the Novel*.

**Overview:** Students of Seminar in Contemporary American Fiction will look at three novels and three short story collections with an eye to concepts of craft—not *what* these particular fictions mean, but *how* they mean: how the texts as pieces of narrative rhetoric accomplish meaning. We will investigate the various techniques involved in the composition of these fictions and apply relevant theoretical tools from Narratology and Russian Formalism, most notably, Mieke Bal and Mikhail Bakhtin.

**Assignments:** Your grade in this class will be determined by three things:

- 1) **Short Papers:** these will be brief, two-page maximum (.12 font, single-spaced, 1 inch margins throughout) responses to writing prompts I will give every week. The focus here is on brevity, clarity of argument, and firm textual support for that argument. Please make sure that these are written with a high degree of polish: various members of the class will be called upon, each week, to read their responses and, if necessary, defend them. I do not accept late work so you should be prepared to hand in your response papers at the beginning of each class. **40% of your final grade**
- 2) **Quizzes:** I will begin each class with a ten-question reading quiz, an exercise helpful in determining your ability to successfully cull significant details from our readings, commit them to memory, and call them forth on demand—a skill which is very useful, I might add, for the Subject Area Exam of the GRE. **30% of your final grade**
- 3) **Final Exam:** a comprehensive, fact-oriented test—100 short-answer or fill-in-the-blank questions concerning the particulars of the texts we have

read over the semester. Many of the questions will come from the reading quizzes. **30 % of your final grade**

### *Policies*

**Plagiarism:** this is incorporating ideas or words that are not your own without giving credit to the author who produced them. Directly stealing from other authors (*or passing someone else's ideas off as your own*) will result in your failing this class, and, potentially, being dismissed from the University.

**Incompletes:** these will not be given except in emergencies.

**Attendance:** Missing more than *two days* will result in an automatic "F." Please use your absences carefully, and only in dire situations.

**Late Work:** I don't accept late work.

### **READING SCHEDULE:**

	Monday	Wednesday
<i>Week One:</i> (Aug. 25)		Introduction to the course; syllabus; roll
<i>Week Two:</i> (Sep. 1)		Have read 3-122 in McCarthy
<i>Week Three:</i> (Sep. 8)		Have read 123-215 in McCarthy
<i>Week Four:</i> (Sep. 15)		Have read 215-309 in McCarthy
<i>Week Five:</i> (Sep. 22)		Have read 3-129 in Franklin + Bal
<i>Week Six:</i> (Sep. 29)		Have read 130-258 in Franklin + Bal
<i>Week Seven:</i> (Oct. 6)		Have read 3-160 in Roth + Bal
<i>Week Eight:</i> (Oct. 13)		Have read 163-246 in Roth + Bakhtin
<i>Week Nine:</i> (Oct. 20)		Have read 1-115 in Munro + Bakhtin
<i>Week Ten:</i>		Have read 116-214



(Oct. 27)		in Munro + Bakhtin
<i>Week Eleven:</i> (Nov. 3)		Have read 215-342 in Munro + Bakhtin.
<i>Week Twelve:</i> (Nov. 10)		Have read 1-124 in Heathcock
<i>Week Thirteen:</i> (Nov. 17)		Have read 125-255 in Heathcock.
<i>Week Fourteen:</i> (Nov. 24)		<b>Thanksgiving: No Class</b>
<i>Week Fifteen:</i> (Dec. 1)		Have read all of Bausch
<i>Week Sixteen</i> (Dec. 8)		<b>Review for Final</b>

\*Check Final Exam Schedule for Exam Time

## ENGL 3201 Intermediate Poetry Writing Workshop

**Suggested Texts:** *Contemporary American Poetry*, 8th edition, edited by Michael Waters and A. Poulin, Jr.

Photocopied handouts from instructor.

### Course description:

This poetry-writing workshop will combine the reading and discussion of published poetry with creative work. This course is intended for student writers who have taken Introduction to Creative Writing, and are therefore familiar with, and comfortable with, peer-critique "workshopping," and also have a basic sense of what makes quality creative writing, and who can now benefit from integrating, through the reading and discussion of contemporary poetry, role models. Students will write four original poems, based on exercise topics which will emerge from our reading: *description, voice, traditional form, experimental form/long poem*. The final project for the course will be to radically rewrite one of the poems from the semester, according to lessons learned and inspiration gleaned from one of the assignments. The class will prepare for these assignments by discussing examples of each mode, looking closely at the expressive dynamics of each aesthetic element in the published poetry, and formulating possibilities for our creative responses. Each assignment will be "workshopped," with special attention paid to that assignment's aesthetic goals, but also in the non-predetermined way of all peer critique. Final grades will be based on participation and the quality of engagement with the writing process.

*This writing-intensive course fulfills the "W" requirement.*

### Course schedule:

**Week one:** Introduction.

**Week two:** Students read aloud a poem of their own from a previous workshop. Discuss *description*.

**Week three:** Discuss Elizabeth Bishop, W.S. Merwin, Charles Wright, James Wright, Latin American poets in handout. Do brief "descriptive writing" exercise.

**Week four:** First assignment, *description*, due. Distribute, read aloud, begin workshopping.

**Week five:** Workshop first assignment. Begin discussing *voice*.

**Week six:** Discuss John Berryman, John Ashbery, Frank O'Hara, Gwendolyn Brooks, Robert Hayden, Hans Magnus Enzensberger in handout. Do brief "voice" exercise.

**Week seven:** Second assignment, *voice*, due. Distribute, read aloud, begin workshopping.

**Week eight:** Workshop second assignment. Begin discussing *traditional form*.

**Week nine:** Discuss "One Art" by Elizabeth Bishop, a selection of sonnets, blank verse poems, other poems in traditional forms in handout. Spend time scanning passages of Frost and Shakespeare. Do brief "traditional form" exercise.

**Week ten:** Third assignment, *traditional form*, due. Distribute, read aloud, begin workshopping.

**Week eleven:** Workshop third assignment. Begin discussing *experimental form/long poems*.

**Week twelve:** Discuss "Self-Portrait in a Convex Mirror" by John Ashbery, "Howl" by Allen Ginsberg, poetry of C.D. Wright and other experimental poems in handout. Do brief "experimental" exercise.

**Week thirteen:** Fourth assignment due. Distribute, read aloud, begin workshopping.

**Week fourteen:** Workshop fourth assignment. Discuss final project: radical rewrite.

**Final exam:** Distribute and read aloud a revision of one of the poems from the semester according to the aesthetic principles of another assignment.

### **Grading:**

Attendance and Participation: 20%

Reading Responses: 20%

Exercises: 20%

Workshop Drafts: 20%

Revision of a Workshop Draft and Oral Presentation (Final): 20%

# ENGL 3202 Intermediate Fiction Writing Workshop

## **Suggested Texts:**

*Prize Stories: The O. Henry Awards* (a current edition of the anthology)

*Best American Short Stories* (a current edition of the anthology)

## **Course description:**

This fiction-writing workshop will combine the reading and discussion of published fiction with creative work. This course is intended for student writers who have taken an introductory 2000-level course in creative writing, and are therefore familiar with, and comfortable with, peer-critique "workshopping," and also have a basic sense of what makes quality creative writing, and who can now benefit from integrating, through the reading and discussion of contemporary fiction, role models from literature. Students will write original short fiction pieces as exercises based on topics, which will emerge from our reading: *form, content, style, voice, characterization, narrative, and tone*. The final project for the course will be to radically rewrite one fiction exercise from the semester as a finished short story, series of short-shorts, or a novel chapter, according to lessons learned and inspiration gleaned from one of the shorter assignments.

*This writing-intensive course fulfills the "W" requirement.*

## **Course schedule:**

Week one: Introduction.

Weeks 2-6: Readings from texts, exercises, and discussions involving *form, content, style, voice, characterization, narrative, and tone* in contemporary literary fiction.

Week 7: Peer Critiques of original short stories, novel chapters, or short-shorts developed from one of the previous exercises on *form, content, style, voice, characterization, narrative, and tone* in contemporary literary fiction.

Week 8-13: Workshop and revision discussions of students' original short stories, short-short series, or single chapters. This assignment should be in the range of 10-15 pages.

Week 14: Final Revision of workshop draft due.

Final exam: Post an excerpt of the revision on a Moodle forum or the "doc cam" using "Smart Classroom" technology read aloud from the excerpt and discuss the aesthetic principles of the assignment.

## **Grading:**

Attendance and Participation: 20%

Reading Responses, Quizzes, and Exams: 20%

Exercises: 20%

Workshop Draft: 20%

Revision of Workshop Draft and Oral Presentation (Final): 20%

## ENGL 4206 Writing Creative Nonfiction (W)

*This writing-intensive course in creative writing fulfills the "W" requirement.*

Course Number:  
ENGL 4206/5206

Instructor: Jim McGavran  
Office:  
Phone:  
Email:  
Office Hours:

### **Suggested Textbooks:**

*Writing Creative Nonfiction* by Philip Gerard

*Reality Hunger* by David Shields

Electronic Reserves

**Course Description:** Creative nonfiction can be quite personal and based mostly on one's own memories, it can be heavily researched academic study of a particular time or place or event, or it can combine memory and research in various proportions in lyrical essays, personal essays, or memoirs. Although you will do considerable reading and researching for this course, it is primarily a creative writing course, and your writing will thus form the main focus. Readings will include selections from various examples of creative nonfiction as well as commentary on creative nonfiction as a literary genre.

**Note:** This is a combined course including undergraduate and graduate students. In order to receive graduate credit, you must be enrolled in ENGL 5206 and fulfill the additional requirements for graduate students.

**Workshop:** Throughout the semester you will respond to your classmates' writing through verbal comments and brief written comments. Workshopping fails when students decide to say just nice things about each other's writing and/or fail to engage and grapple with major issues of both content and style, such as what to put in/leave out, organization, speaker(s), imagery, interest level, grammar, vocabulary, sentence/paragraph length. When offering comments on another writer's work, focus on the strong and positive aspects of the work first; then turn to areas where the text could be improved. Discuss the work on its own terms. Respect your classmates' work as you

respect your own work; this involves both honesty and kindness. Realize that all writing offered for workshop is part of a work in progress with limitless potential for improvement in revision.

**Moodle:** Later in the semester, you will place drafts of your major project on Moodle for your classmates and me to read before workshopping them in class.

**Electronic Reserves:** A number of readings have been placed on electronic reserves for you. Password is GavLit (case-sensitive). They fall under two headings as follows:

**1. Readings in Creative Nonfiction:**

Malcolm Campbell, "Catawba River Rising," *Charlotte Magazine*, July 2005, 84-106  
Sebastian Junger, from *The Perfect Storm* (1997)  
Norman Maclean, from *A River Runs Through It* (1976)  
Jim McGavran, *In the Shadow of the Bear: A Michigan Memoir*. Part One: "The Way Back" (2010)  
Mary Prince, *The History of Mary Prince, a West-Indian Slave, Written by Herself* (1831)  
Bailey White, from *Mama Makes Up Her Mind* (1994)  
Tobias Wolff, from *This Boy's Life: A Memoir* (1989)

**2. Readings about Creative Nonfiction:**

Lee Gutkind, "Becoming the Godfather of Creative Nonfiction," from *Writing Creative Nonfiction* (2001), ed. Carolyn Forché and Philip Gerard  
Robin Hemley, "Finding Your Form," from *Turning Life into Fiction* (1997)  
\_\_\_\_\_. "The Loneliness of the Long-Distance Writer," from *Writing Creative Nonfiction* (2001), ed. Carolyn Forché and Philip Gerard  
Sebastian Junger, *The Perfect Storm* (1997) "Foreword"  
Anne Lamott, from *Bird by Bird* (1994): "Writer's Block," "Shitty First Drafts"

**Grading (for undergraduate credit):**

Class Participation, Including All Workshop Comments (oral and written) and Reading Quizzes (if necessary): 25%  
Journal for in-and out-of-class writing exercises: 20%  
Workshop Draft I: 15%  
Workshop Draft II: 15%  
Final Revision: 25%

**Important Note:** Keep all drafts and all professor's and classmates' comments, along with your own comments, and turn them in at the end of the semester.

**Expectation for final Revision:** Your final revision will be at least 15-20 pages long and will be followed by a Works Cited that contains at least five print sources and five online sources. You will turn in photocopies of print sources (or of pages you quoted from) and printouts of online sources.

**Extra Submission for Graduate Credit:** Students signed up for ENGL 5050-004 will do one of two things to earn graduate credit for the course:

1. Plot and complete a second major assignment to turn in at the end of the semester along with the first one, or
2. Plan and execute a much longer and more heavily researched major assignment than is expected from undergraduate students, that is, at least 30 pages.

**Class Attendance:** I take attendance every day. Regular class attendance is required for this course. Please contact me in advance, whenever possible, if you must miss a class because of serious illness, work problems, family crisis, etc. See the University attendance policy in the online University catalog, under "Academic Regulations and Degree Requirements." You will automatically fail the course if you miss more than six classes. You are responsible for completing all in- and out-of-class exercises whether you are in class or not.

**Tardiness:** An occasional unavoidable lateness (traffic, work or family problems) is not an issue; just come into the classroom whenever you can. But regular tardiness will not be tolerated and will start counting as cuts as soon as I perceive it to be a problem.

**Students with Disabilities:** Students needing special accommodations should speak with me about this early in the semester. They should also register with the Office of Disability Services, 230 Fretwell, x74355.

**Academic Integrity:** Students have the responsibility to know and observe the requirements of The UNC Charlotte Code of Student Academic Integrity (Online Catalog under "University Regulation and Student Conduct"). This code forbids cheating, fabrication, falsification of information, multiple submission of academic work, plagiarism, abuse of academic materials and complicity in academic dishonesty. Here is the link: <http://www.legal.uncc.edu/policies/ps-105.html> It is each student's responsibility to read, understand, and follow the Code. Students who violate the code can be expelled from UNCC. The normal penalty for a first offense is zero credit on the work involving dishonesty and further substantial reduction of the course grade. In almost all cases the course grade is reduced to "F". Copies of the code may be obtained from the Dean of Students Office or from the UNC Charlotte website. Standards of academic integrity will be enforced in this course. Students are expected to report cases of academic dishonesty to the course instructor.

**Diversity Policy:** The English Department strives to create an academic climate that respects people of varied cultural backgrounds and life experiences. As a community of scholars and teachers who study language, literature, and writing, we are committed to nurturing intellectual and aesthetic diversity. In all our activities, we invite participation by diverse groups, including, but not limited to, those who define themselves in the following terms: race and ethnicity;

gender; political orientation; sexual orientation; special health needs; age; religion; country of origin; and socio-economic status. Finally, by fostering multiple perspectives in our coursework, we can help our students prepare to participate in our increasingly diverse society, as well as in the global community.

### Weekly Schedule:

- Aug. 22/24    Introd. to course; "Foreword" to *A Perfect Storm* by Sebastian Junger; film scenes; **In-class writing:** a powerful early memory-moment from a place that was/is important to you; Robin Hemley, "Finding Your Form," "The Loneliness of the Long-Distance Runner" (all readings on electronic reserves for this course); Junger, from *The Perfect Storm*, "Gloucester, Mass., 1991," and "The Zero-Moment Point"; scenes from the Wolfgang Petersen film, *The Perfect Storm* (2000); Jim McGavran, *In the Shadow of the Bear*, Part One: "The Way Back"  
**Writing journal:** draft three opening paragraphs for your nonfiction work: one is a character sketch, the next an event, the third a description of a setting (If you don't have a topic yet for your major assignment, these paragraphs can be unrelated to each other). Also, for each reading assigned, write into your journal three specific observations or questions that occurred to you while you read it.
- Aug. 29/31    Small Group Workshops review opening paragraphs
- Sept. 5        **Labor Day Holiday: No Classes**
- Sept. 7        Malcolm Campbell. "Catawba River Rising"; Class Visitor: Malcolm Campbell
- Sept. 12/14    Norman Maclean, reserve selection from *A River Runs Through It*; scenes from Robert Redford film: *A River Runs Through It*; Lee Gutkind, "Becoming the Godfather . . ."  
**Writing journal:** redraft your three earlier paragraphs but in each, change the person from first person (I, my, me, etc.) to a different first person or to a third person (he, she, they, etc.). You may experiment with changing the narrator's gender as part of this assignment if you wish.
- Sept. 19/21    Small Group Workshops review revised paragraphs
- Sept. 26/28    Mary Prince. *History . . . Written By Herself*; Bailey White, from *Mama Makes Up Her Mind*; Tobias Wolff, from *This Boy's Life*; Anne Lamott, from *Bird by Bird*, "Writer's Block," "Shitty First Drafts"  
**Writing journal:** find at least two print sources and two online sources, and conduct one interview, relating to your major assignment or to the earlier paragraphs you have written. For interviews, read chapter on interviewing in *Writing Creative Nonfiction*. In your journal, do three things for each source:



1. Write a careful, complete bibliographical entry (author, title, name of publication or website, date, page numbers if it has them)
2. Summarize the information and/or ideas you found in this source
3. Briefly evaluate the source with regard to its usefulness for your major assignment.

Oct. 3/5      Small Group Workshops review revised paragraphs

Oct. 10-11    **Fall Break: No Classes**  
 Oct. 12      Class Visitor

Oct. 17/19    **Full Class Workshop One Begins**

Oct. 24/26    Workshop One, cont'd.

Oct. 31/Nov.2 Workshop One, cont'd.

Nov. 7/9      **Full Class Workshop Two Begins**

Nov. 14/16    Workshop Two, cont'd.

Nov. 21              Workshop Two, cont'd.

Nov. 23-25    Thanksgiving Holidays: No Classes

Nov. 30/Dec. 2      Workshop Two, cont'd.

Dec. 7          Last Regular Class Day: course evaluation forms

Dec. 14. 11 a. m.-1:30 p. m. This is our official final exam period. There will be no final in this course, but we will use this time for individual conferences.

## Advanced Creative Project – English 4290/5290

Instructor:  
Office:  
Office Hours:  
Phone:  
Email:

*This course in creative writing fulfills the "O" requirement.*

### **Course Description:**

This course focuses on the planning of a book-length work of creative writing through independent study and scholarly engagement in related areas of contemporary literature and writing, leading to the development of book proposals, abstracts, discussion of creative works, all presented as lively oral presentations by students and visiting authors. The course is intended for advanced students in creative writing. Students will work under the guidance of a member of the department's creative writing faculty. During the semester, the concept of each student's book will evolve through the polishing of an excerpt and the writing of an outline, abstract, or synopsis that should be representative of the book in progress. Projects will take the form of creative writing preformed in oral presentations. Manuscript excerpts can be fiction, poetry, or creative nonfiction, and can be a single piece or a collection of pieces that should serve as a sample of the larger work.

This interdisciplinary course in creative writing will prepare advanced students in the concentration for graduate school in creative writing and/or for publishing their writing at the national level. Therefore, the revised writing sample submitted at the end of the course should be of publishable quality.

In addition to giving oral presentations illustrating creative-writing methods and performing oral presentations in the form of fiction readings and poetry readings, we will discuss the national creative writing scene, big and small presses, trends in contemporary literature, professional organizations and events for creative writers, careers for writers, revision, publishing, submission of manuscripts to presses and literary magazines, graduate school application processes for MFA programs and other writing programs of interest, as well as editing techniques.

### **Suggested Texts:**

As in a directed reading, each student will be assigned different texts based on the writing project that the student has chosen.

Since this is an interdisciplinary course in advanced creative writing meant to prepare students in the track for graduate school in creative writing and/or for publishing their writing at the national level, each student will be responsible for thinking of writing as a

fine art and as a professional discipline. Early in the semester, each student should bring to the class works-in-progress from previous creative-writing courses for polishing. Furthermore, from taking other advance or intermediate courses in the track, each student should have a sense of their chosen area of creative writing: fiction, poetry, or creative nonfiction.

As in an independent study, each student will work on a separate project. However, students in the course will act as peer reviewers, workshop members, and colleagues. Students will offer each other encouragement on their projects through in-class workshops, discussions, presentations, research, and Moodle forums. Ideally, students will revise and polish works from previous creative writing courses they have taken in the track and conceive of "collecting" their most promising pieces in the form of a larger project, or portfolio.

The course will be taught rarely and only "on demand." It should only be offered when the creative writing concentration has several advanced students who are interested in working on books or putting together portfolios for applying to graduate school in creative writing.

**Schedule:**

Week 1: Project Introductions and out-of-class oral presentations with peer critiques  
Weeks 2-3: Abstracts, Pitch for Query Letter, Revised Introductions, and/or Loglines Due  
Weeks 4-5: Outline, Summary, and/or Synopsis Due with second out-of-class oral presentations due  
Week 6-7: Excerpts Submitted  
Weeks: 8-13: Workshops, Oral Presentations in Class, and Discussions of Excerpts and Revisions  
Week 14: Final Revisions, Final Oral Presentations, Excerpts, Abstracts, Outlines, and/or Summaries Due

**Grades:**

Class Participation: 25%  
Oral Presentation of Project Introduction and Abstract: 10%  
Written Outline, Summary, Synopsis with Excerpt: 15%  
Oral Presentation of Excerpt: 25%  
Oral Presentation of Revision of Excerpt and Related Materials: 25%

**PROPOSED CATALOG COPY: LANGUAGE AND DIGITAL TECHNOLOGY  
CONCENTRATION**

**B.A. in English – Concentration in Language and Digital Technology**

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36 total credit hours

12 required credit hours

15 elective hours within the concentration;

9 additional elective credit hours in ENGL at 2000 level or above

No more than 12 hours at 2000-level

At least 12 credit hours at 4000-level

At least 3 hours in a departmentally designated “D” (Diversity) course.

*A “D” designates an ENGL diversity offering as defined by the department, including offerings approved for the Diverse Literatures and Cultural Studies minor. Such offerings will include course work in world literature, African American literature and culture, American Indian literature and culture, Latino/Latina literature and culture, women’s studies, gender and sexuality studies, as well as selected courses in language and digital technology or pedagogy. The following courses may also be designated “D” with approval: 2090, 2200 Contemporary Literature, 2201 Contemporary Poetry, 3201 Intermediate Poetry Writing, 3050, 3852, 4050, 4090, 4150, 4151, 4153, 4852.*

**Requirements (12 credit hours)**

ENGL 3180 Language and Digital Technology

ENGL 3162 Language and the Virtual World

**One** course selected from (remaining course may be taken as elective in concentration):

ENGL 4182 Information Design and Digital Publishing

ENGL 4183 Editing with Digital Technologies

**One** course selected from (remaining course may be taken as elective in concentration):

ENGL 4168 Multimodality and Text Description

ENGL 4267 Identity, Social Interaction, and Community in Digital Spaces

**Electives in the concentration (15 credit hours)**

**Five** courses selected from the following list or as approved.

ENGL 2116 Introduction to Technical Writing

ENGL 2161 Grammar for Writing

ENGL 3132 Introduction to Contemporary American English

ENGL 3267 Vocabulary, Etymology and Grammar

ENGL 4008 Topics in Technical Writing

ENGL 4160 Origins of Language

ENGL 4161 Modern English Grammar

ENGL 4165 (D) Multiculturalism and Language

ENGL 4167 The Mind and Language

ENGL 4181 Writing and Designing User Documents

ENGL 4204 Expository Writing

ENGL 4235 History of the Book

ENGL 4260 (D) History of Global Englishes

ENGL 4262 (D) Language and Diversity

ENGL 4263 Linguistics and Language Learning

ENGL 4270 (W) Studies in Writing, Rhetoric and Literacy

ENGL 4272 (W) Studies in The Politics of Language and Writing

ENGL 4273 (W) (D) Studies in Writing, Rhetoric and Identity  
ENGL 4274 (W) Visual Rhetoric  
ENGL 4275 (W) The Rhetoric of Technology  
ENGL 4277 Digital Literacies  
ENGL 4400 Theory and Practice of Tutoring Writing  
ENGL 4405 Literacy and Language  
ENGL 4410 Professional Internship

**Electives (9 credit hours)**

Nine additional credit hours in ENGL at 2000-level or above.

**PROPOSED CATALOG COPY: NEW LANGUAGE AND DIGITAL TECHNOLOGY COURSES**

**ENGL 2161. Grammar for Writing. (3)** A systematic, hands-on review of the grammar behind professional copy editing for academic and public submission, including techniques for using sentence structure, word choice, and information management to make texts intuitively appealing without sacrificing precision and to maximize reading speed. *(On demand)*

Not yet offered.

**ENGL 3162. Language and the Virtual World. (3)** Explores the various ways in which language is used in cyberspace, and how those practices are re-shaping our daily lives and our cultural expectations. *(Yearly)*

Not yet offered.

**ENGL 4160. Origins of Language. (3)** Study of linguistic theories of how and when human language developed, with attention to parallel work in anthropology, archeology, and psychology. *(On demand)*

Not yet offered.

**ENGL 4168. Multimodality and Text Description. (3)** Explores how different modes of communication interact and are integrated in adapted, new or emergent digital discourses and genres. Multimodal analysis includes the analysis of communication in all its forms, but is particularly concerned with texts in which two or more semiotic resources—or ‘modes’ of communication—are integrated and combined. Such resources include aspects of speech such as intonation and other vocal characteristics, gesture (face, hand and body) and proxemics, as well as products of human technology such as carving, painting, writing, architecture, image, sound recording, and interactive computing resources. *(Yearly)*

Not yet offered.

**ENGL 4235. History of the Book. (3)** Explorations of the development, technologies, cultures and impact of the book and print media. *(On demand)*

Not yet offered.

**ENGL 4262. Language and Diversity. (3) (D)** Examination of contemporary American varieties of English by region, gender, ethnic identity, socio-economic status, age, social networks, and other cultural groupings. *(On demand)*

A similar course offered as LBST 2101 by Roeder in Spring 2010 and enrolled 40. Offered as a special topics course in Fall 2012 by Roeder and enrolled 25.

**ENGL 4267. Identity, Social Interaction, and Community in Digital Spaces. (3)** Explores how humans make cyberspace into social space through language practices in online communities. Considers as well how technology use shapes and is shaped in social interaction and how identities, relationships, discourses and communities develop through digitally-mediated language use. *(Yearly)*

Not yet offered.

**ENGL 4270. Studies in Writing, Rhetoric and Literacy. (3) (W)** Studies of writing, rhetoric, and literacy with an emphasis on historical and cultural contexts. *(Yearly)*

Offered as special topics course by Scott in Spring 10 and enrolled 18.

**ENGL 4272. Studies in the Politics of Language and Writing. (3) (W)** Explores language and writing as sites of political contestation in local, national, and global contexts. Examines theoretical debates and effects of politics and history on language and learning. *(Yearly)*

Not yet offered.

**ENGL 4273. Studies in Writing, Rhetoric and Identity. (3) (W) (D)** Explores how identities are performed in textual and digital media. *(Yearly)*

Offered as special topics course by Brannon in Spring 2012 and enrolled 18.

**ENGL 4274. Visual Rhetoric. (3) (W)** Theory and practice of crafting rhetorical arguments in print and electronic media that depend upon visual exhibits, such as drawings, photographs, tables, graphs, icons, and videos. *(On demand)*

Not yet offered at the undergraduate level.

**ENGL 4275. Rhetoric and Technology. (3) (W)** Research and theories of the rhetorical construction of technology in history and culture. *(On demand)*

Offered as a special topics course by Toscano in Fall 2009 and enrolled 25.

**ENGL 4277. Digital Literacies. (3)** Exploration of the intersections between evolving digital literacies and traditional school-based literacies. *(On demand)*

Offered as special topics course by Avila in Spring 2011 and enrolled 25.

### **PROPOSED CATALOG COPY: CHANGES TO EXISTING LANGUAGE AND DIGITAL TECHNOLOGY COURSES**

**ENGL 4165. Language and Culture ~~Multiculturalism and Language.~~ (3) (D)** Readings in and discussion and application of the interrelationships between language and culture, including basic introduction to contemporary American dialects and to social contexts of language. *(Yearly)*

~~ENGL 4180~~ **ENGL 3180. Theories of Technical Communication Language and Digital Technology.** (3) Prerequisite: ENGL 2116. Rhetorical, psychological, and anthropological theories that underscore the interrelations of written, graphic, and digital communication within technical, rhetorical contexts. (*Fall, Spring*)

- This course will be cross listed with another course.
- There are prerequisites for this course.
- There are corequisites for this course.
- This course is repeatable for credit.
- This course will increase/decrease the number of credits hours currently offered by its program.
- This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 4181. Writing and Designing User Documents.** (3) Prerequisite: ENGL 2116. Researching and analyzing audiences to write publishable instructions. This includes the production, testing, and revision of tutorials, reference manuals, on-line documents, and digital media for users of computers and other technologies. (*Spring*) (~~On demand~~)

**ENGL 4182. Information Design and Digital Publishing.** (3) Prerequisite: ENGL 2116. Theoretical and practical exploration of visual communication. By rhetorically integrating text and graphics, students will write and publish documents and online content for digital environments. (*Fall*) (~~Yearly~~)

- This course will be cross listed with another course.
- There are prerequisites for this course.
- There are corequisites for this course.
- This course is repeatable for credit.
- This course will increase/decrease the number of credits hours currently offered by its program.
- This proposal results in the deletion of an existing course(s) from the degree program and/or catalog.

**ENGL 4183. Editing Technical Documents with Digital Technologies.** (3) Prerequisite: ENGL 2116. Substantive editing, copyediting, project management, and editing in hardcopy documents and web and digital environments. (*Spring*) (~~Yearly~~)

**ENGL 4260. History of the English Language History of Global Englishes.** (3) (D) Origins and development of the English language, both spoken and written, from its earliest forms to contemporary usage. (*Yearly*)

#### **FACULTY EXPERTISE**

ENGL 2161 *Grammar for Writing*: Blitvich, Davis, Lunsford, Miller, Roeder, Thiede  
ENGL 3162 *Language and the Virtual World*: Blitvich, Roeder, Miller, Davis  
ENGL 3180 *Language and Digital Technology*: Morgan, Toscano, Wickliff  
ENGL 4160 *Origins of Language*: Lunsford, Thiede  
ENGL 4165 *Multiculturalism and Language*: Blitvich, Davis, Miller, Roeder

ENGL 4168 *Multimodality and Text Description*: Blitvich, Davis, Miller  
ENGL 4183: *Editing with Digital Technologies*: Morgan, Toscano, Wickliff  
ENGL 4235 *History of the Book*: Melnikoff, Rauch, Shealy, Toscano, Vetter  
ENGL 4260: *History of Global Englishes*: Blitvich, Davis, Lunsford, Roeder, Thiede  
ENGL 4262 *Language and Diversity*: Blitvich, Davis, Miller, Roeder  
ENGL 4267 *Identity, Social Interaction, and Community in Digital Spaces*: Blitvich, Davis, Miller  
ENGL 4270 *Studies in Writing, Rhetoric and Literacy*: Brannon, Knoblauch, Lunsford, Morgan, Toscano,  
Wickliff  
ENGL 4272 *Studies in the Politics of Language and Writing*: Avila, Brannon, Knoblauch, Lunsford,  
Morgan, Toscano, Wickliff  
ENGL 4273 *Studies in Writing, Rhetoric and Identity*: Avila, Brannon, Knoblauch, Lunsford, Morgan,  
Rauch, Toscano, Wickliff  
ENGL 4274 *Visual Rhetoric*: Toscano, Wickliff  
ENGL 4275. *Rhetoric and Technology*: Toscano, Wickliff  
ENGL 4277 *Digital Literacies*: Avila, Brannon



W FORMS

**Form for Proposing 'W' Course Designation**  
 (To add "W" to existing courses or to create a new "W" course)

Approval	
	Dean of University College
Date	

**Name of Person Submitting Proposal:**

**Department:**

**Instructions:**

If proposing to add "W" designation to an existing course:

1. Fill out the proposal form below.
2. Submit the form, and attach a syllabus and written criteria for evaluating writing assignments to the Dean of University College, 118 Denny Bldg
3. To allow sufficient time for processing, any request to *add or remove* a W designation from a course must be received in the University College office 3 weeks before the pre-registration period for the following semester opens—early October and late February.

If proposing to add "W" designation to a new course:

1. Fill out the proposal form below.
2. Submit the form, syllabus, written criteria for evaluating writing assignments, and the Course and Curriculum Short Form to your college Course and Curriculum Committee. Following collegiate approval of the new course, it will be forwarded to University College for "W" designation review and then routed to the Undergraduate Course and Curriculum Committee.

Existing Courses (already in the catalog)	New Courses
Name of Course:	Name of Course: Studies in Writing, Rhetoric, & Literacy
Course #:	Course #: ENGL 4270
Effective From (sem/yr):	Curriculum Proposal Initiated (mo/yr): 1/2012

**Please describe how your W course will satisfy each of the eight guidelines listed below.**

1. Writing should be considered an integral, on-going part of the course; thus, opportunities for writing must be frequent and occur throughout the course to improve students writing rather than being concentrated in part of the course.

Approximately 70% of this course will involve writing in weekly discussion posts and two major written projects – Writing work will be assigned throughout the semester with opportunities for revision based on student and faculty feedback prior to due dates.

2. Helping students learn to write and to improve their writing, in a manner appropriate to the subject or discipline, will be central to the course's aim. Students will be writing about literacy issues – especially school-based literacies and digital literacies. The digital narratives that will be produced constitute the largest part of the grade and written exhibits are central to the course.

3. A substantial percentage of the course activity should be devoted to writing, including both out-of-class and in-class time (perhaps 20% or more).

While there will be discussion of readings each class day, significant course time will be devoted to writing tasks – planning, drafting, editing, and revising texts for the discussion posts and two major digital stories.

4. A substantial and clearly understood part of the course grade will be based on writing performance, including the production of finished papers in clear, correct, well-organized prose, rather than a listing of items, the filling-in of a report form, or similar exercises.

Approximately 70% of the course grade will be drawn from evaluations of student writing.

5. There should be opportunity for individual attention, when needed, between instructor and student; thus, class size is an important consideration and should not exceed 25 students. The instructor must have opportunities to provide whatever individual instruction is necessary.

The class would be ideally offered in a networked classroom environment for student laptop computers. No more than 25 students will be enrolled. The instructor will provide time for and feedback on writing tasks each class day.

6. Responsibility for instruction, supervision, and evaluation rests with the instructor and should not be delegated.

At least five tenure-line faculty in the English Department are prepared to teach this new course, and all are deeply devoted to writing instruction. No division of labor will be involved.

7. Students should be given the opportunity to revise for a grade at least some of their writing assignments.

The graded out-of-class writing will contain evidence of drafting, editing, and revision. Work submitted for two digital stories may be revised throughout the term until the due dates.

8. Faculty will provide students with a written explanation of their criteria for evaluating student writing

Faculty will present and discuss models of informal writing and well-designed digital stories of the kind required, and will identify criteria for evaluation. Written feedback will be provided on drafts by faculty, and students will be encouraged to revise items until the due dates.

*Note: For more information about "W" courses, call John Smail at 704-687-3692 or email at [jsmail@uncw.edu](mailto:jsmail@uncw.edu).*

**Form for Proposing 'W' Course Designation**  
(To add "W" to existing courses or to create a new "W" course)

Approval	
	Dean of University College
Date	

**Name of Person Submitting Proposal:**

**Department:**

**Instructions:**

If proposing to add "W" designation to an existing course:

1. Fill out the proposal form below.
2. Submit the form, and attach a syllabus and written criteria for evaluating writing assignments to the Dean of University College, 118 Denny Bldg
3. To allow sufficient time for processing, any request to *add or remove* a W designation from a course must be received in the University College office 3 weeks before the pre-registration period for the following semester opens—early October and late February.

If proposing to add "W" designation to a new course:

1. Fill out the proposal form below.
2. Submit the form, syllabus, written criteria for evaluating writing assignments, and the Course and Curriculum Short Form to your college Course and Curriculum Committee. Following collegiate approval of the new course, it will be forwarded to University College for "W" designation review and then routed to the Undergraduate Course and Curriculum Committee.

Existing Courses (already in the catalog)	New Courses
Name of Course:	Name of Course: Studies in the Politics of Language and Writing
Course #:	Course #: ENGL 4272
Effective From (sem/yr):	Curriculum Proposal Initiated (mo/yr): 1/2012

**Please describe how your W course will satisfy each of the eight guidelines listed below.**

1. Writing should be considered an integral, on-going part of the course; thus, opportunities for writing must be frequent and occur throughout the course to improve students writing rather than being concentrated in part of the course.

The entire grade in this course is drawn from exhibits of writing - two "problem-posing" statements; and individual project that explores the theory or practice of critical pedagogy; and a notebook of explorations of key concepts. Writing work will be assigned throughout the semester with opportunities for revision based on student and faculty feedback prior to due dates.

2. Helping students learn to write and to improve their writing, in a manner appropriate to the subject or discipline, will be central to the course's aim.

Students will be writing about the fundamental work of reading and writing throughout the term. An individual project of 10 pages will constitute the largest single part of the grade and written exhibits are absolutely central to the course.

3. A substantial percentage of the course activity should be devoted to writing, including both out-of-class and in-class time (perhaps 20% or more).

While there will be discussion of readings each class day, significant course time will be devoted to writing tasks -- planning, drafting, editing, and revising texts for the individual project, the two problem-posing statements, and the exploratory notebook.

4. A substantial and clearly understood part of the course grade will be based on writing performance, including the production of finished papers in clear, correct, well-organized prose, rather than a listing of items, the filling-in of a report form, or similar exercises.

In this course, all of the grade will be drawn from evaluations of student writing.

5. There should be opportunity for individual attention, when needed, between instructor and student; thus, class size is an important consideration and should not exceed 25 students. The instructor must have opportunities to provide whatever individual instruction is necessary.

The class would be ideally offered in a computer classroom environment. No more than 25 students will be enrolled. The instructor will provide time for and feedback on writing tasks each class day.

6. Responsibility for instruction, supervision, and evaluation rests with the instructor and should not be delegated.

At least six tenure-line faculty in the English Department are prepared to teach this new course, and all are deeply devoted to writing instruction. No division of labor will be involved.

7. Students should be given the opportunity to revise for a grade at least some of their writing assignments.

The graded out-of-class writing will contain evidence of drafting, editing, and revision. Work submitted for the individual project may be revised throughout the term until the due date.

8. Faculty will provide students with a written explanation of their criteria for evaluating student writing

Faculty will present and discuss models of formal writing and well-designed individual projects of the kind required, and will identify criteria for evaluation. Written feedback will be provided on drafts by faculty, and students will be encouraged to revise items until the due dates.

*Note: For more information about "W" courses, call John Smail at 704-687-3692 or email at [jsmail@uncw.edu](mailto:jsmail@uncw.edu).*

**Form for Proposing 'W' Course Designation**  
(To add "W" to existing courses or to create a new "W" course)

Approval	
	Dean of University College
Date	

**Name of Person Submitting Proposal:**

**Department:**

**Instructions:**

If proposing to add "W" designation to an existing course:

1. Fill out the proposal form below.
2. Submit the form, and attach a syllabus and written criteria for evaluating writing assignments to the Dean of University College, 118 Denny Bldg
3. To allow sufficient time for processing, any request to *add or remove* a W designation from a course must be received in the University College office 3 weeks before the pre-registration period for the following semester opens—early October and late February.

If proposing to add "W" designation to a new course:

1. Fill out the proposal form below.
2. Submit the form, syllabus, written criteria for evaluating writing assignments, and the Course and Curriculum Short Form to your college Course and Curriculum Committee. Following collegiate approval of the new course, it will be forwarded to University College for "W" designation review and then routed to the Undergraduate Course and Curriculum Committee.

Existing Courses (already in the catalog)	New Courses
Name of Course:	Name of Course: Studies in Rhetoric, Writing & Identity
Course #:	Course #: ENGL 4273
Effective From (sem/yr):	Curriculum Proposal Initiated (mo/yr): 1/2012

**Please describe how your W course will satisfy each of the eight guidelines listed below.**

1. Writing should be considered an integral, on-going part of the course; thus, opportunities for writing must be frequent and occur throughout the course to improve students writing rather than being concentrated in part of the course.

In this course, 75% of the grade is drawn from exhibits of writing - a critical narrative; and an inquiry project consisting of a notebook with weekly entries, and an analytical study of a particular site of identity formation. This writing work will continue throughout the semester with opportunities for revision based on student and faculty feedback prior to due dates.

2. Helping students learn to write and to improve their writing, in a manner appropriate to the subject or discipline, will be central to the course's aim.

Students will be writing about identity formation in textual and digital media. An extended inquiry project with a written analysis will constitute the largest single part of the grade and the students' own writing is central to discussions in this course.

3. A substantial percentage of the course activity should be devoted to writing, including both out-of-class and in-class time (perhaps 20% or more).

While there will be discussion of readings each class day, significant course time will be devoted to writing tasks – planning, drafting, editing, and revising texts for the inquiry project, and the critical narrative.

4. A substantial and clearly understood part of the course grade will be based on writing performance, including the production of finished papers in clear, correct, well-organized prose, rather than a listing of items, the filling-in of a report form, or similar exercises.

In this course, 75% of the grade will be drawn from evaluations of student writing.

5. There should be opportunity for individual attention, when needed, between instructor and student; thus, class size is an important consideration and should not exceed 25 students. The instructor must have opportunities to provide whatever individual instruction is necessary.

The class would be ideally offered in a networked classroom environment that would encourage the use of student laptop computers. No more than 25 students will be enrolled. The instructor will provide time for and feedback on writing tasks each class day.

6. Responsibility for instruction, supervision, and evaluation rests with the instructor and should not be delegated.

At least six tenure-line faculty in the English Department are prepared to teach this new course, and all are deeply devoted to writing instruction. No division of labor will be involved.

7. Students should be given the opportunity to revise for a grade at least some of their writing assignments.

The graded out-of-class writing will contain evidence of drafting, editing, and revision. Work submitted for the critical narrative and inquiry project may be revised throughout the term until the due date.

8. Faculty will provide students with a written explanation of their criteria for evaluating student writing

Faculty will present and discuss models of formal writing and well-designed inquiry projects of the kind required, and will identify criteria for evaluation. Written feedback will be provided on drafts by faculty, and students will be encouraged to revise items until the due dates.

*Note: For more information about "W" courses, call John Smail at 704-687-3692 or email at [jsmail@unc.edu](mailto:jsmail@unc.edu).*

**Form for Proposing 'W' Course Designation**  
 (To add "W" to existing courses or to create a new "W" course)

Approval	
	Dean of University College
Date	

**Name of Person Submitting Proposal:**

**Department:**

**Instructions:**

If proposing to add "W" designation to an existing course:

1. Fill out the proposal form below.
2. Submit the form, and attach a syllabus and written criteria for evaluating writing assignments to the Dean of University College, 118 Denny Bldg
3. To allow sufficient time for processing, any request to *add or remove* a W designation from a course must be received in the University College office 3 weeks before the pre-registration period for the following semester opens—early October and late February.

If proposing to add "W" designation to a new course:

1. Fill out the proposal form below.
2. Submit the form, syllabus, written criteria for evaluating writing assignments, and the Course and Curriculum Short Form to your college Course and Curriculum Committee. Following collegiate approval of the new course, it will be forwarded to University College for "W" designation review and then routed to the Undergraduate Course and Curriculum Committee.

Existing Courses (already in the catalog)	New Courses
Name of Course:	Name of Course: Visual Rhetoric
Course #:	Course #: ENGL 4274
Effective From (sem/yr):	Curriculum Proposal Initiated (mo/yr): 1/2012

**Please describe how your W course will satisfy each of the eight guidelines listed below.**

1. Writing should be considered an integral, on-going part of the course: thus, opportunities for writing must be frequent and occur throughout the course to improve students writing rather than being concentrated in part of the course.

Students will compile a portfolio of both informal and shorter formal writings that either analyze the visual arguments of published texts, both in printed media and online, or present and explain the design of illustrated texts of their own creation. This work will be assigned throughout the semester with opportunities for revision in a portfolio.

2. Helping students learn to write and to improve their writing, in a manner appropriate to the subject or discipline, will be central to the course's aim.



Students will be learning about illustrated arguments and so will be designing and writing about texts illustrated with photographs, line drawings, graphs, tables, icons, and digital images. These documents will be appropriate for practical writing tasks that an ENGL major or technical/professional writing minor might expect.

3. A substantial percentage of the course activity should be devoted to writing, including both out-of-class and in-class time (perhaps 20% or more).

While there will be discussion of readings each class day, approximately half the course time will be devoted to writing tasks – planning, drafting, editing, revising, and publishing texts to the web.

4. A substantial and clearly understood part of the course grade will be based on writing performance, including the production of finished papers in clear, correct, well-organized prose, rather than a listing of items, the filling-in of a report form, or similar exercises.

25% of the course grade will be devoted to a portfolio of the student's writing, and another 25% will be awarded for a long formal essay with an annotated bibliography.

5. There should be opportunity for individual attention, when needed, between instructor and student; thus, class size is an important consideration and should not exceed 25 students. The instructor must have opportunities to provide whatever individual instruction is necessary.

The class would be ideally offered in a computer classroom environment with no more than 25 workstations. The instructor will provide time and feedback on writing tasks each class day.

6. Responsibility for instruction, supervision, and evaluation rests with the instructor and should not be delegated.

**Two tenure-line faculty in the English Department have volunteered to teach this new course, and both are deeply devoted to writing instruction. No division of labor will be involved.**

7. Students should be given the opportunity to revise for a grade at least some of their writing assignments.

The portfolio of student writing will contain evidence of drafting, editing, and revision. Work submitted for the portfolio may be revised throughout the term until the portfolio due date near the semester's end.

8. Faculty will provide students with a written explanation of their criteria for evaluating student writing

Faculty will present and discuss models of good illustrated writing, of formal essays and annotated bibliographies, identifying criteria for evaluation. Written feedback will be provided on drafts by faculty, and students will be encouraged to revise portfolio items and a rough draft of the formal essay and bibliography.

**Note: For more information about "W" courses, call John Smail at 704-687-3692 or email at [jsmail@uncc.edu](mailto:jsmail@uncc.edu).**

April 2011

**Form for Proposing 'W' Course Designation**  
(To add "W" to existing courses or to create a new "W" course)

Approval	
	Dean of University College
Date	

**Name of Person Submitting Proposal:**

**Department:**

**Instructions:**

If proposing to add "W" designation to an existing course:

1. Fill out the proposal form below.
2. Submit the form, and attach a syllabus and written criteria for evaluating writing assignments to the Dean of University College, 118 Denny Bldg
3. To allow sufficient time for processing, any request to *add or remove* a W designation from a course must be received in the University College office 3 weeks before the pre-registration period for the following semester opens—early October and late February.

If proposing to add "W" designation to a new course:

1. Fill out the proposal form below.
2. Submit the form, syllabus, written criteria for evaluating writing assignments, and the Course and Curriculum Short Form to your college Course and Curriculum Committee. Following collegiate approval of the new course, it will be forwarded to University College for "W" designation review and then routed to the Undergraduate Course and Curriculum Committee.

Existing Courses (already in the catalog)	New Courses
Name of Course:	Name of Course: Rhetoric of Technology
Course #:	Course #: ENGL 4275
Effective From (sem/yr):	Curriculum Proposal initiated (mo/yr): 1/2012

**Please describe how your W course will satisfy each of the eight guidelines listed below.**

1. Writing should be considered an integral, on-going part of the course; thus, opportunities for writing must be frequent and occur throughout the course to improve students writing rather than being concentrated in part of the course.

Students will compile three major projects with formal writing that explore the intersections of technologies and their rhetorical construction. A fourth project will be a website showcasing student reflections about technology in social contexts. This writing and design work will be assigned throughout the semester with opportunities for revision daily in the computer classroom.

2. Helping students learn to write and to improve their writing, in a manner appropriate to the subject or discipline, will be central to the course's aim.

Students will be learning about technologies, including electronic writing technologies, and the rhetorical arguments that support them. Students will design and write three major essays and one website. These documents will be appropriate for practical writing tasks that an ENGL major or technical/professional writing minor might expect.

3. A substantial percentage of the course activity should be devoted to writing, including both out-of-class and in-class time (perhaps 20% or more).

While there will be discussion of readings each class day, approximately 50% the course time will be devoted to writing tasks – planning, drafting, editing, revising, and publishing texts to the web.

4. A substantial and clearly understood part of the course grade will be based on writing performance, including the production of finished papers in clear, correct, well-organized prose, rather than a listing of items, the filling-in of a report form, or similar exercises.

45% of the course grade will be devoted to student writing, and another 10% will be awarded for a student-authored website.

5. There should be opportunity for individual attention, when needed, between instructor and student: thus, class size is an important consideration and should not exceed 25 students. The instructor must have opportunities to provide whatever individual instruction is necessary.

The class would be ideally offered in a computer classroom environment with no more than 25 workstations. The instructor will provide time and feedback on writing tasks each class day.

6. Responsibility for instruction, supervision, and evaluation rests with the instructor and should not be delegated.

Two tenure-line faculty in the English Department have volunteered to teach this new course, and both are deeply devoted to writing instruction. No division of labor will be involved.

7. Students should be given the opportunity to revise for a grade at least some of their writing assignments.

The graded essays and website will contain evidence of drafting, editing, and revision. Work submitted for the essays and website may be revised throughout the term until the respective due dates.

8. Faculty will provide students with a written explanation of their criteria for evaluating student writing

Faculty will present and discuss models of formal writing and well-designed websites, and will identify criteria for evaluation. Written feedback will be provided on drafts by faculty, and students will be encouraged to revise items until the respective due dates.

**Note: For more information about "W" courses, call John Smail at 704-687-3692 or email at [jsmail@uncg.edu](mailto:jsmail@uncg.edu).**

Instructor:  
Office:  
Tel.:  
Office hrs.:  
e-mail:

## SYLLABUS

**Texts:** Bacon, Nora. 2009. *The well-crafted sentence: A writer's guide to style*. Bedford / St. Martins. ISBN 0-312-47155-6.  
Honegger, Mark. 2005. *English grammar for writing*. Houghton Mifflin. ISBN 0-618-25189-8.

...and I recommend using a thesaurus and a dictionary (hardcopy or software).

**Goals:** The course explains the grammar that goes into editing a text – not just to get the spelling and punctuation right, but to understand how to manage information for maximum impact, from the phrase level on up to the text level. We will form teams and study the craft of professionals in the writing and editing business who know how to measure and maximize the readability of a text, how to tailor texts to audiences, and how to predict and manipulate readers' reactions. At the end of this course, you will submit a text that has been fine tuned to those precise standards, annotated with the rules and strategies you used in each sentence.

**Policies:** Customarily, two absences are allowed. And you get two absences per academic year for religious holidays you may observe, as long as you file that information with the Dean of Students by census day (Aug. 31). I use [www.interfaithcalendar.org](http://www.interfaithcalendar.org) to avoid exams on conspicuous holidays, but some conflicts are unavoidable.

I do not have an attendance policy other than the university's. I just assume you have common sense. A brief look at this syllabus will show you that the course is packed with writing assignments and with content, and much of it will be new to you. From past experience, I would recommend that you try not to miss any classes at all. One fair warning: The fact that all the materials are on Moodle does not mean that the class sessions are redundant. You will need the class discussions and workshops.

The department has a *multicultural* policy (handout), and actually any linguistics class worth its salt has one by default. There is no reasonable way we can discuss contemporary American English without considering varieties of the language and of communication styles. Please contribute, and ask for, comparative data from dialects, languages, and cultures.

The campus and the department share a policy about *academic integrity* (Undergraduate Catalog, p. 23). It is going to be revised (<https://legal.uncc.edu/sites/legal.uncc.edu/files/media/UP%23407-TheCodeOfStudentAcademicIntegrity-FinalDraft-08.09.12.pdf>). If I understand it correctly, instructors will be in violation if they do not pursue academic dishonesty, even if only attempted. So talk to me as soon as you feel you need help, and manage your study time. Don't do anything foolish that would force my hand.

## Syllabus

Additional materials will be posted on the Moodle site; check before each session.  
 Writing assignments prior to each workshop are also on Moodle.  
 B = Bacon, H = Honegger

	<b>Readings</b>	<b>Topics</b>
Aug.	19	<i>Introduction to fundamental distinctions in grammar: structure and function, phoricity and deixis, prescriptive and descriptive, spoken and written</i>
	21 H ch. 1	syntactic functions; speech vs. writing
	26 H. ch. 2	Parts of speech I
	28 H ch. 3	Parts of speech II
Sep.	02	<i>Labor Day</i>
	04 H chs. 4, 5	Phrases and pro-forms
	09	<i>Workshop: Editing for pro-forms for cohesion and coherence</i>
	11 H ch. 6	Syntactic functions
	16	<i>Workshop: Identifying syntactic functions</i>
	18 B ch. 1, H ch. 5	Clause structure and sentence patterns
	23	<i>Workshop: Editing for structural clarity and purpose</i>
	25 B ch. 2, H. ch 8	Tense, aspect, and voice
	30	<i>Workshop: Editing for verbal consistency and information management through transformations</i>
Oct.	02	<b>Midterm examination</b>
	07	<i>[Student Recess]</i>
	09 B ch. 3, H ch. 9	Coordination, subordination, parallelism; <i>punctuation review</i>
	14	<i>Workshop: Editing for logical relations inside the sentence (and punctuation)</i>
	16 B ch. 4, 5, H ch. 10	The system of modifiers I
	21	<i>Workshop: Editing for purposeful and well-placed modifiers</i>
	23 B ch. 6, 7	The system of modifiers II
	28	<i>Workshop: Editing for purposeful and well-placed modifiers</i>
	30 B ch. 8, H ch. 11	Information management for reader expectations
Nov.	04	<i>Workshop: Editing for information management through templates</i>
	06 H ch. 12	Word choice
	11	<i>Workshop: Editing for maximum-impact word choice</i>
	13 H ch. 13	Varieties of US English
	18	<i>Workshop: Incorporating colloquialisms in formal writing</i>
	20 H ch. 14	Linguistic analysis and appreciation of literature; <i>how to compute a readability index</i>
	25	<i>Workshop: Incorporating literary and rhetorical devices in formal writing</i>
	27	<i>[Thanksgiving]</i>
Dec.	02	<i>Final check on final paper (in class, group work)</i>
	04	<b>Final paper and Portfolio due; concluding discussion, final exam review</b>
	11	<b>Final Exam</b>

**Grades:** Your contributions will be weighted as follows:

1. edited paper with full annotations (35%)
2. final exam (20%)
3. midterm (20%)
4. editing-work portfolio (25%)

**Research paper:** You will be asked to submit a paper edited to all the standards we will learn in the class. The objective is to achieve professional editing as expected for publication. There will also be a full annotation describing all the rules and strategies that went into the editing, using the exact technical terms.

**Portfolio:** You will be asked to keep a portfolio of *all* the editing work from eleven workshops, including both your own writing assignments, the feedback you received from other students, and the feedback you provided on the writings of the members in your workgroup. This will be graded holistically on the quality and sincerity of your efforts. Slackers will get their just desserts here... ☺

**Midterm:** There will be an extended examination with written answers for the midterm. It will focus on all the terminology, techniques, and editing skills covered to that point.

**Final exam:** This will be cumulative, covering all terminology, techniques, and editing expertise from the course.

# *Language & the Virtual World: Genre*

ENGL 3162

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## **Course Description:**

The internet provides a broad new landscape for personal creativity. This course will explore the way language is used in cyberspace, and how those practices are re-shaping our daily lives and our cultural expectations. From the efficiency of text messaging to the propaganda of commercials, each unique genre uses language in new and diverse ways. Computer-mediated communication (CMC) is the technical term for this type of interaction. In this course, we will survey various types of internet language use, including SMS, blogs, and social networking sites, as well as advertising language and the growing multilingualism of the web. This course will provide a venue for students to explore these issues, not simply through review and discussion, but by studying Internet language via observation and analysis.

**Credit Hours and Student Work:** This 3-credit course requires 2.5 hours of classroom or direct faculty instruction and six hours of out-of-class student work each week for approximately 15 weeks. Out-of-class work may include but is not limited to: required reading, library research, written assignments, fieldwork and studying for quizzes and exams.

## **Course Goals:**

1. To compare the act of computer-mediated communication (CMC) with other forms of language use (e.g., face-to-face, print), including brief consideration of how the web has changed in purpose over the last several decades and the effectiveness and limitations of various forms of technologically-mediated communication.
2. To explore the concept of *genre* within the context of CMC.
3. To investigate the interaction between globalization and the internet revolution, especially as it relates to multilingualism and/or the status of English as a *lingua franca*.
4. To consider several ethical issues related to CMC, such as excluded populations, privacy, and anonymity, and the implications of these for language use.

**Primary Textbooks:**

Baron, Naomi. 2008. *Always On: Language in an Online and Mobile World*. Oxford: Oxford University Press.

Boardman, Mark. 2005. *The Language of Websites*. London: Routledge. (available as an ebook through Atkins Library)

The main textbooks will be supplemented with selected excerpts from journal articles and other textbooks.

**Supplemental Readings:**

Androutsopoulos, Jannis. 2006. "Multilingualism, Diaspora and the Internet." *Journal of Sociolinguistics* 10,4: 520-547.

Jones, Graham and Bambi Schieffelin. 2009. "Talking Text and Talking Back: 'My BFF Jill' from Boob Tube to YouTube." *Journal of Computer-Mediated Communication* 14: 1050-1079.

Kelly-Holmes, Helen. 2006. "Multilingualism and Commercial Language Practices on the Internet." *Journal of Sociolinguistics* 10,4: 507-519.

Tagliamonte, Sali & Derek Denis. 2008. "Linguistic ruin? LOL! Instant messaging, teen language and linguistic change." *American Speech* 83,1: 3-34.

Thurlow, Crispin. 2003. "Generation Txt? The Sociolinguistics of Young People's Text-Messaging." *Discourse Analysis Online*.

Thurlow, Crispin, Laura Lengel and Alice Tomic. 2004. Excerpts from *Computer-Mediated Communication: Social Interaction and the Internet*. Los Angeles: Sage, 82-94, 197-231.

**Course Website: <https://moodle.uncc.edu>**

Please check the website for announcements, notes, homeworks and updates.

**\*\* You must have a UNCC email address to use Moodle\*\***

<b>ASSESSMENT</b>	
<u>Requirement</u>	<u>% of Total Grade</u>
Attendance/In-class Participation	6%
3 Tests	39%
Broadsheet vs. Web comparison	5%
Comparison of On-line Genres	10%
Critical Analysis	20%
Web Page	20%

**Grading System:**

A = 90-100    B = 80-89    C = 70-79    D = 60-69    F = 59 or lower



## REQUIREMENTS

### **Attendance/In-class participation (5%)**

One unexcused absence is allowed before your grade is affected. Since the course is designed to be interactive and hands-on, your attendance and participation in class are essential. **Being present but not actively participating is not sufficient.**

### **Tests (3): 39%**

There will be three tests, each worth 13% of your total grade. These tests will require you to understand information from the lectures and discussions, in addition to the material from the readings. You will be asked to apply ideas you learn to new material, instead of relying on memorization alone. Test #3 is not cumulative but simply the last test of the course.

### **Papers (3): 35%**

You will be required to write three short papers during the semester that involve studying language use in the real world and/or further research on language. Additional information on each project will be supplied during the term. In addition to electronically submitting each paper to a Moodle dropbox, you will be invited to discuss your findings from these observations and analyses in class discussion.

STYLE GUIDELINES: Times New Roman, 11 pt font, 1.5-spaced.

### **Essay #1: Broadsheet vs. Web (5%)—500-750 words**

This assignment requires you to compare the print version of the front page of a newspaper to the on-line version. You will need to compare aspects such as grammatical patterns, lexical cohesion, reader stance and context of reception, making reference to the ideas introduced by Boardman (2005). The overall goal will be to observe the difference in style and impact between the two mediums and consider how this affects the processing of information (i.e., the reader's experience).

### **Essay #2: Comparison of On-line Genres (15%)—1500-2000 words**

This assignment requires you to track your use of two types of technologically mediated discourse and write an essay that assesses the role each form of communication plays in your life. You will need to consider features such as the asynchronous/synchronous nature of the communication that takes place, who constitutes and mediates the community of participants, and the nature of the communicative competency that is required in order to effectively use each one.

### **Essay #3: Critical Analysis (20%)—1500-2000 words**

This assignment requires you to write a critical analysis of one of the supplemental readings. Your essay should not just be a summary of the article but should include critical analysis of the work, including a review of methodology, conclusions and supporting evidence for the case study.

### **Webpage: 20%**

In this assignment, you will pair up with another student and choose one of the topics covered in the Thurlow et al (2004) reading to expand on through creating a webpage that is linked through the UNCC personal homepage of one of the 2 of you. This page will contain information and links that build on one of the focus areas discussed in the reading. You may include links to additional pages that you create. You will present your final product on exam day. In your presentation, make reference to the linguistic, technical and theoretical concepts and findings introduced during the term to explain how you adapted your use of language to fit the genre of the webpage.

**COURSE SCHEDULE** (subject to change):

<b>Date</b>	<b>Topic</b>	<b>Readings/Due dates</b>
Week 1	Introduction: Historical Context	Boardman 2005, pp. 1-36
Week 2	Intro to Genre: Personal Websites	Boardman 2005, pp. 37-65 Baron 2008 (Ch 6)
Week 3	More on Genre	Baron 2008 (Ch 1-2)
Week 4	IM & Facebook	Baron 2008 (Ch 3-5) <b>Paper #1 due</b>
Week 5	<b>Test #1</b>	
Week 6	Texting (SMS)	Baron 2008 (Ch 7) Thurlow (2003)
Week 7	Multilingualism & Genre	Androutsopoulos (2006)
Week 8	Is the Internet Ruining Language?	Baron 2008 (Ch 8) Tagliamonte & Denis (2008)
Week 9	Specialized Focus Areas	Thurlow et al (2004), pp. 197-231 <b>Paper #2 due</b>
Week 10	<b>Test #2</b>	
Week 11	Social Impact	Baron 2008 (Ch 9-10)
Week 12	Ethics & Inequities	Thurlow et al (2004), pp. 82-94
Week 13	Commercial Websites	Kelly-Holmes (2006) <b>Paper #3 due</b>
Week 14	Texting about Texting: Metalanguage	Jones & Schieffelin (2009)
Week 15	<b>Test #3</b>	
Finals Week	<b>Webpage due</b>	TBA

## **OTHER IMPORTANT INFORMATION**

**Contacting me:** E-mail is the best way to get in touch with me quickly. To discuss something face-to-face, please see me before/after class, during office hours or schedule an appointment.

**E-mail policy:** I will only reply to e-mail queries about this class when the question is not answered in the course outline or cannot be found in the course readings or notes posted on the website. Questions relevant to the course content will be posted to the Moodle course website, so that all students will have access to my answers. Allow at least 24 hours for an e-mail reply. I may not be available to reply to e-mail if it is sent on the weekend.

**Classroom Conduct:** Arrive on time, prepared to participate, and with your cell phone turned off. Use of instant messaging, email or other communication technologies during class time is prohibited.

### **Late Assignments:**

Tests must be taken on the scheduled day. If you are sick, you must bring a doctor's note in order to be eligible to make up an exam. Any assignment turned in past the deadline will have points deducted. If you know you will miss a class, arrange to have a classmate turn in your assignment, give it to me in person (ahead of the deadline), or make advance arrangements with me. Arrange to get class notes from someone in the class for the days you must miss. Homework more than one week late will not be accepted.

### **Special Needs:**

If you have any special needs that the group or the instructor should be aware of or that ought to be accommodated in order for you to succeed in class, please bring them to my attention at the beginning of the semester.

### **Cheating:**

University regulations will be strictly enforced in all cases of **academic irregularities, cheating or plagiarism** or any variations thereof. Students assume full responsibility for the content and integrity of the academic work they submit. The guiding principle of academic integrity shall be that a student's submitted work, examinations, reports, and projects must be that of the student's own work. Faculty may ask students to produce identification at examinations and may require students to demonstrate that graded assignments completed outside of class are their own work.

All UNCC students have the responsibility to be familiar with and to observe the requirements of **Policy Statement #105: The Code of Student Academic Integrity** (see the Catalog and also <http://integrity.uncc.edu/>). This code forbids cheating, fabrication or falsification of information, multiple submission of academic work, plagiarism of written materials and software projects, abuse of academic materials (such as Library books on reserve), and **complicity in academic dishonesty** (helping others to violate the code).

Here is the official definition of cheating (with examples), as it appears in the Code:

**CHEATING.** Intentionally using or attempting to use unauthorized materials, information, notes, study aids or other devices in any academic exercise. This definition includes unauthorized communication of information during an academic exercise.

Typical Examples: **Copying from another student's paper or receiving unauthorized assistance during a quiz, test or examination;** using books, notes or other devices (e.g., calculators) when these are not authorized; procuring without authorization tests or examinations before the scheduled exercise

(including discussion of the substance of examinations and tests when it is expected these will not be discussed); copying reports, laboratory work, computer programs or files and the like from other students; collaborating on laboratory or computer work without authorization and without indication of the nature and extent of the collaboration; sending a substitute to take an examination.

## English 4160—Origins of Language

Faculty Name  
Office: Fretwell  
Phone:  
Office Hours:  
Email:

**ENGL 4160 (3)** In 1866, the Linguistic Society of Paris banned debates on the origin of language: in the opinion of those supporting this ban, this was a subject that would never be answered scientifically; thus, speculation on the topic was a waste of time. This prohibition prevented serious research on the topic in the western world until the second half of the twentieth century. Since that time there has been an explosion of research on this topic by linguists, archaeologists, psychologists, and anthropologist. While we will focus our attention on the recent work done by linguists, we will also refer to some of the work done in other fields in our survey of the various theories currently offered as to how and when human language developed.

### Required Texts:

Bickerton, Derek. 2009. *Adam's tongue: how humans made language, how language made humans*. New York: Hills and Wang.

### Coursepack (to include)

Deacon, Terrance. Interview. <http://www.childrenofthecode.org/interviews/deacon.htm>  
Hauser, Marc D, Noam Chomsky, and W. Tecumseh Fitch. "The faculty of language: what is it, who has it, and how did it evolve?" *Science* 298 (2002): 1569-8-79.  
Rousseau, Jean-Jacques. 1781. *Essay on the origins of language*. ["Essay 2 that invention of speech is not due to need but passion"; "Essay 3 that the first language had to be figurative."  
Pinker, Steven. 1994. *The Language Instinct*. New York: William Morrow and Company, Inc. [Chapter 1 "An Instinct to Acquire an Art"; Chapter 10 "Language Organs and Grammar Genes"; Chapter 11 "The Big Bang"]  
Tomasello, Michael. 2010. *Origins of Human Communication*. Cambridge, MA: MIT Press. [Chapter 1 "A Focus on Infrastructure"; Chapter 2 "Primate Intentional Communication"]

### Grades:

Moodle Discussion Responses	20%
Test 1	10
Test 2	15
Test 3	20
Group Exercises	15
Term Paper	20

### Page 2

### Origins of Language

**Moodle Discussion Responses** Each week, you will post a response to a prompt I will provide as a way for you to reflect upon the readings we have done for that week. Your response should be

posted not later than 8am on Monday morning before our Tuesday class. Your response should be between 500 and 700 words long. In addition, before coming to class, you should respond to one of the postings of your classmates. This response can be quite brief if you wish it to be. [Note: I'll have more to say about this process in class.]

**Term Paper.** Each class member will write a term paper in which you explore some research question connected to recent research in origins of the language.

***Group Exercises--20%***

Each student will be assigned to an exercise group. There will be numerous unannounced exercises during the course of the semester. All members of a group will receive the same grade for an exercise--one of the following: (Check ++ Superior, 100); (Check + Excellent, 95); (Check Satisfactory, 85); (Check - Unsatisfactory, 60.) Those absent on the day of an exercise will receive 0's for that exercise. At the end of the term, two exercise grades will be dropped. Notes: excused absences will not result in 0's; individual critiques of classmates' second drafts will be scored by this rubric and be counted as exercise grades.

**Course Policies:**

**Attendance.** I expect that you will attend class each time it meets. Excessive lateness, early departures, or more than one absence will negatively affect your grade. It will not be possible for you to pass the course if you miss more than 25% of the class meetings.

**UNC Charlotte strives to create an academic climate in which the dignity of all individuals is respected and maintained. Therefore, we celebrate diversity which includes, but is not limited to: ability/disability, age, culture, ethnicity, gender, language, race, religion, sexual orientation, and socio-economic status.**

*Tentative class schedule*

<b>Date</b>	<b>Topic</b>	<b>Assignment</b>
Week 1	Rousseau on Language Origins	Rousseau, Essay 1 and Essay 2
Week 2	Language as Instinct	Pinker, Chapters 1, 10, 11
Week 3	Animal Communication Systems	Bickerton, Chapter 1
Week 4	Combination in Human Language (HL)	Bickerton, Chapter 2
Week 5	Symbols in HL	Deacon Interview
Week 6	Symbols (continued)	Deacon Interview (continued)
Week 7	Primate Languages	Bickerton, Chapters 3 and 4
Week 8	Primate Languages (continued)	Tomasello, Chapters 1 and 2
Week 9	Niche Theory and HL	Bickerton, Chapter 5
Week 10	Niche Theory and HL	Bickerton, Chapter 6
Week 11	Language in non-primates	Bickerton, Chapter 7
Week 12	The Big Bang in Language Development	Bickerton, Chapter 8
Week 11	Language in the Brain—Broad vs. Narrow Component	Bickerton,, Chapter9; Hauser, et al.
Week 12	Language and Concept Formation	Bickerton, Chapter 10
Week 13	From Concepts to Syntax	Bickerton, Chapter 11
Week 14	Syntax in Human Language (continued)	Bickerton, Chapter 12

## Syllabus

### ENGL 4168 Multimodal analysis – Digital discourses and genres

#### Course description and goals

The goal of this course is to familiarize students with multimodal discourse analysis. More specifically, we will work towards achieving a better understanding of how different modes of communication interact and are integrated in (adapted, new or emergent) digital discourses and genres.

Multimodal analysis includes the analysis of communication in all its forms, but is particularly concerned with texts in which language and other semiotic resources – or ‘modes’ of communication – are integrated and combined. Such resources include aspects of speech such as intonation and other vocal characteristics, gesture (face, hand and body), proxemics, as well as products of human technology such as carving, painting, writing, architecture, image, sound recording, and interactive computing resources. Digital technology provides a common platform for semiotic resources to combine and unfold in new and innovative ways.

#### Required textbooks:

- Levine, P. & Scollon, R. 2004 – *Discourse and technology. Multimodal discourse analysis*. Washington, DC: Georgetown University Press.
- Kress, G. 2010. *Multimodality – A social semiotic approach to contemporary communication*. New York: Routledge.

#### Additional readings:

- Various works by Jay Lemke <http://www.jaylemke.com/>
- Dennen, V. (2007). Presence and positioning as components of online instructor persona. *Journal of Research on Technology in Education*, 40, 95-108.
- Hull, G & Nelson, M. (2005). Locating the semiotic power of multimodality. *Written Communication* 22 (2): 224-26.
- Jones, R. H. (2009). Dancing, skating and sex: Action and text in the digital age. *Journal of Applied Linguistics*, 6(3): 283-302.
- Langlotz, A.& Locher, M. (2012). Ways of communicating emotional stance in online disagreements. *Journal of Pragmatics*, dx.doi.org/10.1016/j.pragma.2012.04.002
- Newon, L. (2011). Multimodal creativity and identities of expertise in the digital ecology of a *World of Warcraft* Guild. In S. Thurlow & K. Mroczek (eds.). *Digital discourse. Language in the new media*. pp.131-153. Oxford: Oxford University Press.
- O’Halloran, K., Tan, S., Smith, B.A., & Podlasov, A. (2011). Multimodal analysis within an interactive software environment: Critical discourse perspectives. *Critical Discourse Studies* 8 (2): 109-125.
- Prior, P. (2009). From Speech Genres to Mediated Multimodal Genre Systems: Bakhtin, Voloshinov, and the Question of Writing. In Charles Bazerman, Adair Bonini, and Debora Figueiredo (Eds.),



Genre in a Changing World (pp. 17-34). Fort Collins, CO: WAC Clearinghouse and Parlour Press. <http://wac.colostate.edu/books/genre/>

Schrire, S. (2006). Knowledge building in asynchronous discussion groups: Going beyond quantitative analysis. *Computers & Education*, 46, 49-70.

Van Dijk, T. What is critical discourse analysis? Available at <http://www.discourses.org/OldArticles/Critical%20discourse%20analysis.pdf>

### Course requirements

- Contribution to weekly discussion of readings posted on Moodle.
- Getting familiarized with discourse analysis. Work on an annotated bibliography of 10 articles from major journals demonstrating discourse analysis: 5 dealing with multimodal discourse and 5 dealing with ordinary discourse analysis.
- Three short papers keyed to the following topics:
  - ✓ Analyze an example of a digital multimodal text.
  - ✓ Look for examples of digital 'multimodal texts that can be grouped into distinctive types, or genres. Describe the digital genre and analyze a representative exemplar. In your analysis, focus on the relationship between images and text, the identities enacted, and the meanings conveyed as a result of the combination of multimodal resources.
  - ✓ Applying the postulates of Critical Discourse Analysis as outlined by van Dijk and O'Halloran et al. (2011) critically reflect on the example of the digital genre you used for your paper in (b).

### Policies

#### Contacting the instructor

E-mail is the best way to get in touch with me quickly. To discuss something face-to-face, please see me before/after class, during office hours or make an appointment.

#### Office hours

Students are encouraged to come see me during my office hours. If you are experiencing difficulties with a topic or assignment, we can work together and take the time to address any problems.

#### Late assignments

Late assignments (homework/research paper) will be accepted up to 24 hours after the day and time at which they were due, **but will be penalized**. If you cannot attend class on the day a particular assignment is due, contact me by e-mail (fastest way) or phone to arrange a time to give it to me in person. Assignments received more than 24 hours after they are due will receive no credit.

#### Absences

Attendance is mandatory. You are allowed **one** unexcused absence, all others must be justified.

#### Classroom etiquette

Be in class on time, be prepared and always display a conduct proper to the community of scholars of which you are a member. Please, remember to turn your cell phone off before class starts.

#### Academic integrity

Students have the responsibility to know and observe the requirements of The UNC Charlotte Code of Student Academic Integrity (2003-2005 Catalog p. 276). This code forbids cheating, fabrication, falsification of information, multiple submission of academic work, plagiarism, abuse of academic materials and complicity in academic dishonesty. Any special requirements of permission regarding academic integrity in this course will be stated by the instructor and are binding by the students.

Academic evaluations in this course include a judgment that the student's work is free from academic

dishonesty of any type; and grades in this course therefore should be and will be adversely affected by academic dishonesty. Students who violate this code can be expelled from UNCC. The normal penalty for a first offense is zero credit on the work involving dishonesty and further substantial reduction of the course grade. In almost all cases the course grade is reduced to "F". Copies of the code may be obtained from the Dean of Students Office or off the UNC Charlotte website. Standards of academic integrity will be enforced in this course. Students are expected to report cases of academic dishonesty to the course instructor.

**Multicultural policy, Department of English Statement on Diversity (April, 2009)**

The English Department strives to create an academic climate that respects people of varied cultural backgrounds and life experiences. As a community of scholars and teachers who study language, literature, and writing, we are committed to nurturing intellectual and aesthetic diversity. In all our activities, we invite participation by diverse groups, including, but not limited to, those who define themselves in the following terms: race and ethnicity; gender; political orientation; sexual orientation; special health needs; age; religion; country of origin; and socio-economic status. Finally, by fostering multiple perspectives in our coursework, we can help our students prepare to participate in our increasingly diverse society, as well as in the global community.

**Tentative schedule (for a class meeting once a week)**

Date	Topic	Readings and assignments
Week 1	What is digital, multimodal discourse?	Kress Chapters 1-4 Contribution to discussion#1
Week 2	Can we combine fruitfully the notions of multimodality and (digital)genre?)The historical development of digital, multimodal genres.	Fairclough (2003); Prior (2009) Contribution to discussion#2 Short paper#1 due
Week 3	How should we analyze digital, multimodal discourse/genres?	Erickson 2004; Norris 2004 ; Jones 2004; Jewitt 2004

		Contribution to discussion#3
<b>Week 4</b>	Analyzing the relationship between image and text	Leeuven (2004; 2008) Contribution to discussion#4
<b>Week 5</b>	Analyzing the relationship between image and text	Hull & Nelson (2005) Contribution to discussion#5 Annotated bibliography due
<b>Week 6</b>	Multimodal meanings	Kress Chapters 6-8 Contribution to discussion#6
<b>Week 7</b>	Multimodal meanings	Lemke (various works) Contribution to discussion#7
<b>Week 8</b>	Identity and digital, multimodal discourse	Kress Chapter 9; Johnston (2004) Contribution to discussion#8
<b>Week 9</b>	Identity and digital, multimodal discourse	Davis and Payton (2004); Newon (2011) Contribution to discussion#9 Short paper#2 due
<b>Week 10</b>	Critical discourse analysis and digital, multimodal discourse/genres	vanDijk; O'Halloran et al 2011 Contribution to discussion#10
<b>Week 11</b>	Multimodal, digital classrooms	Dennen (2007); Schrire (2006) Contribution to discussion#11 Short paper#3 due
<b>Week 12</b>	YouTube: its impact on political and other mediated discourses.	Contribution to discussion#12

# THE HISTORY OF THE BOOK

## ENGL 4235

Dr. [Name]

In an age obsessed by digital technologies, it is very easy to forget the rich history that underlies even the most current trends in print and electronic media. As new text-driven technologies emerge, the issues and concerns faced by our culture are very similar to those of the past. Storage, preservation, ownership, dissemination, and authorship—to name a few issues—are no less problematic now than they were a century or two ago. In an effort to revisit this history and to place *current* technologies in context, this course undertakes a study of print culture.

The course will explore the technologies of production that resulted in the artifact that we call the book, as well as other forms of print media. Topics will address both older forms of “inscription” (e.g. the use of paper) and more recent modes of digital inscription (e.g. CDs and the web). The course will explore the development of mechanical printing from Gutenberg’s movable type to the “hot type” of the 20<sup>th</sup> century, and on to hypertextual “type.” Because the control of the printing press, whether by laws or by taxes on paper and ink, has everything to do with the impact of the book, the course will pay attention to the social, cultural, and political forces that contribute to the impact of print in books, journals, broadsides, and other printed matter. These issues are now critical in an era of so-called “open access,” open blogs, and the web as ideological platform.

The phenomenon of “the reader” will also be explored with a full consideration of the rise of literacy as one of the driving forces of the book. The interest in creating vulgate editions of religious texts in the sixteenth-century, opened a new era for readers who could apprehend previously inaccessible texts. Throughout the course, we will look, even if only briefly, at practices of reading and at texts by authors --including Shakespeare and Bacon-- that helped change popular notions of print, to say nothing of the very concept of knowledge itself. Literacy used to simply entail the ability to consume the print productions, but now digital literacy tacitly assumes an understanding of the modes by which texts are produced. This assumption has created anxiety both within the academy and in the culture at large. Will the future reader/writer also become a printer, typesetter, binder, marketer, illustrator, and publisher? Or has that already happened?

Digital technologies have come upon us so quickly that critics, historians, librarians, and theorists have not had much of an opportunity to integrate current developments into the so-called “New Media” with the historical antecedents from which new technologies have emerged. To that end, we will conclude the course by examining the relation of digital technologies to earlier forms of print technologies. In this vein, the class will address issues of archiving, preservation, historical documentation, and cultural shifts in the representation of knowledge.

### Assignments:

Short Essays – Brief reflections on Class topics --- 3 @ 10%	
Class Presentation (topic chosen by students)-----	15%
Classroom Discussion Leadership-----	10%
Final Paper -----	30%
Project (e.g. paper-making/Press-site visit/digital artifact/preservation) -----	15%

## Bibliography:

- Espen Aarseth. *Cybertext: Perspectives on Ergodic Literature*. (Johns Hopkins, 1997).
- Thomas R. Adams and Nicolas Barker. "A New Model for the Study of the Book," in *A Potencie of Life*, ed. Barker (1993). (Handout)
- Nicholson Baker. *Double Fold: Libraries and the Assault on Paper*. (Vintage, 2002) – (Handouts)
- Roger Chartier. *The Order of Books*. (Stanford UP, 1997)
- Robert Darnton. *The Case for Books*. (Public Affairs, 2010)
- , "What is the History of Books?" *Daedalus* 111 (1982). (Handout)
- Elizabeth Eisenstein. *The Printing Press as an Agent of Change*. (Cambridge, 1980)
- David Finkelstein and Alistair McCleery. *Introduction to Book History, 2<sup>nd</sup> Ed.* (Routledge, 2012)
- Gray Hall. *Digitize this Book*. (Minnesota, 2008)
- Leslie Howsam. *Old Books & New Histories: An Orientation to Studies in Book & Print Culture*. Toronto: University of Toronto Press, 2006.
- Matthew G. Kirschenbaum. "Editing the Interface: Textual Studies and First Generation Electronic Objects," *Text* 14 (2002)
- Jerome McGann. *Radiant Textuality: Literature after the World Wide Web*. (Palgrave, 2004)
- Peter Shillingsburg. *Scholarly Editing in the Computer Age*. (Michigan, 1999)
- Robin Sloan. *Mr. Penumbra's 24-Hour Bookstore: A Novel*. (Farrar, Straus, & Giroux, 2012)

## Catalog Copy:

This course explores the technologies of production that resulted in the artifact that we call the book and print media. Class topics will address the idea of inscription, from manuscript to mechanical to digital printing. Students will also study "readership" and consider the impact of a new generation of "digitized readers."

## READING SCHEDULE FOR BOOK HISTORY

Day	Date	TOPIC	READING	ASSIGNMENTS
Mon	Aug. 20th	Introduction		
Wed	Aug. 22	Earliest forms of writing & Orality	Introduction to Book History & Handouts from Art of Memory	
Mon	Aug. 27	Earliest forms of writing & Orality	Introduction to Book History & Handout from Orality & Literacy	
Wed	Aug. 29	Scrolls to Codexes	Eisenstein	
Mon	Sept. 3	<b>L a b o r D a y</b>		
Wed	Sept. 5	Gutenberg & Caxton- Early Technologies	Eisenstein	
Mon	Sept. 10	Digitally Tracking Old Type/Fonts	Eisenstein -	
Wed	Sept. 12	Religion & Print- "Technologizing 'The Word'"	Eisenstein	
Mon	Sept. 17	Science/Literature & Print- Journals/Plays/Poem/The Novel	Introduction to Book History	
Wed	Sept. 19	Science/Literature & Print	Introduction to Book History	
Mon	Sept. 24	Digitally Tracking Old Type/Fonts	Howsam: Old Books & New Histories	
Wed	Sept. 26	Taking Stock - Indexing & Compiling	Howsam: Old Books & New Histories	
Mon	Oct. 1	Theorizing the Book & the Reader	The Order of Books -- & Stanley Fish	
Wed	Oct. 3	Libraries & Digital Archives	Double Fold -- Library Visit	
Mon	Oct. 8	Fall Break		
Wed	Oct. 10	Print to Digital (P)	The Case for Books	
Mon	Oct. 15	Print to Digital (D)	Radiant Textuality	
Wed	Oct. 17	Processing the Digital	Radiant Textuality & Editing the Interface	
Mon	Oct. 22	Hypertextuality - Layering	Cybertext: Perspectives on Ergodic Literature	
Wed	Oct. 24	Revisiting Memory - & Cognition	Cybertext: Perspectives on Ergodic Literature	
Mon	Oct. 29	Memory & Image	Handouts	
Wed	Oct. 31	A Reflection on Transitions	Mr. Penumbra's 24-Hour Bookstore	
Mon	Nov. 5th	"	Mr. Penumbra's 24-Hour Bookstore	
Wed	Nov. 7	"	Mr. Penumbra's 24-Hour Bookstore	
Mon	Nov. 12	Editing/Permanence/& Agency	Scholarly Editing in the Computer Age	
Wed	Nov. 14	"	HO - Open Source Publishing - The PDF	
Mon	Nov. 19	Catching Up		
Wed	Nov. 21	<b>T H A N K S G I V I N G</b>		
Mon	Nov. 26	Computers/Tablets/The Book/	Digitize This Book	
Wed	Nov. 28	Corporate Concerns - Google - Apple - Amazon -- Who "owns" "the book"?	HO-- & DigitizeThis Book	
Mon	Dec. 3	"	Project Showcase	
Wed	Dec. 5th	Last Day	REVIEW & DISCUSSION	

## ENGL 4262 Language and Diversity (D)

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**Course Description:** This course examines language use as social practice, offering an advanced introduction into quantitative and qualitative sociolinguistic research on language in contemporary American society. The course will focus on variation in American varieties of English that correlates with variation in region, gender, ethnic identity, socio-economic status, age, social network, and other cultural groupings. Additional topics will include style shifting and language attitudes. Throughout the semester, emphasis will be placed on applying sociolinguistic theories and findings to linguistic diversity across the U.S., as a whole, as well as within specific communities with which students have personal experiences. Students will be encouraged to compare and contrast their own experiences with those discussed in readings and class lectures.

**Course Goals:**

1. To explore how and why language varies structurally in the United States, with emphasis on the social context of speech
2. To survey methods for describing language variation, including traditional dialectology, perceptual dialectology, and Labovian quantitative analysis
3. To evaluate the social, educational, and legal implications of language variation in the United States

**Primary Textbook:**

Wolfram, Walt & Natalie Schilling-Estes. 2007. *American English*. 2<sup>nd</sup> edition. Malden, MA: Blackwell.

The main textbook will be supplemented with selected excerpts from journal articles and other textbooks.

## REQUIREMENTS

### **In-class quizzes (6): 42%**

There will be six in-class quizzes, each worth 7% of your total grade. These quizzes will require you to understand information from the lectures and discussions, in addition to the material from the readings. You will be asked to apply ideas you learn to new material, instead of relying on memorization alone. Test #6 is not cumulative but simply the last test of the course.

### **Attendance and in-class participation: 8%**

Two (2) absences are allowed before your grade is affected. This course puts a premium on your active involvement through reading critically, and actively voicing your ideas and questions. *Active* participation by all class members is expected. Included in the grade are in-class exercises and activities.

### **On-line discussion postings: 15%**

Every other week, a discussion question will be posted on Moodle. You will need to do the following two things: 1) post a response to the question, and 2) post a comment to another student's response or comment. Each of your postings must be appropriate to the topic and contain at least 3 sentences.

### **Moodle quizzes: 15%**

There will be five short timed quizzes on Moodle related to a particular reading—a *language myth* or a *case study*. Each quiz must be completed by midnight the night BEFORE the class in which we will be discussing the reading. These quizzes CANNOT be made up and must be taken during the week they are posted, since they are considered preparation for in-class discussion.

**Projects: 20%.** You will be required to do two projects during the semester that involve studying language in the real world and/or further research on language. Additional information on each project will be supplied during the term. In addition to submitting a written (and typed) essay or report for each project, you will be invited to discuss your findings from these observations and analyses in class.

**Project #1 (5%): *Language and the internet.*** In this project, you will compare your use of 2 computer-mediated communication (CMC) genres. Based on your observations, you'll write a short paper (900-1200 words, 12 pt. font, Times New Roman, 1" margins).

**Project #2 (15%): *Ethnicity and language.*** In this project, you will be part of a group that will research language and culture in an ethnic minority group in Charlotte. The project will involve each group interviewing two individuals from the community, in addition to making observations about visible displays of heritage language use within the community, and researching the group's history in the region. Each student will contribute his/her interview and observation data to a group paper and a group 15-minute presentation made on the date of the FINAL EXAM

NOTE: There is no way to make up the final presentation. You must be present for the final exam period.



**GRADING SYSTEM:**

A 90-100                      D 60-69  
 B 80-89                        F 59 or lower  
 C 70-79

**COURSE SCHEDULE (subject to change):**

Date	Topic	Readings/Due dates
Week 1	Course Introduction	
Week 1	What is a Dialect?	W-S, Chap. 1
Week 2	Video: <i>American Tongues</i>	video worksheet
Week 2	Variation: Sociohistorical Reasons	W-S, Chap. 2 (28-43)
Week 3	Variation: Linguistic Reasons I	W-S, Chap. 2 (43-53) <b>Moodle reading quiz due</b>
Week 3	<b>In-class Quiz #1</b>	
	Discuss Projects #1 & #2	
Week 4	Phonetics: Consonants	Curzan & Adams (67-78)
Week 4	Phonetics: Vowels	Curzan & Adams (79-82)
Week 5	Phonetic Practice	<b>Moodle reading quiz due</b>
Week 5	<b>In-class Quiz #2</b>	
	Group Project work	
Week 6	Variation: Linguistic Reasons II	W-S, Chap. 2 (54-63)
Week 6	Levels of Dialect: Words, Pragmatics	W-S, Chap. 3 (64-74, 93-101) <b>P2 Observations due</b>
Week 7	Doctor-Patient interaction	Hagstrom (2004)
Week 7	Small Talk & Gossip	Coupland (2009)
Week 8	Style Shifting	W-S, Chap. 9 <b>Project #1 Due</b>
Week 8	<b>In-class Quiz #3</b>	
Week 9	Video: <i>Voices of North Carolina</i>	video worksheet
Week 9	History of Am. English I	W-S, Chap. 4 (108-114)

<b>Date</b>	<b>Topic</b>	<b>Readings/Due dates</b>
Week 10	History of Am. English II	W-S, Chap. 4 (114-131)
Week 10	Perceptual Dialectology	Preston (2004) <b>Moodle reading quiz due</b>
Week 11	<b>In-class Quiz #4</b>	
	Group Project work	<b>P2 Interviews due</b>
Week 11	Social Status and Language I	W-S, Chap. 6 (167-182)
Week 12	Social Status and Language II	W-S, Chap. 6 (182-197)
Week 12	African American Vernacular English	Chap. 7 (211-213) <b>Moodle reading quiz due</b>
Week 13	African American Vernacular English	Chap. 7 (219-232)
Week 13	<b>In-class Quiz #5</b>	
	Lumbee English	W-S, Chap. 6 (206-209)
Week 14	American Indian English stereotyping	Meek (2006)
Week 14	Language and Gender	W-S, Chap. 8 <b>Moodle reading quiz due</b>
Week 15	Applications of Dialect Study	W-S, Chap. 10
Week 15	<b>In-class Quiz #6</b>	
	Group Project work	
Week 16	Group Project work	Attendance required
Final Exam Period	Group Presentations	Attendance required

## OTHER IMPORTANT INFORMATION

**Contacting me:** E-mail is the best way to get in touch with me quickly. To discuss something face-to-face, please see me before/after class, during office hours or schedule an appointment.

**E-mail policy:** I will only reply to e-mail queries about ENGL 4062 when the question is not answered in the course outline or cannot be found in the course readings or notes posted on the website. Questions relevant to the course content will be posted to the Moodle course website, so that all students will have access to my answers. Allow at least 24 hours for an e-mail reply. I may not be available to reply to e-mail if it is sent on the weekend.

**Classroom Conduct:** Arrive on time, prepared to participate, and with your cell phone turned off. Use of instant messaging, email or other communication technologies during class time is prohibited.

### **Late Assignments:**

Exams must be taken on the scheduled day. If you are sick, you must bring a doctor's note in order to be eligible to make up an exam. Any assignment turned in past the deadline will have points deducted. If you know you will miss a class, arrange to have a classmate turn in your assignment, give it to me in person (ahead of the deadline), or make advance arrangements with me. Arrange to get class notes from someone in the class for the days you must miss. Homework more than one week late will not be accepted.

### **Special Needs:**

If you have any special needs that the group or the instructor should be aware of or that ought to be accommodated in order for you to succeed in class, please bring them to my attention at the beginning of the semester.

### **Cheating:**

University regulations will be strictly enforced in all cases of **academic irregularities, cheating or plagiarism** or any variations thereof. Students assume full responsibility for the content and integrity of the academic work they submit. The guiding principle of academic integrity shall be that a student's submitted work, examinations, reports, and projects must be that of the student's own work.

All UNCC students have the responsibility to be familiar with and to observe the requirements of **Policy Statement #105: The Code of Student Academic Integrity** (see the Catalog and also <http://integrity.uncc.edu/>). This code forbids cheating, fabrication or falsification of information, multiple submission of academic work, plagiarism of written materials and software projects, abuse of academic materials (such as Library books on reserve), and **complicity in academic dishonesty** (helping others to violate the code).

Here is the official definition of cheating (with examples), as it appears in the Code:

**CHEATING.** Intentionally using or attempting to use unauthorized materials, information, notes, study aids or other devices in any academic exercise. This definition includes unauthorized communication of information during an academic exercise.

**Typical Examples:** Copying from another student's paper or receiving unauthorized assistance during a quiz, test or examination; using books, notes or other devices (e.g., calculators) when these are not authorized; procuring without authorization tests or examinations before the scheduled exercise (including discussion of the substance of examinations and tests when it is expected these will not be discussed); copying reports, laboratory work, computer programs or files and the like from other students;

# Identity, Social Interaction, and Community in Digital Spaces

## ENGL 4267

### Course Description:

This course will explore how humans make cyberspace into social space through exploring the language practices that emerge in online communities. It will consider how technology use shapes and is shaped in social interaction with particular focus on how identities, relationships, discourses and communities develop through digitally-mediated language use. Students will become acquainted with critical and explanatory theoretical approaches to digitally-mediated social interaction and will conduct their own research and analyses of particular online language practices.

### Course Objectives:

- Students will develop familiarity with diverse online discourse practices.
- Students will critically assess and synthesize readings in weekly written responses.
- Students will learn and implement analytic practices that enable them to critically investigate online discourse practices and communities.
- Students will produce an original empirical analysis of online discourse (of their choosing) and incorporate existing scholarly research into their interpretation

**Credit Hours and Student Work:** This 3-credit course requires 2.5 hours of classroom or direct faculty instruction and six hours of out-of-classroom student work each week for approximately 15 weeks. Out-of-class work may include but is not limited to required readings, writing critical responses to readings, library research, field research, studying for exams.

### Course Materials:

All course readings will be made available in Moodle as pdfs. You are expected to bring these readings with you to class on the days that they are assigned.

### Course Requirements:

#### Discussion Forum 20%

Each week you will be expected to respond to one of the questions prompts posted in Moodle with an original post of no less than 500 words and not more than 600 words. These forum responses will demonstrate that you have read the assigned articles critically and can respond thoughtfully and substantively. If you quote from the article, please use appropriate punctuation and provide page numbers. You are also expected to respond to at least one of your classmate's posts with no fewer than 100 words. These should not merely state your agreement or disagreement with their posting, but add to the topic development substantively even if briefly. Your original responses are due no later than 24 hours before our class meets. Your responses to your classmates' postings are due by the time class meets.

#### Two Take-home Essay Exams 30%

The mid-term and final exams are take-home exams. They need to be typed and need to cite clearly the readings they refer to. Though there is no specified length, you should expect to write at least five to six typed pages and you should devote sufficient time to the exam so that you can answer the questions thoroughly and competently. You, of course, are expected to

work on these on your own, not with a classmate. You will upload your exams to Moodle at the specified dates and times. Late exams will have points deducted. Exams which are more than one day late will not be accepted.

### **Research Project and Presentation 25%**

Informed by the readings for this class, you will carefully analyze some form of digitally mediated discourse practices of your own choosing. These may be the practices of a particular online community, or social interaction as it is performed in various digital genres (discussion boards, Flickr, Facebook, Instant Messaging, Text Messaging, etc.), or ways of constructing particular identities in digital spaces. You will write a research paper that describes these discourse practices and provides your interpretation of how they perform some social purpose. You will refer to at least four scholarly sources outside of the assigned class readings in positioning your own research in relation to what other researchers have found. The final paper will be 7-8 pages long, not including your References page.

You will submit a two-page research proposal in the first half of the semester. A complete draft of the paper will be due one month before the end of the term and we will meet one-on-one to discuss how you can revise the paper to make it stronger. You will present your project to your peers in class using several forms of media in your presentation (this will be discussed in class). A final, revised paper will be due at the end of the semester.

### **Participation and Attendance 10%**

As advanced undergraduate students, you are expected to participate actively in class discussions and to attend all classes. Since the class meets only once a week and treats complex material, any absence is likely to impact your class performance negatively. Further, since one class meeting is equivalent to a full week of classes, more than one absence will negatively impact your grade. In accordance with the UNCC catalog, the equivalent of three weeks of absences results in a failing grade. Your participation grade is based on how well you discuss course material, how well you listen to each other, and how well you contribute to a respectful classroom climate. Do not take participation points for granted; being present but unengaged does not count as participation.

### **Tentative Course Schedule:**

#### **Week 1** Introduction to course: History of social software

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Common Craft (2008) *Social media in plain English*. Retrieved September 29, 2012 from <http://www.commoncraft.com/socialmedia>

Allen, C. (2004, October) Tracing the evolution of social software. *Life with alacrity*. Retrieved September 29, 2012 from <http://www.lifewithalacrity.com/2004/10/index.html>

## Week 2 Digital Media as a Social Site

Donath, J. (2004) Sociable media. In W. S. Bainbridge (ed.), *The encyclopedia of human-computer interaction*. Great Barrington, MA: Berkshire Publishing Group.

Chaka, C. (2010) From CMC technologies to social participation technologies. In O. A. Taiwo (ed.), *Handbook of Research on Discourse Behavior and Digital Communication: Language Structures and Social Interaction* (pp. 627-641). IGI Global Snippet.

## Week 3 Digitally Mediated Social Interaction

Golder, S. A., Wilkinson, D., & Huberman, B. A. (2007, June) Rhythms of social interaction: Messaging within a massive online network. In C. Steinfield, B. Pentland, M. Ackerman, and N. Contractor (eds.), *Proceedings of third international conference on communities and technologies* (pp. 41-66). London: Springer.

Lipinski-Harten, M. & Tafarodi, R. W. (2012) A comparison of conversational quality in online and face-to-face first encounters. *Journal of Language and Social Interaction*. Xxx

## Week 4 Digitally Mediated Social Interaction cont.

Herring, S. C. (2010) Who's got the floor in computer-mediated conversation? Edelsky's gender patterns revisited. *Language@Internet*, 7, 8.xxx

Anderson, J. F., Beard, F. K., & Walther, J. B. (2010) Turn-taking and the local management of conversation in a highly simultaneous computer-mediated communication system. *Language@Internet*, xxx.

Berglund, T. Ö. (2009) Disrupted turn adjacency and coherence maintenance in instant messaging conversations, *Language@Internet*, 6, 2, xx.

## Week 5 Digitally Mediated Social Interaction cont.

Spilioti, T. (2011) Beyond genre: Closings and relational work in text-messaging. Digital discourse: Language in the new media.

Sindoni, M. G. (2011) Online conversations: A sociolinguistic investigation into young adults' use of video-chats. *Classroom Discourse*, 2, 2, 219-235.

## **Week 6 Methods for analyzing digitally mediated interaction**

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Herring, S. C. (2004) Computer-mediated discourse analysis: An approach to researching online behavior. In S. A. Barab, R. Kling, and J. Gray (eds), *Designing for virtual communities in the service of learning* (pp. 338-376). Cambridge: Cambridge University Press.

Stommel, W. (2008) Conversation analysis and community of practice as approaches to studying online community. *Language@Internet*, 5, 5, xx.

Gibson, W. (2009) Intercultural communication online: Conversation analysis and the investigation of asynchronous written discourse. *Forum: Qualitative Social Research*, 10, 1, xxx.

## **Week 7**

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### Exam 1

Submit 2-page description of research project.

## **Week 8 Digitally mediated communities of practice**

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Ashton, D. (2009) Interactions, delegations and online digital games players in communities of practice. *Participations: Journal of audience and reception studies*. 6, 1, 1-24.

Wellman, B. & Gulia, M. (1999) Netsurfers don't ride alone: Virtual communities as communities. In P. Kollock and M. Smith (eds.), *Communities and Cyberspace*, (pp. xx). New York: Routledge.

## **Week 9 Digitally mediated communities of practice**

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Stommel, W. & Koole, T. (2010) The online support group as a community: A micro-analysis of the interaction with a new member. *Discourse Studies*, 12, 3, 357-378.

Kouper, I. (2010) The pragmatics of peer advice in a LiveJournal community. *Language@Internet*, 7.

## **Week 10 (Re)Constructing Identities in Digital Spaces: Race and Ethnicity**

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Tynes, B. M., Garcia, E. L., Giang, M. T., & Coleman, N. E. (2011) Racial landscape of social networking sites: Forging identity, community and civic engagement. *Journal of Law and Policy for the Information Society*, 7, 1, 71-99.

Nakamura, L. (2008) Cyberrace. *PMLA*, 123, 5, 1673-1682.

Sanderson, J. (2010) Weighing in on the coaching decision: Discussing sports and race online. *Journal of Language and Social Psychology*, 29, 3, 301-320.

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**Week 11 (Re)Constructing Identities in Digital Spaces: Gender**

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Jones, G. M. & Schieffelin, B. B. (201X) When friends who talk together stalk together: Online gossip as metacommunication. *Digital Discourse*.

Gómez, A. G. (2010) Disembodiment and cyberspace: Gendered discourses in female teenagers' personal information disclosure. Xxx

**Written research project DUE**

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**Week 12**

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One-on-one meetings with professor to discuss research paper revisions

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**Week 13 (Re)Constructing Identities in Digital Spaces: Global, Multilingual Identities**

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Androutsopoulos, J. (2006) Multilingualism, diaspora, and the Internet: Codes and identities on German-based diaspora websites. *Journal of Sociolinguistics*, 10, 4, 520-547.

Lee, C. K. M. & Barton, D. (2011) Constructing glocal identities through multilingual writing practices on Flickr.com®. *International Multilingual Research Journal*, 5, 1, 39-59.

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**Week 14**

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Student Presentations of Research Project

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**Week 15**

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Student Presentations of Research Project  
**Final Draft, written paper DUE**

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**Finals Week**

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Exam 2



## **Other Important Information**

**Contacting Me:** Email is the best method for contacting me. To discuss something face-to-face, please see me during my office hours or make an appointment to meet with me.

**Email policy:** Students are responsible for checking their university email accounts. Plan to do so at least three times per week. Not *seeing* an email from your professor is NOT an excuse for being unaware of an activity or deadline related to class. I will make every effort to reply to your emails within 24 hours.

**Classroom conduct:** Arrive on time, prepared to participate, with your cell phone turned off. Use of texting, instant messaging, email, Facebook or other communication technologies during class time is prohibited. Always show respect to other classmates and their contributions to class discussion.

**Missed tests and assignments:** Tests and other assignments must be submitted on the scheduled due dates. If you are sick, you must bring a doctor's note in order to be eligible to make up a late assignment. Pre-planned vacation is NOT a valid excuse. Arrange to get class notes from another student for missed days (and do something kind in return for the favor). Late online discussion forum postings will not be accepted.

**Special needs:** If you have any special needs that the instructor should be aware of or that ought to be accommodated in order for you to succeed in class, please bring them to my attention at the beginning of the semester.

**The Code of Student Academic Integrity** governs the responsibility of students to maintain integrity in academic work, defines violations of the standards, describes procedures for handling alleged violations of the standards, and lists applicable penalties. The following conduct is prohibited in that Code as violating those standards:

**Cheating:** Intentionally using or attempting to use unauthorized materials, information, notes, study aids or other devices in any academic exercise. This definition includes unauthorized communication of information during an academic exercise.

Typical Examples: **Copying from another student's paper or receiving unauthorized assistance during a quiz, test or examination;** using books, notes or other devices (e.g., calculators) when these are not authorized; procuring without authorization tests or examinations before the scheduled exercise (including discussion of the substance of examinations and tests when it is expected these will not be discussed); copying reports, laboratory work, computer programs or files and the like from other students; collaborating on laboratory or computer work without authorization and without indication of the nature and extent of the collaboration; sending a substitute to take an examination.

**English Department Statement on Diversity:** The English Department strives to create an academic climate that respects people of varied cultural backgrounds and life experiences. As a community of scholars and teachers who study language, literature, and writing, we are committed to nurturing intellectual and aesthetic diversity. In all our activities, we invite participation by diverse groups, including, but not limited to, those who define themselves in the following terms: race and ethnicity; gender; political orientation; sexual orientation; special health needs; age; religion; country of origin; and socio-economic status. Finally, by fostering multiple perspectives in our coursework, we can help our students prepare to participate in our increasingly diverse society, as well as in the global community.

# ENGL 4270 Studies in Writing, Rhetoric and Literacy

**Dr. Julianna Ávila**

**Office Location:** Fretwell 260F

**Office Hours:** Tuesday, 3:00-4:30, Thursday, 4:00-5:30 and by appointment

**Email:** [javilal@uncc.edu](mailto:javilal@uncc.edu)

**Phone:** 704.687.2489

## **Description:**

This course provides an overview of the intersections between new digital literacies and school-based literacies. We will also examine how recent innovations in technology have affected our definitions of literacy and critically reflect upon both the positive and negative effects of digital literacies on educational contexts. Students will be expected to actively participate in this learning community and create, as well as evaluate, projects that incorporate the digital tools we will work with throughout the semester.

We will also address the following objectives from "Toward A Definition of 21st-Century Literacies" (National Council of Teachers of English, 2008):

- Develop proficiency with the tools of technology
- Build relationships with others to pose and solve problems collaboratively and cross-culturally
- Design and share information for global communities to meet a variety of purposes
- Manage, analyze and synthesize multiple streams of simultaneous information
- Create, critique, analyze, and evaluate multi-media texts
- Attend to the ethical responsibilities required by these complex environments

## **Requirements**

- Discussion Posts: 150 points (10 each)
- 1<sup>st</sup> Digital Story: 50 points
- 2<sup>nd</sup> Digital Story: 50 points
- Group Demonstration: 50 points
- Participation: 50 points

Total: 350 points

326-350 = A

298-325 = B

270-297 = C

245-269 = D

Graduate Students: Your requirements are the same as the undergraduates, but I expect your work to be more in-depth, thorough and thoughtful.

### Required Texts

1) *Digital Storytelling: Capturing Lives, Creating Community--3rd edition only* (2010; used copies of the 1st or 2nd edition can't be substituted). J. Lambert. Berkeley: Center for Digital Storytelling. ISBN: 9781616238490  
You can also order it directly here: <http://www.storycenter.org/book.html>

2) *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century* (2009). H. Jenkins. Cambridge: MIT Press. ISBN: 9780262513623.

3) Jump drive to save the work you do in the classroom.

\*Please note that you must have your books by our 2nd class meeting, even if you have ordered them online. Additional course readings will be posted on Moodle.

### Course Policies

- o Much of what you learn in this class will occur through class discussions and participation in class activities; therefore, attendance is mandatory. You cannot make up in-class work missed due to absence unless your absence is due to a religious observation day [if that is the case, you'll need to file the appropriate paperwork, which is subject to review; you're allowed two per year]. You should talk to a classmate to find out what you missed. Please do not ask me to re-teach or review missed classes.
- o If you need to get in touch with me outside of class, email is the fastest way to do it. I will respond to emails within 24 hours on a weekday and 48 hours on a weekend. Please be advised that I only come to campus 2-3 days per week, so it may be several days before I receive voicemail.
- o Late assignments are not accepted. If you are unable to turn in a hard copy of an assignment on the due date, you can send it with a classmate or email it to me **by the due date/time** (if you choose the latter, then you have 48 hours to turn in a hard copy to my office, as email submissions are not an acceptable substitution; this option should be used sparingly).
- o I do not discuss grades via email; if you are concerned about a particular grade or your course grade, please come talk to me in person.
- o I encourage you to keep track of your points via Moodle as we go along so you have an idea of how you're doing; questions about individual point totals need to be asked before the last day of class.

### Course Policies (continued)

- Your written work should be focused, concise, and free of grammatical and/or spelling errors. Because this is an English course, I expect you take pride in your writing, and if I return your work to you for editing before assigning a grade, I then expect you to undertake revision in a professional manner.
- I may modify the standards and requirements set forth in this syllabus throughout the semester. Notice of such changes to this syllabus will be by online announcement or through Moodle email (not via personal email addresses). *Please check our class site/email at least every 48 hours during the week.*
- In terms of your participation grade, I would like for you to contribute constructively to class and small-group discussions on a weekly basis, complete any in-class activities and to function thoughtfully as a member of this class/community. I expect you to interact with me (both in person and via email), and your classmates, in a positive, respectful and non-disruptive manner at all times, even when we disagree with each other. Your cell phones should be turned off and out of sight throughout class. Tardies and absences will also be counted as part of this grade.
- I reserve the right to ask you to leave class and be counted absent for the day should I catch you texting, working on other materials, or socializing on your computer during class time.

### University Policies

#### **Plagiarism:**

All students are required to read and abide by the Code of Student Academic Integrity. Violations of the Code of Student Academic Integrity, including plagiarism, will result in disciplinary action as provided in the Code. Definitions and examples of plagiarism are set forth in the Code. The Code is available from the Dean of Students Office or online at:  
<http://www.legal.uncc.edu/policies/ps-105.html>.

#### **Sexual Harassment:**

All students are required to abide by the UNC Charlotte Sexual Harassment Policy (<http://www.legal.uncc.edu/policies/ps-61.html>) and the policy on Responsible Use of University Computing and Electronic Communication Resources (<http://legal.uncc.edu/policies/ps-66.html>). Sexual harassment, as defined in the UNC Charlotte Sexual Harassment Policy, is prohibited, even when carried out through computers or other electronic communications systems, including course-based chat rooms or message boards.

- ENGL 4272 Studies in the Politics of Language and Writing (W)

Instructor:

Office:

Office Phone:

Office Hours:

E-mail:

### Catalog Description

ENGL 4XXX The Politics of Writing and Language (3) Explores language and writing as sites of political contestation in local, national, and global contexts. Examines theoretical debates and effects of politics and history on language and writing. Focus and topics vary. (Yearly)

### Course Objectives

The topic for exploration in the politics of writing and language focuses on how practices in the teaching of writing have been produced by ideas of literacy and learning. Particularly, the class will focus on "Critical Pedagogy," sometimes also called liberatory or oppositional pedagogy. Critical pedagogy employs a framework of cultural critique in the interest of social justice. The teacher regards the public interrogation of existing social relations as the central activity of a free, democratic culture, and views critical reflectiveness, therefore, as the most important competence of an educated citizenry. The intent of the course is not to persuade writers and teachers to adopt this controversial educational practice but rather to direct their attention to the issues it has raised, including the purposes of language in schooling, the politics of writing education, the nature of authority and responsibility in the writing classroom, the art of problem-posing, and the possibility of social change through education.

### Required Texts and Materials

McLaren, "Critical Pedagogy: A Look at the Major Concepts"

*A Nation at Risk*: <http://www.ed.gov/pubs/NatAtRisk/index.html> or  
[http://datacenter.spps.org/sites/2259653e-ffb3-45ba-8fd6-04a024ecf7a4/uploads/SOTW\\_A\\_Nation\\_at\\_Risk\\_1983.pdf](http://datacenter.spps.org/sites/2259653e-ffb3-45ba-8fd6-04a024ecf7a4/uploads/SOTW_A_Nation_at_Risk_1983.pdf)

Hess, Petrilli, *No Child Left Behind*

Kozol, *Savage Inequalities: Children in America's Schools* (Harper, 1992)

Darder et al., *The Critical Pedagogy Reader* (Routledge, 2008)

Freire, *Pedagogy of the Oppressed* (Continuum, 2000)

Anyon, *Radical Possibilities: Public, Policy, Urban Education, and a New Social Movement*. (Routledge, 2005)

Shor, *Critical Teaching and Everyday Life* (Chicago, 1987)

### **Instructional Method**

This class is a seminar/discussion. (See goals above)

### **Grading**

20 % (1) to support group discussion, two three-page "problem-posing" statements on texts/issues of your choice;

40 % (2) an individually designed project that explores some aspect of the theory or practice of critical pedagogy: it can entail a close reading of one of our texts; an exploration of a concept or problem; a critique of one or more educational public policy documents; or a teaching experiment. Est. 10 pages

40% (3) a notebook with extended explorations of key concepts in the lexicon of critical pedagogy.

### **Course Policies**

Regular attendance and prompt submission of assignments are expected.

In the event of hazardous weather, please check your email for information about class cancellation.

**Disabilities Statement:** Students who have a disability or condition which may impair their ability to complete assignments or otherwise satisfy course criteria should meet with me to identify, discuss and document any feasible instructional modifications or accommodations. Please inform me as soon as possible after a disability or condition is diagnosed, whichever occurs earliest. For information and auxiliary assistance, contact the Disabilities Resource Center.

**Plagiarism:** All of the university policies concerning plagiarism apply. If you do plagiarize work, you will be reported to student affairs. Please see me whenever you have any questions.

### **Schedule**

Jan	15	Introduction. <i>Norma Rae</i>
	22	In Darder <i>et al.</i> , McLaren, "Critical Pedagogy: A Look at the Major Concepts" 61-83.
	29	<i>A Nation at Risk</i> : <a href="http://www.ed.gov/pubs/NatAtRisk/index.html">http://www.ed.gov/pubs/NatAtRisk/index.html</a> or

- [http://datacenter.spps.org/sites/2259653e-ffb3-45ba-8fd6-04a024ecf7a4/uploads/SOTW\\_A\\_Nation\\_at\\_Risk\\_1983.pdf](http://datacenter.spps.org/sites/2259653e-ffb3-45ba-8fd6-04a024ecf7a4/uploads/SOTW_A_Nation_at_Risk_1983.pdf)
- Feb 5 Hess, Petrilli, *No Child Left Behind*  
 12 Kozol, *Savage Inequalities: Children in America's Schools*  
 19 Darder *et al.*, *Critical Pedagogy: An Introduction; Foundations*, 1-96.  
 26 Freire, *Pedagogy of the Oppressed*
- Mar 5 *Pedagogy of the Oppressed*; Stenberg. "Liberation Theology and Liberatory Pedagogies."  
 12 Spring break  
 19 Darder *et al.*, *Education and Social Class*, 101-208; hooks, *Where We Stand*  
 26 Darder *et al.*, *Race and Education; Gender, Sexuality, and Schooling*, 145-273
- Apr 2 Anyon, *Radical Possibilities: Public, Policy, Urban Education, and a New Social Movement*  
 9 Darder *et al.*, *Critical Issues in the Classroom; Critical Pedagogy and Teacher Education*, 359-482.  
 16 Knoblauch and Brannon, "Pedagogy for the Bamboozled": *Language, Literacy, and Pedagogy*, 277-355.  
 23 Shor, *Critical Teaching and Everyday Life*  
 30 Darder *et al.*, *Issues Beyond the Classroom; Epilogue*, 485-578



University of North Carolina at Charlotte  
College of Liberal Arts and Sciences  
Department of English  
ENGL 4273  
Studies in Rhetoric, Writing and Identity  
Spring 2012

Wednesdays, 6:30-9:15, Fretwell 402

Dr. Lil Brannon  
Department of English  
Fretwell 280E  
Phone: 704-687-3220  
Email: lbrannon@unc Charlotte  
Office Hours: Wednesdays 3-5, T/Th. 1-2: 3:30-5:00

### Course Objectives

This course explores how identities are performed in textual and digital media. We will look at the interplay among purposes for writing, audiences that interact with texts, and contexts in which texts circulate, in order to examine what it might mean to write from a particular place (as a woman from the rural South, for instance; or as an artist, or a critic). As writers ourselves, what are the historical and cultural assumptions that we take for granted, or seek to challenge or transgress. What does it mean to write with humor or to rant, or to riff or remix? These are the kinds of questions we will pursue as we read various texts rhetorically and as we write (compose) ourselves into various conversations. We will develop a rhetorical lens with which to read various texts and we will work as writers with how our ideas and claims are positioned through textual experimentation or through lines of argument or inquiry.

### Course Texts

Course Readings (Essays Downloaded from Moodle)

Dorothy Holland, et al., *Identity and Agency in Cultural Worlds*. Harvard, 1998.

Dorothy Allison, *Bastard Out of Carolina*. Penguin, 1992.

Julie Bettie, *Women Without Class: Girls, Race, and Identity*. Univ. of CA Press, 2003.

Sandra Cisneros, *House on Mango Street*. Vintage, 1984.

Julie Lindquist, *A Place to Stand: Politics and Persuasion in a Working Class Bar*.  
Oxford, 2002.

Ralph Cintron, *Angels' Town*. Beacon Press, 1997.

Matt Wray, *Not Quite White: White Trash and the Boundaries of Whiteness*. Duke,  
2006.

### Requirements and Grading

1. A Critical Narrative. (25%)  
This piece explores some aspect of identity through narrative (autobiographical, observational, creative nonfiction, multimodal). Due: Feb. 22
2. Inquiry Project. (50%)

- a. (30%) Keep a notebook/research log where you begin to formulate a question about identity. This notebook should be brought to class each week. Out of your writings in your notebook/log, you will formulate and reformulate your question and keep track of your research/thinking.
- b. (20%) Your study will need to be based on artifacts from a particular site—materials that can be collected and reflected on outside that site.
- c. (50%) An analytical study that describes the question studied, the site, and tells the story of what happened and what it means. The story should be situated within and informed by the professional conversation.

Presentation and Final Draft: April 18

3. **Class Participation (25%)**

This class depends upon your active, critical engagement with the course readings and the projects assigned. All work is due the evening for which it is assigned because the substance of the class depends on your having your materials, best thinking, and willing exploratory awareness at each class session. You will be asked to post to our moodle site talking points from your readings as well as observations and reflections as you engage with issues in the course. You are invited as well to respond to other class members to deepen and extend the conversation.

You are expected to observe all of the requirements of the **UNCC Code of Academic Integrity**.

**Attendance Policy**—You are expected to attend each class, prepared and on time. Excessive lateness, early departures, or more than two absences will lower your grade. Please check UNC Charlotte's website for inclement weather updates.

**UNC Charlotte** is committed to social justice and respect for all individuals, and it seeks to create a culture of inclusion that actively supports all who live, work, and serve in a diverse nation and world. Attaining justice and respect involves all members of our community in recognizing that multi-dimensional diversity contributes to the College's learning environments, thereby enriching the community and improving opportunities for human understanding. While the term "diversity" is often used to refer to differences, the College's intention is for inclusiveness, an inclusiveness of individuals who are diverse in ability/disability, age, economic status, ethnicity, gender, language, national origin, race, religion, and sexual orientation. Therefore, the College aspires to become a more diverse community in order to extend its enriching benefits to all participants. An essential feature of our community is an environment that supports exploration, learning, and work free from bias and harassment, thereby improving the growth and development of each member of the community.

## • ENGL 4274 Visual Rhetoric (W)

Dr. Greg Wickliff  
Office: 290F Fretwell  
Office Phone: 704 687-2778

Office Hours: M Th 5:30-6:20  
and by appointment

### Texts

Kostelnick, Charles. *Designing Visual Language*. Boston: Allen and Bacon, 2010.  
Tufte, Edward. *Visual Explanations: Images and Quantities, Evidence and Narrative*. Cheshire, Connecticut: Graphics Press, 1997.  
Arnheim, Rudolf. *Visual Thinking*. Berkeley: University of California Press, 1969.

### Purposes and Assignments

The purpose of this course is to explore the theory and practice of crafting rhetorical arguments that depend upon visual exhibits. These include photographs, line drawings, graphs, tables, icons, digital images, as they are integrated into texts, both printed and electronic. We will read widely into the history and theory of visuals as rhetorical and at times, poetical, constructions, considering texts as made objects that reflect individual and cultural biases. We will, as a class, design and construct texts focused reflexively upon the issue of "visual rhetoric; and you will construct an individual portfolio.

We will begin each class with a short quiz over the readings for the day (20%). You will construct a portfolio of illustrated writing, with exhibits that display analysis of visual arguments, as well as the construction of illustrated texts of your own design (25%); You will prepare one formal essay (12 pages) with an annotated bibliography of at least eight items (25%).

You will also make in small groups a 15-20 minute oral presentation (15%) that summarizes and defends the content and design of your contributions to the class-wide web site (15%).

You will be responsible for reporting briefly on the arguments of each of the major works we will read, and to that end, I require that you bring to each class meeting:

- 1) A list of three key terms (vocabulary, key ideas, historical references)
- 2) A short quotation from the assigned readings, not to exceed five lines of text
- 3) A well-written question developed from your reading for the day.

### Policies

All assignments must be completed in order for you to receive a satisfactory grade for the course. Extensions of due dates may be requested on an individual basis. Participation in class discussion is expected, so you must attend class. Individuals who do not participate fully will not receive full credit for group-authored documents. Absences or excessive tardiness will affect your grade for the course. This class meets only 15 times this semester. More than two unexcused absences will lower any course grade.

# ENGL 4275 Rhetoric of Technology (W)

Dr. Aaron A. Toscano (atoscano)  
Office: Fretwell 280F

Classroom: Fretwell 219 (Computer Lab)  
<http://webpages.uncc.edu/~atoscano/>

## Course Description and Purpose

This course will introduce students to research and theories related to rhetorical constructions of technology. The rhetoric of technology comes from Charles Bazerman's definition, which states "The rhetoric of technology shows how the objects of the built environment become part of our systems of goals, values and meaning, part of our articulated interests, struggles, and activities." We will analyze technologies to understand how they reflect the ideologies of the cultures from which they come. The course will incorporate theories from Science, Technology, and Society studies (STS) scholarship that show how rhetorical analyses of technology focus on discourse surrounding technologies. We will also discuss how the field of technical writing/communication should recognize historical, cultural, and rhetorical analyses of technologies not as tangential to the study of technical writing/communication but as essential to the field. This course meets in a computer lab, and we will use computer-based technologies for assignments and discussions.

## Texts and Materials

- Required:** Selber, Stuart A. (2010). *Rhetorics and Technologies: New Directions in Writing and Communication*. Columbia: University of South Carolina Press.  
Worsham, Lynn (2007). *Plugged in: Technology, Rhetoric, and Culture in a Posthuman Age*. New York: Hampton Press.  
Latour, Bruno. *ARAMIS, or the Love of Technology*. Cambridge, MA: Harvard UP, 1996.  
Coursepack available at CoursePacks, Etc. online at <http://shop.coursepacksetc.com/main.se>  
Access to a UNCC Internet account (e-mail, web space, etc.)
- Recommended:** Some means of portable storage (i.e. flash drive, 'h' drive, etc.)  
Any general writing handbook  
A good dictionary

## Work Requirements

Students in this course are expected to be able to complete unified, coherent documents nearly free of mechanical, logical, or structural errors. The ability to read advanced college-level texts critically is also a requirement. Students will write essays, do a presentation, maintain a webpage, take a midterm and final exam, and lead a class discussion. All of these assignments must be completed to receive a passing grade in the course. Just because the assignments have percentage values below does not mean you will pass the course if your missing assignments do not drop you below 60%.

## Assignments/Grade Distribution

Major Assignments (45%)	pts.	Webpage (10%)	pts.	Exams (15%)	pts.	Everything Else (30%)	%
Social Construction of Technology Essay	100	Webpage (ongoing)	100	Midterm	100	Class Participation	20%
ARAMIS Reflection/Essay	50			Final	100	Leading Class Discussion	5%
Technology Project	100			Technology Presentation	5%		
Total	250	Total	100	Total	200	Grand Total	100%

## Grading Policy

Your final grade is supposed to reflect your entire work for the semester and will be based on the percentages below:

Grading Scale for Graded Assignments and Final Grade:				
A= 90 - 100	B= 80 - 89	C= 70 - 79	D= 60 - 69	F=Below 60

**Late Work**

An assignment is due at the beginning of the class for which it was assigned—printing out work at the end of the class in which it was due means the assignment is late. All late work will **reduce** the assignment by 10% for each class period it is late. If you will not or cannot be in class on the day a paper is due, you should make arrangements to get the paper to me via another student, putting it in my mailbox, or uploading the paper online and e-mailing the link to me. Of course, you must still bring in a hardcopy of the assignment on the next class meeting. Again, you must still bring in a hardcopy of the assignment on the next class meeting. **Remember, I will not accept assignments attached to e-mails.** Please discuss any problems you may have regarding attendance or late work **before** class if at all possible. Remember, you are responsible for making up all work missed. Something I've learned from past semesters is that if you don't turn things in on time early in the semester, you end up not turning other things in on time (or at all). Do your best to get all your work—drafts and final documents—in to me on time. If you are absent, get the information from another student. Do not expect me to e-mail the class notes to you.

**Participation**

This is not a drill-and-skill type of course. I expect everyone to be involved in class discussions, which are extremely important for critical thinking. You must contribute to class discussions. Twenty percent (20%) of your grade is based on participation.

**Attendance**

I will take attendance every day. It is very important that you attend every class in order to keep up with the work and reading. Your grade will be lowered after missing 2 classes. Your final grade will be lowered by a full letter grade for each day missed beyond 2 absences. After 4 absences you will receive a failing grade for the course. Please make an effort to come to every class on time. Don't just skip class because you feel you have two "free" days. Save your absences for emergencies. There are no such things as excused absences. Only students participating in UNCC sponsored activities (with the proper documentation) will not be penalized for missing class. I will ask you to request a meeting with the Dean of Students if you have situations that you feel should allow you an exception to missing more than 2 classes. Cars break down, parking is limited, students get sick, and traffic is brutal, but class still happens. Your participation may also be lowered for excessive tardiness.

**A Note to Students from UNC Charlotte's English Department, Statement on Diversity (April 2009)**

The English Department strives to create an academic climate that respects people of varied cultural backgrounds and life experiences. As a community of scholars and teachers who study language, literature, and writing, we are committed to nurturing intellectual and aesthetic diversity. In all our activities, we invite participation by diverse groups, including, but not limited to, those who define themselves in the following terms: race and ethnicity; gender; political orientation; sexual orientation; special health needs; age; religion; country of origin; and socio-economic status. Finally, by fostering multiple perspectives in our coursework, we can help our students prepare to participate in our increasingly diverse society, as well as in the global community.

The Department of English is committed to the centrality of writing in our curriculum.

**Right to Make Changes**

I reserve the right to make changes to the syllabus when necessary to meet learning objectives, to compensate for missed classes, or to make our lives easier.

**Schedule for Readings and Assignments**  
(have readings and assignments done before class)

August 26	Introduction to the Course Freire, Paulo. "Chapter 2: The Banking Concept of Education." <i>Pedagogy of the Oppressed</i> . New York : Continuum, 1990. 57-74. (in coursepack and <a href="#">online here</a> ). Coursepack available at CoursePacks, Etc. online at <a href="http://shop.coursepacksetc.cup/main.sc">http://shop.coursepacksetc.cup/main.sc</a>
September 2*	Bazerman, Charles. "The Production of Technology and the Production of Human Meaning." <i>Journal of Business and Technical Communication</i> 12 (1998): 381-387. Lay, Mary M. "Feminist Theory and the Redefinition of Technical Communication." <i>The Journal of Business and Technical Communication</i> 5.4 (1991): 348-370.

\*September 2<sup>nd</sup>: Big day for the semester:

- Last day to register. If you're not registered, you will not be allowed to continue in the course.
- Deadline to apply for December 2009 graduation.

English 4008-090 Rhetoric of Technology Syllabus (Fall 2009)

September 9	Winner, Langdon. "Technologies as Forms of Life." <i>The Whale and the Reactor: A Search for Limits in an Age of High Technology</i> . Chicago: U of Chicago P, 1986: 3-18. Winner, Langdon. "Do Artifacts have Politics?" <i>The Whale and the Reactor: A Search for Limits in an Age of High Technology</i> . Chicago: U of Chicago P, 1986: 19-39. <b>Whale and the Reactor Summary online</b>
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September 16	Selber, Stuart A. <i>Rhetorics and Technologies: New Directions in Writing and Communication</i>
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September 23	Worsham, Lynn. <i>Plugged in: Technology, Rhetoric, and Culture in a Posthuman Age</i> .
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September 30	Midterm: Covers Readings up to this point
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October 7	Latour, Bruno. <i>ARAMIS, or The Love of Technology</i> . pp. 1-123
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Fall Break October 12 – 13

October 14	Social Construction of Technology Essay Discussion Latour, Bruno. <i>ARAMIS, or The Love of Technology</i> . pp. 124-202
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October 21	Social Construction of Technology Essay Due Latour, Bruno. <i>ARAMIS, or The Love of Technology</i> . pp 203- 301 (end of the book)
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October 28*	<b>ARAMIS: Essay/Reflection Due</b> Fallows, James. "The American Army and the M-16 Rifle." <i>The Social Shaping of Technology</i> . 2nd ed. Ed. Donald MacKenzie and Judy Wajcman. Philadelphia: Open UP, 1999: 382-394. Cowan, Ruth Sewartz. "The Industrial Revolution in the Home. Household Technology and Social Change in the 20th Century." Eds. Terry S. Reynolds and Stephen H. Cutcliffe. <i>Technology and the West: A Historical Anthology from Technology and Culture</i> . Chicago: U of Chicago P, 1997. 291-313.
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\*November 2<sup>nd</sup>: Last day to withdraw from a course with a "W" grade (and retain other courses)

November 4	Katz, Stephen B. "The Ethic of Expediency: Classical Rhetoric, Technology, and the Holocaust." <i>College English</i> 54.3 (1992): 255-275. Walzer, Arthur E., & Gross, Alan. "Positivists, Postmodernists, Aristotelians, and the Challenger Disaster." <i>College English</i> 56.4 (1994): 420-433.
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November 11	Weber, Rachel N. "Manufacturing Gender in Military Cockpit Design." <i>The Social Shaping of Technology</i> . 2nd ed. Ed. Donald MacKenzie and Judy Wajcman. Philadelphia: Open UP, 1999: 372-381. Oudshoorn, Nelly. "The Decline of the One-Size-Fits-All Paradigm, or, How Reproductive Scientists try to Cope with Postmodernity." <i>The Social Shaping of Technology</i> . 2nd ed. Eds. Donald MacKenzie and Judy Wajcman. Philadelphia: Open UP, 1999. 325-340.
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November 18*	<b>Technology Project Due</b> Warren, Thomas L. "Cultural Influences on Technical Manuals." <i>Technical Writing and Communication</i> 32.2 (2002): 111-123. Kuhn, Thomas S. "The Route to Normal Science." <i>The Structure of Scientific Revolutions</i> . Chicago: U of Chicago P, 1962: 10-22.
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\*November 23<sup>rd</sup>: Deadline to withdraw from all courses with "W" grade.

November 25-28: No Class Thanksgiving Break	
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December 2	Adams, Hunter Havelin III. "African Observers of the Universe." <i>Blacks in Science: Ancient and Modern</i> . Ed. Ivan Van Sertima. New Brunswick: Transaction Books, 1983: 27-50.
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December 9*	Final Exam: Covers Readings from the Midterm to 12/02
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\*December 9<sup>th</sup>: Last Day of Classes

December 16	<b>Final Exam Day</b> (note, however, that our exam is on 12/09) <b>Presentations:</b> 8:00 – 10:30 pm (final exam schedule online here: <a href="http://www.registrar.uncc.edu/calendars/exam.htm#fall09">http://www.registrar.uncc.edu/calendars/exam.htm#fall09</a> )
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Commencement December 19<sup>th</sup>

**ENGL 4051/5050 (ENGL 4277/5050)**  
**Digital Literacies**  
**Spring 2011**

**Dr. JuliAnna Ávila**

**Office Location:** Fretwell 260F

**Office Hours:** Tuesday, 3:00-4:30, Thursday, 4:00-5:30 and by appointment

**Email:** [javilal@uncc.edu](mailto:javilal@uncc.edu)

**Phone:** 704.687.2489

**Description:**

This course provides an overview of the intersections between new digital literacies and school-based literacies. We will also examine how recent innovations in technology have affected our definitions of literacy and critically reflect upon both the positive and negative effects of digital literacies on educational contexts. Students will be expected to actively participate in this learning community and create, as well as evaluate, projects that incorporate the digital tools we will work with throughout the semester.

We will also address the following objectives from “Toward A Definition of 21st-Century Literacies” (National Council of Teachers of English, 2008):

- Develop proficiency with the tools of technology
- Build relationships with others to pose and solve problems collaboratively and cross-culturally
- Design and share information for global communities to meet a variety of purposes
- Manage, analyze and synthesize multiple streams of simultaneous information
- Create, critique, analyze, and evaluate multi-media texts
- Attend to the ethical responsibilities required by these complex environments

**Requirements**

- Discussion Posts: 150 points (10 each)
- 1<sup>st</sup> Digital Story: 50 points
- 2<sup>nd</sup> Digital Story: 50 points
- Group Demonstration: 50 points
- Participation: 50 points

Total: 350 points

326-350 = A

298-325 = B

270-297 = C

245-269 = D



Graduate Students: Your requirements are the same as the undergraduates, but I expect your work to be more in-depth, thorough and thoughtful.

### Required Texts

1) *Digital Storytelling: Capturing Lives, Creating Community*—**3rd edition only** (2010; used copies of the 1st or 2nd edition can't be substituted). J. Lambert. Berkeley: Center for Digital Storytelling. ISBN: 9781616238490  
You can also order it directly here: <http://www.storycenter.org/book.html>

2) *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century* (2009). H. Jenkins. Cambridge: MIT Press. ISBN: 9780262513623.

3) Jump drive to save the work you do in the classroom.

\* Please note that you must have your books by our 2nd class meeting, even if you have ordered them online. Additional course readings will be posted on Moodle.

### Course Policies

- Much of what you learn in this class will occur through class discussions and participation in class activities; therefore, attendance is mandatory. You cannot make up in-class work missed due to absence unless your absence is due to a religious observation day [if that is the case, you'll need to file the appropriate paperwork, which is subject to review; you're allowed two per year]. You should talk to a classmate to find out what you missed. Please do not ask me to re-teach or review missed classes.
- If you need to get in touch with me outside of class, email is the fastest way to do it. I will respond to emails within 24 hours on a weekday and 48 hours on a weekend. Please be advised that I only come to campus 2-3 days per week, so it may be several days before I receive voicemail.
- Late assignments are not accepted. If you are unable to turn in a hard copy of an assignment on the due date, you can send it with a classmate or email it to me **by the due date/time** (if you choose the latter, then you have 48 hours to turn in a hard copy to my office, as email submissions are not an acceptable substitution; this option should be used sparingly).
- I do not discuss grades via email; if you are concerned about a particular grade or your course grade, please come talk to me in person.
- I encourage you to keep track of your points via Moodle as we go along so you have an idea of how you're doing; questions about individual point totals need to be asked before the last day of class.

### **Course Policies (continued)**

- Your written work should be focused, concise, and free of grammatical and/or spelling errors. Because this is an English course, I expect you take pride in your writing, and if I return your work to you for editing before assigning a grade, I then expect you to undertake revision in a professional manner.
- I may modify the standards and requirements set forth in this syllabus throughout the semester. Notice of such changes to this syllabus will be by online announcement or through Moodle email (not via personal email addresses). *Please check our class site/email at least every 48 hours during the week.*
- In terms of your participation grade, I would like for you to contribute constructively to class and small-group discussions on a weekly basis, complete any in-class activities and to function thoughtfully as a member of this class/community. I expect you to interact with me (both in person and via email), and your classmates, in a positive, respectful and non-disruptive manner at all times, even when we disagree with each other. Your cell phones should be turned off and out of sight throughout class. Tardies and absences will also be counted as part of this grade.
- I reserve the right to ask you to leave class and be counted absent for the day should I catch you texting, working on other materials, or socializing on your computer during class time.

### **University Policies**

#### **Plagiarism:**

All students are required to read and abide by the Code of Student Academic Integrity. Violations of the Code of Student Academic Integrity, including plagiarism, will result in disciplinary action as provided in the Code. Definitions and examples of plagiarism are set forth in the Code. The Code is available from the Dean of Students Office or online at: <http://www.legal.uncc.edu/policies/ps-105.html>.

#### **Sexual Harassment:**

All students are required to abide by the UNC Charlotte Sexual Harassment Policy (<http://www.legal.uncc.edu/policies/ps-61.html>) and the policy on Responsible Use of University Computing and Electronic Communication Resources (<http://legal.uncc.edu/policies/ps-66.html>). Sexual harassment, as defined in the UNC Charlotte Sexual Harassment Policy, is prohibited, even when carried out through computers or other electronic communications systems, including course-based chat rooms or message boards.

## **Available Support Services**

- This course is reading and writing intensive. Students needing extra assistance in these areas should seek help from the Writing Resources Center.
- Atkins Library: <http://library.uncc.edu/>
- Research Resources:  
<http://library.uncc.edu/display/?dept=reference&format=open&page=37>
- Disability Accommodations:  
Students in this course with disabilities are strongly encouraged to consult with the Office of Disability Services. If you are seeking accommodations, you must contact this office and follow the instructions of that office for obtaining accommodations.  
[www.ds.uncc.edu/StudentServices/AcademicAccommodations.htm](http://www.ds.uncc.edu/StudentServices/AcademicAccommodations.htm)
- University Center for Academic Excellence:  
This site provides tutoring for students plus workshops, consultations, etc., for students to use to enhance study skills, and learning strategies.  
[www.ucae.uncc.edu](http://www.ucae.uncc.edu)
- Student Computing:  
This site provides information for computer labs, staffed and unstaffed, with open hours and more.  
[www.labs.uncc.edu/oncampus/selabs.html](http://www.labs.uncc.edu/oncampus/selabs.html)

## ENGL 2403: British Literature Survey

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### COURSE DESCRIPTION

This course surveys British literature from the Medieval period to the present. Major authors and literary movements as well as important ideas and cultural issues will be addressed. Required of English majors in the Pedagogy concentration.

### ASSIGNMENTS

The following describes how your final grade will be determined:

- 10% class participation, punctuality and attendance, homework, in-class exercises, quizzes
- 10% informal response papers
- 35% exams (first exam 15%; second exam 20%)
- 50% formal papers (essay #1 15%; essay #2 25%)

### REQUIRED TEXTS

Blake, *Songs of Innocence and Experience* (Dover, ISBN# 978-0486270517)  
*English Victorian Poetry* (Dover, ISBN# 978-0486404257)  
Hardy, *Tess of the D'Urbervilles* (Dover, ISBN# 978-0486415895)  
Ishiguro, *Never Let Me Go* (Vintage, ISBN# 978-0307740991)  
*Longman Anthology of British Literature*, Vol. 1, 4<sup>th</sup> ed. (Pearson, ISBN# 9780205655243)  
Shelley, *Frankenstein* (Dover, ISBN# 978-0486282114)  
Yeats, "*Easter 1916*" and *Other Poems* (Dover, ISBN# 978-0486297712)  
Blue books for exams.

### COURSE POLICIES

*Academic Integrity:* All students are required to read and abide by the Code of Student Academic Integrity. Violations of the Code of Student Academic Integrity, including plagiarism, will result in disciplinary action as provided in the Code. Definitions and examples of plagiarism are set forth in the Code. The Code is available from the Dean of Students Office or online at <http://www.legal.uncc.edu/policies/ps-105.html>.

*Students with disabilities:* Students in this course seeking accommodations for disabilities must first consult with the Office of Disability Services (230 Fretwell) and follow the instructions of that office for obtaining accommodations.

### COURSE PLAN

Note: (L) denotes a text in the *Longman Anthology*.

- Week 1: Introduction to the course; *Beowulf* (L)
- Week 2: Selected *Canterbury Tales* (L)
- Week 3: Selected Shakespeare's sonnets (L)
- Week 4: Shakespeare, *Othello* (L)
- Week 5: Milton, *Paradise Lost*, Books 1-2 (L)
- Week 6: Behn, *Oroonoko* (L)
- Week 7: Poetry by Wroth and Donne (L)

Week 8: Midterm exam  
Week 9: Blake, *Songs of Innocence and Experience*  
Week 10: Shelley, *Frankenstein*  
Week 11: Selected poetry in *English Victorian Poetry*  
Week 12: Hardy, *Tess of the D'Urbervilles*  
Week 13: Conrad, *Heart of Darkness*  
Week 14: Poetry by Yeats  
Week 15: Ishiguro, *Never Let Me Go*  
TBA: Final exam

# ENGL 3211: Medieval Literature

## Course Description

This course will cover texts from the Middle Ages in England in their historical context. The course may, depending on its focus from semester to semester, pay particular attention to questions of genre, class, and gender.

## Assignments for this course will include:

1. Weekly writing assignments: students will write 1-2pp (single-spaced) formal responses based on prompts given in class each week.
2. 2 formal 4-5 page (double-spaced) papers.
3. A midterm and a final exam.

## Readings

- WEEK 1     *Beowulf*
- WEEK 2     Geoffrey of Monmouth, *The History of the Kings of Britain*
- WEEK 3     Marie de France, *Lanval*
- WEEK 4     *Sir Gawain and the Green Knight*
- WEEKS 5-7   Geoffrey Chaucer, *The Canterbury Tales*  
                  *The General Prologue*  
                  *The Knight's Tale*  
                  *The Miller's Prologue and Tale*  
                  *The Wife of Bath's Prologue and Tale*  
                  *The Pardoner's Prologue and Tale*  
                  *The Nun's Priest's Tale*  
                  *The Parson's Tale*
- WEEK 8     William Langland, *Piers Plowman*
- WEEK 9     Middle English Incarnation and Crucifixion Lyrics  
                  "What is he, this lordling, that cometh from the fight"  
                  "Ye That Pasen by the Weye"  
                  "Sunset on Calvary"  
                  "I sing of a Maiden"  
                  "Adam Lay Bound"  
                  "The Corpus Christi Carol"

- WEEK 10 Julian of Norwich, *A Book of Showings to the Anchoress Julian of Norwich*
- WEEK 11 Margery Kempe, *The Book of Margery Kempe*
- WEEK 12 *The Wakefield Second Shepherd's Play*
- WEEK 13 Middle English Lyrics  
    "The Cuckoo Song"  
    "Alison"  
    "My Lief Is Faren In the Londe"
- WEEK 14 Sir Thomas Malory, *Morte Darthur*
- WEEK 15 *Everyman*

## ENGL 3212: British Renaissance Literature

### Course Description:

This course will cover texts written during the sixteenth and/or seventeenth centuries in England in historical context. The course may, depending on its focus from semester to semester, pay particular attention to questions of genre, class, race, and gender.

### Assignments for this course will include:

1. Weekly writing assignments: students will write 1-2pp (single-spaced) formal responses based on prompts given in class each week.
2. 2 formal 4-5 page (double-spaced) papers.
3. A midterm and a final exam.

### Readings

WEEK 1	Elizabeth I, "Speech to the Troops at Tilbury" and "The Golden Speech"
WEEKS 2-3	Edmund Spenser, from <i>The Faerie Queene</i>
WEEK 4	Sir Walter Raleigh, "The discovery of the large, rich, and beautiful Empire of Guiana" and Thomas Hariot, from <i>A brief and true report of the new-found land of Virginia</i>
WEEK 5	Sir Philip Sidney, from <i>Astrophil and Stella</i>
WEEK 6	William Shakespeare, <i>Sonnets</i>
WEEKS 7-8	William Shakespeare, <i>Twelfth Night</i>
WEEK 9	Lady Mary Wroth, from <i>Pamphilia to Amphilanthus</i>
WEEK 10	John Donne, <i>Holy Sonnets</i> : "The Flea" "The Good-Morrow" "The Sun Rising" "The Canonization" "Air and Angels" "The Ecstasy" "The Relic" "Elegy 19: To His Mistress Going to Bed"



"Good Friday, 1613. Riding Westward"

- WEEK 11      Aemilia Lanyer, from *Salve Deus Rex Judaeorum* and "The Description of Cookham"
- WEEK 12      Ben Jonson, "To Penshurst" and *Volpone, or The Fox*
- WEEK 13      Robert Herrick, from *Hesperides*; Andrew Marvell, "Upon Appleton House," "The Garden," and "The Mower Against Gardens"
- WEEKS 14-15      John Milton, from *Paradise Lost*

# English 3213 British Literature of the Restoration and 18th Century

Fall 2012

Tuesday & Thursday 12:30-1:45 P.M.

Fretwell 205

Instructor: Kirk Melnikoff

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Office Hours: W 2:00-3:00P.M.

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**Course Description:** Satisfying a distribution requirement for English majors, this course offers a wide ranging survey of English literature from the Restoration to the end of the eighteenth century. During the course of the semester, we will examine the contexts, ideas and genres of a variety of literary material, from the cosmic theological poetry of John Milton to the satiric prose of Jane Austen. Class discussions, essays, examinations and group projects are all designed to promote a sustained critical engagement with some of the seminal works of English literature.

**Required Texts :**

- \**The Norton Anthology of English Literature: The Restoration and the Eighteenth Century ("REC")*
- \**The New Oxford Book of Seventeenth Century Verse ("SCV")*
- \*Daniel Defoe, *Robinson Crusoe*
- \*Jane Austen, *Northanger Abbey* \*
- MLA Style Manual
- \*A Good Dictionary

## **Course Requirements:**

**ATTENDANCE:** Prompt attendance is mandatory—habitual lateness and more than two (2) unexcused absences will have a detrimental effect upon your final grade.

**ESSAYS:** Two essays on topics that I will distribute in class will be due during the course of the semester, one at the beginning of class on September 27 and another at the beginning of class on December 11. Essay #1 should be 4-5 pages in length; Essay K should be 7-8 pages in length. Each should follow the MLA format for documentation of sources, have a title, and be double-spaced, single sided, and typed on unlined paper with one-inch margins. Late essays will have their grades lowered one letter grade for each day that they are turned in late. For example, a B paper turned in two days late will receive a final grade of D. Although a paper turned in four days late will automatically receive an F, it is to your advantage to turn the paper in because an F is worth significantly more than a zero.

**EXAMINATIONS:** Two examinations will be given during the course of the semester, a midterm examination on October 16 and a final examination on December 18 from 8:00-10:00 A.M.. Both exams are cumulative.

**PARTICIPATION:** Class participation will be a vital part of this class. Failure to participate will have a detrimental effect upon your final grade.

**GROUP PROJECT:** Every few class periods, a group of 3-4 students will deliver to the class a short 20-minute presentation on a topic related to the assigned material for that class meeting. (A sign-up sheet for this presentation will be circulated on the first day of class.) While I will offer some guidance on topics and goals, the form and content of each presentation will be left up to each group. Along with their presentations, groups should each produce a one-page outline of their presentation and give this to me at the end of class.

ORAL RESPONSE: In each class, one or two students will be randomly chosen to answer a series of questions on the assigned reading. Questions will range from simple identification questions to more challenging questions concerning the themes and formal characteristics of the assigned works. While each student will be chosen at least once, at my discretion, some students will be chosen more than once. Each student may request one temporary bye from this questioning, but this bye must be requested before class begins.

GRADING POLICY:	Essay #1	10%
	Essay #2	20%
	Midterm Examination	15%
	Final Examination	25%
	Participation	10%
	Group Project	10%
	Oral Response	10%

**Academic Dishonesty:**

**Class Schedule** (Subject to modification):

"-so" denotes a group presentation; "+" denotes a recommended web site

Thursday, August 30	Introduction
Tuesday, September 4	"The Restoration and the Eighteenth Century 1660-1785" (KEG 2045-2053); John Milton, <i>Paradise Lost</i> , Book 1 (1831-1850)
Thursday, September 6	Milton, <i>Paradise Lost</i> , Book 2 (1850-1871)
Tuesday, September 11	Milton, <i>Paradise Lost</i> , Book 9 (1973-1998)
Thursday, September 13	"Restoration Literature 1660-1700" (REC 2058-2060); John Wilmot, Second Earl of Rochester, "[Satire on Charles II (SCV 760-761); Samuel Pepys, from <i>The Diary</i> (REC 2123-2131)
Tuesday, September 18	John Dryden 1631-1700" (KEG 2071-2072); John Dryden, "Absalom and Achitophel: A Poem" (2077-2099)
Thursday, September 20	Dryden, "Epigram on Milton" (REC 2108-2109), "Mac Flecknoe" (KEG 2099-2105); Wilmot, "The Disabled Debauchee" (REC 2162-2163), "The Imperfect Enjoyment" (REC 2163-2165); Aphra Behn, "The Disappointment" (REC 2167-2170), "Song: Love Armed" (SC V 721)
Tuesday, September 25	William Congreve, <i>The Way of the World</i> , Acts 1-3 (REC 22 17-2254) <b>Essay #1 Due</b>
Thursday, September 27	Congreve, <i>The Way of the World</i> , Acts 4-5 (REC 2254-2280); Mary Astell, from <i>Some Reflections upon Marriage</i> (REC 2280-2284) <b>Midterm Examination</b>
Tuesday, October 2	Sir Francis Bacon, from <i>Advancement of Learning</i> (Handout); John Locke, from <i>An Essay Concerning Human Understanding</i> (REC 2144- 2150); Sir Isaac Newton, from "A Letter of Mr. Isaac Newton" (REC 2150-2155); Thomas Sprat, from <i>The History of the Royal Society</i> (Handout)
Thursday, October 4	"The Beginnings of the Novel" (REC 2065-2067); Daniel Defoe,

	<i>Robinson Crusoe</i> (1-82)
Tuesday, October 9	Defoe, <i>Robinson Crusoe</i> (82-166)
Thursday, October 11	Defoe, <i>Robinson Crusoe</i> (166-220); Karl Marx, from <i>Capital</i> , "Crusoe and Capitalism"(RC 274-277)
Tuesday, October 16	"Eighteenth-Century Literature, 1700-1745" (REC 2060-2062); Joseph Addison and Richard Steele, Essays from <i>The Spectator</i> (REC 2484-2487, 2492-2494, 2502-2505)9E1
Thursday, October 18	"Jonathan Swift 1667-1745" (REC 2298-2299); Jonathan Swift, <i>Gullivers Travels</i> (REC 2329-2372)
Tuesday, October 23	Swift, <i>Gullivers Travels</i> (REC 2372-2414)\
Thursday, October 25	Swift, <i>Gullivers Travels</i> (REC 2414-2473)16B
Tuesday, October 30	"Alexander Pope 1688-1744" (REC 2505-2508); Alexander Pope, from <i>An Essay on Man</i> (REC 2554-2562), "The Rape of the Lock" (REC 2525)
Thursday, November 1	Pope, "Epistle to Dr. Arbuthnot" (REC 2562-2573), "Epistle 2. To a Lady" (REC 2592-2599); Anne Ingram, "An Epistle to Mr. Pope" (REC 2599-2603
Tuesday, November 6	John Gay, <i>The Beggar's Opera</i> , Acts 1&2 (2605-2635)
Thursday, November 8	John Gay, <i>The Beggar's Opera</i> , Acts3-5 (2635-2652) <b>Essay #2 Due</b>
Tuesday, November 13	Samuel Johnson, <i>Rasselas</i> (2678-2690)
Thursday, November 15	Samuel Johnson, <i>Rasselas</i> (2690-2712)
Tuesday, November 20	Johnson, "Rambler #4" (2712-2715); "Rambler #60" (2716-2718)
Thursday, November 22	Thanksgiving Break
Tuesday, November 27	Sir Horace Walpole, <i>The Castle of Otranto</i> vs ( <a href="http://authorsdirectory.com/c-coirtlo.htm">http://authorsdirectory.com/c-coirtlo.htm</a> ) *Visit "The Gothic; Materials for Study" web site ( <a href="http://www.enalyirginia.edu/~wnec981/Group/title.html">http://www.enalyirginia.edu/~wnec981/Group/title.html</a> )
Thursday, November 29	Thomas Gray, "Elegy Written in a Country Churchyard" (REC 2830- 2833); Anne Radcliffe, selected poems and essays (Handout); Matthew Lewis, selected prose (Handout)
Tuesday, December 4	Jane Austen, <i>Northanger Abbey</i> (1-100) *Visit "Jane Austen Society" web site ( <a href="http://www.aneausensociety.org">http://www.aneausensociety.org</a> )
Thursday, December 6	Austen, <i>Northanger Abbey</i> (100-225)

ROMANTIC BRITISH LITERATURE, 1785-1832

English 3214

Spring 2011  
MW 11a.m.-12:15 p. m.  
205 Fretwell

J. H. McGavran

290L Fretwell, x74214  
Office Hours MW 10-11,  
1-2, and by appt.  
jhmcgavr@uncc.edu

**OVERVIEW OF COURSE:**

This class will introduce students to the extraordinarily rich and varied writing of British and other anglophone writers of the late eighteenth and early nineteenth centuries. In a turbulent time of political, social, and economic revolution, these writers were trying to make sense out of their lives and times. Many of their hopes, fears, and day-to-day problems were amazingly similar to those of our own post-September 11 concerns. The terrorists they feared were the leaders of the French Revolution (though many English liberals sympathized with the French) and the rich capitalists who were bringing modern industrial “progress” to England but at an almost unimaginable human cost in wasted and blighted human lives. They thought and wrote about freedom, hating tyranny and feeling passionately about issues of nation, race, class, and gender. They questioned the relationship of humanity to its social institutions and to the natural world. At the same time, they also wrote about childhood, education, family values, spirituality, and moral problems. Sound familiar?

**REQUIRED TEXTS:**

Austen, Jane. Pride and Prejudice. Longman Cultural Edition, Pearson-Longman, 2003.

The Longman Anthology of British Literature, v. 2A, “The Romantics and Their Contemporaries.” Ed. Susan Wolfson and Peter Manning. 4<sup>th</sup> ed. New York: Pearson-Longman, 2010.

Shelley, Mary. Frankenstein. Ed. Johanna M. Smith. 2<sup>nd</sup> ed. Boston: Bedford-St. Martin’s, 2000.

**REQUIRED WRITTEN WORK** (with grading percentages):

A. Weekly Writing:

1. **Homework Writing for In-Class Discussion, 25%:** These short, focused assignments will give you the opportunity to respond both analytically and creatively to many of the major readings in the course. Almost every Wednesday I will pass out written prompts for the next Monday’s class. On that Monday you will do small-group discussions based on your writing to jumpstart our whole-class discussions; at the end of the class, you will turn in your writing to me. They should be wordprocessed for each class.

**B. Midterm Exam, 25%:** essay and identification, **Wed., Mar. 2**, essay review topics given out in advance

**C. Final Exam, 25%:** non-cumulative, essay and identification, **Mon., May 9, 11-12:30**, essay review topics given out in

**D. Paper, 25%:** literary analysis with limited research, **Topics Due Wed., Mar. 23; Papers Due Fri., April 22. (apx. 8 pp.)**, minimum three secondary sources (critical, biographical, etc.)

**Directions for paper:**

1. Choose a topic, passage, character, or question that excites or perplexes or even angers you. Also choose the critical approach or approaches you would like to use for the paper. The library list is set up to help undergraduates especially with the three following topic areas: 1., Frankenstein, esp. in connection with concerns of gender, race, and class; 2., topics relating to gender and the Rights of Woman Controversy in the writings of Mary Wollstonecraft, Helen Maria Williams, Dorothy Wordsworth, Jane Austen (Pride and Prejudice), Blake's Visions of the Daughters, and Coleridge's major poems; 3., topics relating to Slavery and the Anti-Slavery Movement, which could include Blake's "The Little Black Boy," the early slave narratives of Olaudah Equiano and Mary Prince, and poems by Mary Robinson and Robert Southey. Other topics related to social class abound in Blake's Songs of Innocence and of Experience, Wordsworth's Lyrical Ballads and Michael, many of the women writers, and in the study of John Keats as a "cockney [i. e., lower-class] poet." If you are interested in another topic not listed here, please talk with me and I can probably recommend good sources in other areas as well.
2. Submit to me by **Wednesday, March 23**, your proposed topic, critical approach(es), and preliminary thesis; give me more than one choice if possible. You must have my approval of your topic; otherwise, I will not accept your paper. Similarly, if you decide to change your topic, you must get my approval for the new topic.
3. Read and select a minimum of three secondary sources, using materials from the reserve list or elsewhere in the library, either print or online. Please keep in mind that if you use online sources (whether they are online versions of print sources or online only), you must use "full-text" articles or book chapters that have been "peer-reviewed" prior to online publication. You need to photocopy only sources not on the reserve reading list, and only those pages to which you actually refer in your paper.
4. Write the paper. Make sure your thesis unites your own analysis with references to the secondary sources you have found. I will be happy to critique early drafts of your paper, or you may go to the WRC for help.
5. Turn in your photocopied sources with your finished paper by Friday, **April 22**, in my mailbox.

**CLASS ATTENDANCE:** I take attendance every day. Regular class attendance is required for this course. Please contact me in advance, whenever possible, if you must miss a class because of serious illness, work problems, family crisis, etc. See the University attendance policy in the online University catalog, under "Academic Regulations and Degree Requirements." You will automatically fail the course if you miss more than six classes. An occasional unavoidable lateness (traffic, work or family problems) is not a problem; just come into the classroom whenever you can. But regular tardiness will not be tolerated. Regular tardiness will start counting as cuts as soon as I perceive it to be a problem.

**SUBMISSION OF WRITTEN WORK:** Homeworks and the paper are due on the date indicated on the assignments. Do not cut class to print out your work; print it out after class and drop it in my mailbox or just email it to me later that day. I do not drop your lowest homework grade: failure to hand in an assignment at all means that you fail the course.

**CLASS PARTICIPATION:** Encouraged at all times. The length of assignments will limit discussion, but I will always welcome your comments, questions, and alternative readings. Do assigned reading and writing in the order listed on the syllabus before coming to class. Be prepared to discuss the day's assignment; we will do both small-group and whole-class discussions. The Romantic-era writers were great individualists, responding to the chaos of their times with personalities that had to be strong and assertive to survive; they deserve the same from their readers.

**ACADEMIC INTEGRITY:** Academic dishonesty, such as cheating and plagiarism, will not be tolerated in this course. The policies and procedures of the UNC Charlotte Code of Student Academic Integrity will be observed in this class; see below, and also see the online University catalog, under "University Regulation and Student Conduct." It is each student's responsibility to read, understand, and follow the Code. It is perfectly acceptable to discuss class readings and assignments with classmates outside of class; in fact, I hope you will do this since you will learn much from each other. But everything you write to turn in for a grade must be your own work and no one else's.

**DIVERSITY STATEMENT:** (see below) Literature of the Romantic Era has much to say about freedom--for both individuals and nations--the need for freedom, and the cost of it. Thus it speaks directly to some of the most important issues facing both proponents and opponents of cultural diversity today.

#### **WEEKLY SYLLABUS:**

- Jan. 10, 12     Introd. to course; The Wild Child (film); Read "The Romantics and their Contemporaries" pp. 3-30 in Longman Anthology
- Jan. 17         **Martin Luther King, Jr., Holiday—No Class**
- Jan. 19         Charlotte Smith, Elegiac Sonnets: "Middleton Churchyard" p. 85; "Lunatic on the Headland" pp. 85-6; Mary Robinson, "The Camp" pp. 279-80; Felicia Hemans, "Casabianca" pp. 843-45; "The Homes of England" pp. 858-59
- Jan. 24, 26     Read Perspectives: The Rights of Man and the Revolution Controversy pp. 104-61 (includes writings by and about Helen Maria Williams, Edmund Burke, Mary Wollstonecraft, Thomas Paine, William Godwin, The Anti-Jacobin, Hannah More, and Arthur Young); William Wordsworth, The Prelude 10 pp. 487-88 (ll. 689-727)
- Jan. 31, Feb. 2   William Blake: introd., Verse Letter to Thomas Butts pp. 211-13, Songs of Innocence and of Experience pp. 163-88
- Feb. 7, 9       Read Perspectives: The Abolition of Slavery and the Slave Trade pp. 214-72 (includes writings by and about Olaudah Equiano, Mary Prince, Thomas Bellamy, John Newton, Ann Yearsley, William Cowper, Anna Letitia Barbauld, Hannah More and Eaglesfield Smith, Robert Southey, including "The Sailor Who Had Served in the Slave Trade"; cf. Coleridge's "Ancient Mariner" for comparison pp. 567-82), Dorothy Wordsworth, Thomas Clarkson, William Wordsworth, The

Edinburgh Review, and Lord Byron; these readings all provide background for better understanding of Blake's "The Little Black Boy")

- Feb. 14, 16 Mary Wollstonecraft: introd., Vindication of the Rights of Woman pp. 288-308; responses pp. 310-14; William Godwin: Memoirs of the Author of the Vindication (online); (Read pp. 315-18; Perspectives: The Wollstonecraft Controversy, pp. 315-27; 332-39); Blake, Visions of the Daughters of Albion pp. 202-09
- Feb. 21-23 Jane Austen, Pride and Prejudice; **Midterm Exam Review Questions**
- Feb. 28, Mar.2 Blake, Marriage of Heaven and Hell; **Midterm Exam March 2**
- March 7-11 Spring Vacation: No Classes**
- March 14, 16 William Wordsworth: introd.; "My Heart Leaps Up" p. 513, "I Wandered Lonely as a Cloud" (daffodils poem) p. 512; Dorothy Wordsworth: introd.; Grasmere Journals, pp. 538-44, esp. April 15, 1802 (daffodils description) p. 542; **Discussion of paper assignment**
- March 21, 23 Wm. Wordsworth, Lyrical Ballads pp. 373-80, 387-89; Preface pp. 394-406; "Tintern Abbey" pp. 390-94; **Paper Topics Due Wed., March 23**
- Mar. 28, 30 Lucy poems pp. 407-09 (not "Lucy Gray"), Michael pp. 418-29, sonnets pp. 435-38, compare with Charlotte Smith's sonnets pp. 82-87); "Intimations Ode" pp. 513-19
- April 4, 6 S. T. Coleridge: introd.; "Kubla Khan" pp. 602-04; see also Mary Robinson, "To the Poet Coleridge" pp. 604-06; "January, 1795" pp. 275-76; "London's Summer Morning" pp. 282-83; The Rime of the Ancient Mariner pp. 565-82; Robinson, "The Haunted Beach" pp. 281-82; review Southey, "The Sailor Who Had Served" pp. 253-56
- Apr. 11, 13 Coleridge, Christabel pp. 585-601; Biographia Literaria pp. 617-29 (skim) ; Mary Shelley: Frankenstein
- Apr. 18, 20 Frankenstein, cont'd.; Percy Bysshe Shelley: introd.; sonnets: "To Wordsworth" pp. 775-76, "Ozymandias," "Lift Not the Painted Veil," and "England in 1819" pp. 782-83; "Mont Blanc" pp. 776-80, "Hymn to Intellectual Beauty" pp. 780-82; **Papers Due Fri., April 22**
- Apr. 25, 27 John Keats: introd.; letters pp. 950-65; "La belle dame sans merci" pp. 904-07; Odes of 1819 pp. 908-09; "Ode to a Nightingale" and "Ode on a Grecian Urn" pp. 911-15; "To Autumn" pp. 918-19
- May 2 **Last Class: Keats, sonnets: "When I have fears" p. 893, "Bright Star" pp. 949-50; Course Evaluations; Final Exam Review Questions**
- Final Exam: Mon., May 9, 11-12:30**



### **ENGL 3215: Victorian Literature**

Victorian England offers us a culture and literature self-consciously in transition. English writers of the era repeatedly meditate on the relation between "past and present," in the words of Thomas Carlyle, offering sometimes seductive and sometimes ominous images of the modern world. Similarly, the past can appear as a time of ignorance and superstition, or as a luminous and nostalgic ideal. In this course, we'll explore a rich range of Victorian visions of past and present, from Romantic rural idylls to a gritty urban novel, from the often-ornate and stylized depictions of Victorian medievalism to fiction and poetry challenging the traditional status of women. We'll examine the imperial project, science and the crisis of faith, emerging challenges to the class structure, and new attitudes toward work and domesticity.

Texts: *The Broadview Anthology of Victorian Poetry: Concise Edition*; Class Supplementary Packet; Bronte, *Wuthering Heights*; Carlyle, *Past and Present*; Dickens, *Great Expectations*; Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*; Wilde, *Lady Windemere's Fan*

### **Requirements**

Two essays, 4-5 pages (each 30% of the final grade).

Papers emphasize original thinking, close reading, and serious analysis of texts. They should build a sustained argument with strong claims and evidence.

Essay 1: Formal analysis of one of our works.

Essay 2: Cultural issue paper: Discuss two of our works in the light of a Victorian cultural issue.

Draw on at least two outside sources. (One may be *The Victorian Web*.)

Final exam (30% of the grade).

The final includes both essay and objective questions. Your best preparation for it: thorough reading of the assignments and careful attention to class discussions.

Homework, quizzes, group work, and short response papers (10%).

Throughout the class, I'll give occasional objective quizzes on our readings. Brief homework assignments are designed to prepare you for class discussions, so that you can think analytically about the readings before class.

Class participation is expected from all students.

### **Attendance**

Four free unexcused absences. Five absences will cause your grade to drop three points. Each additional absence means another three-point drop. Seven absences could result in a failing grade or withdrawal from the course. Students are expected to arrive at class on time. Three late arrivals (over five minutes late) will be counted as an absence. If you do arrive late, you are responsible for notifying me after class so that you can be marked present. This policy takes effect after the first class.

## **Tentative Reading Schedule**

### **Week One**

*Introduction: Modernity and Nostalgia, A Century in Transition*

Victorian Images from Railroads to the Pre-Raphaelites; Class hand-outs: Excerpt from Queen Victoria's Journal (1837), Excerpt from *The Times*: "Jubilee Celebration" (1887)

*Mapping the Present: Morrison's Pill & the Manchester Insurrection*  
Carlyle, *Past and Present*: Book One, Ch. I-VI

### **Week Two**

*"Penetrating" the Past: The "clear-headed man" of 1182*

*Past and Present*: Book Two, Ch. I-VIII

*A Temporary Stay against History's Confusion*

*Past and Present*: Book Two, Ch. IX-XVII; Book Three, Ch. I

### **Weeks Three—Four**

*The Past and Present of a Family: Layered Narrative, Love, and Obsession*  
Bronte, *Wuthering Heights*

### **Week Five**

*Night Music: Memory, Mourning, and Imagination*

Landon, "The Nameless Grave"; Emily Bronte, "To Imagination," "Remembrance" "The night is darkening round me" "No coward soul is mine"; Charlotte Bronte, "On the Death of Emily Jane Bronte," "On the Death of Anne Bronte," "Is this my tomb, this humble stone"; Norton, "The Poet's Choice"

*Dangerous Enchantments and Stoic Struggles: The Classical Era and, Victorian Medievalism*

Tennyson, "Merlin and the Gleam" (Packet), "The Lady of Shallot," "Morte d'Arthur," "The Lotos-Eaters," "Ulysses," "Tithonus"

### **Week Six**

*"A Lonely Place": A Modern Crisis of Faith*

Tennyson, from *In Memoriam*: Prologue, Sections I-V; VII-XI; XXXIV; CXXIX-CXXXI; "Vastness"

*Meditations on Love and Time*

Barrett Browning, from *Sonnets from the Portuguese*: III, V, VII, X, XIII, XXII, XXIV, XXIX, XLIII (Packet)

### **Week Seven**

*The Poetry of Social Protest: A Song for Many Voices*

Barrett Browning, "The Cry of the Children," "The Runaway Slave at Pilgrim's Point," "A Man's Requirement" (Packet), "A Curse for a Nation: Prologue" (Packet); Landon, "The Factory"

*The Woman Artist*

Barrett Browning, *Aurora Leigh*: Selections

### **Week Eight: Essay One Due**

*Men and Women: Love, Past and Present*

Browning, "Porphyria's Lover," "My Last Duchess," "Count Gismund," "Love Among the Ruins,"  
"Two in the Campagna," "Any Wife to Any Husband," "Inapprehensiveness"

*Singing in the Abyss: New Views of Nature and the Human Condition*

Browning, "Childe Roland to the Dark Tower Came," "Caliban Upon Setebos; or Natural Theology in  
the Island"

**Week Nine**

*"Buried Lives": Isolation, Nostalgia, and Modernity*

Arnold, "Isolation: to Marguerite," "To Marguerite--Continued" "Dover Beach," "The Buried Life,"  
"Stanzas from the Grande Chartreuse"

*Liberty and Modernity: A Victorian Education*

Mill, "On Liberty," *Autobiography*: Excerpts (Packet)

**Weeks Ten- Eleven**

*Social and Personal Transitions: The Dark Underside of Victorian Respectability*

Dickens, *Great Expectations*

**Week Twelve**

*Mysteries of Class and Otherness*

Conan Doyle, "The Speckled Band," "The Man with the Twisted Lip" (Packet)

*The Crystal Palace, the Big Stink, and the Two Faces of London*

Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

**Week Thirteen**

*Modes of Perception: Rossetti's House of Memory*

Dante Gabriel Rossetti, "The Blessed Damozel," "The Wood-Spurge," "My Sister's Sleep," "Nuptial  
Sleep"; from *The House of Life*, "A Sonnet is a Moment's Monument," "Lovesight," "The Soul's  
Sphere," "Inclusiveness"

*Sensuous Gardens and Tempting Fruit*

Christina Rossetti, *Goblin Market*; Swinburne, "The Garden of Proserpine," "A Forsaken Garden"

**Week Fourteen: Essay Two Due**

*The Comedy of Marriage: Changing Mores of Gender and Sexuality*

Wilde, *Lady Windemere's Fan* (2 classes)

*Faith, Loss, and the Century's End*

Hopkins, "The Habit of Perfection," "God's Grandeur," "Pied Beauty," "Spring and Fall"; Hardy, "Hap,"  
"Neutral Tones," "Drummer Hodge," "The Darkling Thrush"

**Final Exam**

## ENGL 3216 British Literature in Transition 1870-1920

**Course Description:** A study of poetry, fiction, and drama published in the Period of 1870-1920. These years in British literature feature the fading influence of Victorian writers and the beginnings of highly experimental writers who begin to forge the traditions of Modernism. naturalism, determinism, symbolism, urban alienation, British Imperialism, socialism, the aesthetic movement, scientific discovery and the aftermath of Charles Darwin, the Irish Renaissance, and the emergence of innovations in the short story, the novel poetry, and drama. This period is often described as "British Literature in Transition" because texts retain important elements of Romantic and Victorian literature but anticipate the practices and attitudes of Modernism.

**Texts:** POETRY AND PROSE 1870-1905, Ed. By Ian Fletcher  
Joseph Conrad, HEART OF DARKNESS  
E.M. Forster, ROOM WITH A VIEW  
Thomas Hardy, JUDE THE OBSCURE  
James Joyce, DUBLINERS  
Rudyard Kipling, THE MAN WHO WOULD BE KING  
D.H. Lawrence, THE RAINBOW  
Katherine Mansfield, "The Garden Party."  
George Bernard Shaw, "Mrs. Warren's Profession."  
H.G. Wells, THE TIME MACHINE  
Oscar Wilde, "The Importance of Being Earnest."

### Objectives:

1. Gain an understanding of complex cultural and historical backgrounds of British Literature during the years 1870-1920.
2. Examine various types of cultural diversity represented in texts published during these years.
3. Gain an understanding a major themes and movements which emerged in this period of British literature: Imperialism, Socialism, Aestheticism, Determinism, etc.
4. Practice close reading and critical analysis of several major texts which represent the period.
5. To engage in research and writing about significant examples of texts published in the period.

### Requirements:

1. Complete all reading assignments of both primary and secondary sources
2. Complete all writing assignments: 3 response papers (2-3 pages);

Requirements continued:

2. Writing Assignments continued: three essays (4-5 typed double-spaced pages each); one research paper (7-10 typed, double-spaced pages).
3. Examinations: Mid-Term and Final.
4. Class participation: attend class regularly and participate in activities and discussions.
5. Prepare an annotated bibliography of secondary readings in academic journals and books on the texts read in the course. The bibliography should contain ten items.

Note: Students will receive written instructions for all writing assignments.

Grades: The three responses will be averaged for a major grade; each exam will count as a major grade; the three essays will each count as a major grade; the paper and the annotated bibliography will count as a major grade. An average of all major grades will comprise 90% of the final grade. Class participation will count 10%.

Policies:

1. The course will observe Department and University policies on academic integrity.
2. The course will observe Department and University policies on issues of diversity.
3. Late papers will be penalized five points for each day beyond the due date.
4. More than three absences may result in a significant point deduction of the final grade.
5. All students will practice courtesy to class members by turning off cell phones, beepers, lap tops, and other electronic equipment unless the practice is cleared with the professor.

Mon.-Introduction to the course. Historical and Cultural Backgrounds.

Wed. The Aesthetic Movement: Walter Pater, "Conclusion to 'Studies in the Renaissance'." Poems by Oscar Wilde: "Impression du Matin," "Symphony in Yellow," and "The Harlot's House."

Mon. Early poems by W.B. Yeats and Rhymers' Club Poets: "Lake Isle of Innisfree," etc. response due.

Wed. Art and the Gothic: Wilde, "Picture of Dorian Gray" (film).

Mon. The British Empire. Kipling, THE MAN WHO WOULD BE KING

Wed. Empire continued: Conrad, HEART OF DARKNESS

Mon. Complete discussions of Conrad and British Imperialism.

Wed. British Socialism: the Fabian Society. George Bernard Shaw. "Mrs. Warren's Profession."

Mon. FIRST ESSAY DUE. Science fiction. Robert Louis Stevenson, "Dr. Jekyll and Mr. Hyde." H.G. Wells, "The Time Machine."

Wed. Complete Stevenson and Wells.

Mon. Late Victorian Comedy and Satire: Wilde, "The Importance of Being Earnest."

Wed. Catch-Up

Mon. The Woman Question: Voices of Women: George Egerton (Mary Chevalita Bright); Lucy Lane Clifford, "The New Mother," and poems by Alice Meynell. (Response due.)

Wed. Katherine Mansfield, "The Garden Party." ESSAY #2 IS DUE.

Mon. Determinism and Darwin in literature: Thomas Hardy, JUDE THE OBSCURE

Wed. Complete Hardy's novel. Review for Mid-Term

Mon. Mid-Term Exam

Wed. Introduction to the Irish Renaissance

Mon. Irish Renaissance—W.B. Yeats and Lady Gregory.

Poems by Yeats: "Adam's Curse," "September 1913." "Leda and the Swan."

Wed. Irish expatriot-James Joyce. Stories from DUBLINERS. Symbolism in Fiction.

Mon. Complete Joyce. Introduce D.H. Lawrence—Psychology and fiction. "The Rocking Horse Winner." Response due.

Wed. Lawrence, THE RAINBOW

Mon. Complete THE RAINBOW. ANNOTATED BIBLIOGRAPHY DUE.

Wed. World War I—The War Poets (Wilfred Owen and Rupert Brooke)

Mon. Complete the War Poets. FINAL ESSAY DUE.

Wed. E.M. Forster – "Room with a View" (film)

Mon. Complete "Room with a View." CRITICAL PAPER DUE.

Wed. Last class – Course Evaluations, Review for Final, etc.

Final examination at specified date.

## English 3217: Modern British Literature

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### COURSE DESCRIPTION

This course surveys British literature written in the twentieth century, focusing both on works within major literary movements as well as texts outside the traditional canon. We will read texts in a range of genres and from a variety of perspectives, as we strive to unearth what these texts can reveal to us about how different writers, communities, and cultures conceptualize such categories as literature and nation.

### REQUIRED TEXTS

Beckett, *Waiting for Godot* (Grove; ISBN #978-0802144423)  
Churchill, *Cloud Nine* (TCG; ISBN #978-1559360999)  
Conrad, *Heart of Darkness* (Dover; ISBN #978-0486264646)  
Forster, *A Passage to India* (Penguin; ISBN #978-0140180763)  
Ishiguro, *Never Let Me Go* (Vintage; ISBN #978-0307740991)  
Joyce, *Portrait of an Artist as a Young Man* (Soho; ISBN #978-1612930688)  
Rushdie, *Midnight's Children* (Random House; ISBN #978-0812976533)  
Tuma, ed. *Anthology of Twentieth-Century British and Irish Poetry* (Oxford; ISBN #978-0195128949)  
Winterson, *Oranges Are Not the Only Fruit* (Grove; ISBN #978-0802135162)  
Woolf, *To the Lighthouse* (Oxford; ISBN #978-0199536610)  
Blue books for exams

### COURSE WORK AND ASSESSMENT

The following describes how your final grade will be determined:

- 15% class participation, punctuality and attendance, homework, in-class exercises, quizzes
- 15% informal response papers (must be on time to be graded)
- 35% exams (first exam 10%; second exam 25%)
- 35% formal papers (essay #1 10%; essay #2 25%)

Additionally, you may obtain extra credit (up to 5 points) in the form of one self-directed learning task. If you are interested in completing one of these tasks for extra credit, you **must** e-mail or meet with me **first** to discuss your plan and get my approval. These tasks include the following, though you may also propose your own: (1) visiting a museum or gallery to view British art created during the time period we are studying and writing a four-page analysis of the experience in terms of its relationship to the course; (2) at least three days before a formal paper is due, workshoping it with two classmates using a worksheet that I will provide; (3) reading a *scholarly* article on a text we're reading (must be 10+ pp. and meet with my approval) and writing a four-page paper summarizing, analyzing, and critiquing it; or (4) reviewing a website devoted to modern British literature or a particular writer, text, or literary period we are studying and writing a four-page paper analyzing and critiquing its usefulness.

### COURSE PLAN

*Note: ATCBIP denotes selections from the Anthology of Twentieth-Century British and Irish Poetry.*

WEEK 1	Introduction to the course; Hardy, Hopkins (ATCBIP)
WEEK 2	Conrad
WEEK 3	Forster
WEEK 4	Yeats (ATCBIP); <b>FIRST ESSAY DUE</b>

WEEK 5 Joyce  
WEEK 6 Eliot (ATCBIP)  
WEEK 7 Woolf  
WEEK 8 Owen, Rosenberg (ATCBIP); **FIRST EXAM**  
WEEK 9 Beckett; Churchill  
WEEK 10 Smith, Auden (ATCBIP)  
WEEK 11 Rushdie  
WEEK 12 Thomas, Larkin, Hughes, Gunn (ATCBIP)  
WEEK 13 Winterson  
WEEK 14 Heaney, Boland, Duffy, McGuckian (ATCBIP)  
WEEK 15 Ishiguro; **SECOND ESSAY DUE**  
TBA **SECOND EXAM**



## English 3231: Early African American Literature

### COURSE DESCRIPTION

English 3231 is designed to introduce you to African American literature written from its beginnings to the Harlem Renaissance of the 1920s and 1930s – including slave narratives, political rhetoric, the novel, and poetry. By reading texts in a range of genres spanning three centuries, you will attain a foundation in the early African American tradition and gain some sense of how African American writers addressed issues of race, gender, nation, slavery, and citizenship.

### REQUIRED TEXTS

*These texts you will purchase from the bookstore:*

William Wells Brown, *Clotel; Or, the President's Daughter* (Penguin)

Gates, ed., *Classic Slave Narratives* (Signet Classics)

Francis Ellen Watkins Harper, *Iola Leroy* (Beacon)

James Weldon Johnson, *Autobiography of an Ex-Colored Man* (Dover)

Larsen, *Passing* (Viking Penguin)

Harriet Wilson, *Our Nig; or, Sketches from the Life of a Free Black* (Vintage)

*These additional texts are available via moodle:*

Declaration of Independence

U.S. Constitution

David Walker, *David Walker's Appeal, in Four Articles*

Selected poetry by Phillis Wheatley, James Whitfield, Paul Laurence Dunbar, Countee Cullen, and Langston Hughes

Selected nonfiction by Martin R. Delany (from *The Condition, Elevation, Emigration, and Destiny of the Colored People of the United States, Politically Considered*), W. E. B. Du Bois (from *The Souls of Black Folk*), and Booker T. Washington (from *Up from Slavery*)

### COURSE WORK AND ASSESSMENT

The following describes how your final grade will be determined.

15% class participation, attendance, homework, in-class exercises, quizzes

15% weekly informal response papers

30% exams: Midterm (10%) and Final Examination (20%)

40% formal papers: Papers I (10%) and II (30%)

Additionally, you may obtain extra credit (up to 5 points) in the form of one self-directed learning task. These tasks may include the following, or you may propose your own: (1) visiting a museum or gallery to view African American art created during the time period we are studying and writing a 4-pp. analysis of the experience in terms of its relationship to the course; (2) at least four days before a formal paper is due, workshopping it with two classmates using a worksheet that I will provide; (3) reading a *scholarly* article on a text we're reading (must be 15+

pp. and meet with my approval) and writing a 4-pp. paper summarizing, analyzing, and critiquing it; (4) exploring a website devoted to an author we're reading, or African American literature or history in general, and writing a 4-pp. paper summarizing, analyzing, and critiquing its value. If you are interested in completing one of these tasks for extra credit, you *must* e-mail or meet with me first to discuss your plan.

## COURSE PLAN

WEEK 1	Introduction to early African American literature and history, the Declaration of Independence, and the U.S. Constitution; Equiano (from <i>Classic Slave Narratives</i> )
WEEK 2	Prince (from <i>Classic Slave Narratives</i> )
WEEK 3	Selected poetry by Wheatley and Whitfield's "America"
WEEK 4	Walker, Preamble and Article I from <i>David Walker's Appeal</i> ; Delaney, from <i>The Condition, Elevation, Emigration...</i> ); <b>PAPER I DUE</b>
WEEK 5	Douglass (from <i>Classic Slave Narratives</i> )
WEEK 6	Jacobs (from <i>Classic Slave Narratives</i> ); <b>PAPER I DUE</b>
WEEK 7	Brown, <i>Clotel</i> ; <b>FIRST EXAM</b>
WEEK 8	Wilson; <b>FIRST EXAM</b>
WEEK 9	Harper, <i>Iola Leroy</i>
WEEK 10	Selected poetry by Dunbar
WEEK 11	Washington, from <i>Up from Slavery</i> ; DuBois, from <i>The Souls of Black Folk</i>
WEEK 12	Johnson
WEEK 13	Selected poetry by Cullen
WEEK 14	Selected poetry by Hughes
WEEK 15	Larsen
	<b>TBA SECOND EXAM</b>

English 3232  
Early American Literature

Class Objectives: In this class, we shall explore the development of American literature from the 1500s to 1820.

Final Grades: The final grade for this class will be based upon a critical research paper, 10 pages (25%); a short critical paper, 5-6 pages (25%); a midterm exam (25%); and a final essay examination (25%).

<u>Date</u>	<u>Assignment</u>
Week One	Lecture on Early American Literature
Week Two	"The Origin of Stories" (Seneca) "Iroquois or Confederacy of the Five Nations"
Week Three	Alvar Nunez Cabeza de Vaca, <u>Relation of ...de Vaca</u> (selected chapters); Pedro de Casteñada, <u>The Narrative of the Expedition of Coronado</u> (selected chapters)
Week Four	John Smith, <u>A Description of New England</u> (selected chapters)
Week Five	William Bradford, <u>Of Plymouth Plantation</u> ; Thomas Morton, <u>The New England Canaan</u> (selected chapters)
Week Six	John Winthrop, "A Model of Christian Charity"; Roger Williams, <u>The Bloody Tenet . . .</u> (selected)
Week Seven	Anne Bradstreet (selected poems)

Week Eight	Michael Wigglesworth, <u>The Day of Doom</u> (selected stanzas); Edward Taylor, (selected poems)
Week Nine	Mary Rowlandson, <u>A Narrative of the Captivity and Restoration . . .</u>
Week Ten	Benjamin Franklin, <u>The Autobiography</u> (Part One)
Week Eleven	De Crevecoeur, <u>Letters from an American Farmer</u> (selected letters)
Week Twelve	Thomas Paine, <u>Common Sense</u> ; <u>The Age of Reason</u> (selected)
Week Thirteen	Thomas Jefferson, "The Declaration of Independence"; <u>Notes on the State of Virginia</u> (selected sections)
Week Fourteen	Phillis Wheatley; Philip Freneau (selected poems)
Week Fifteen	Susanna Rowson, <u>Charlotte; A Tale of Truth</u>
Week Sixteen	Washington Irving, "The Legend of Sleepy Hollow"; "The Adventures of a German Student"
Week Seventeen	Final Exam

American Literature of the Romantic Period  
English 3233

Class Objectives: In this class, we shall explore the development of American literature during the first half of the nineteenth century, a period that saw the rise of romanticism in the United States.

Final Grades: The final grade for this class will be based upon a critical research paper, 10 pages (25%); a short critical paper, 5-6 pages (25%); a midterm exam (25%); and a final essay examination (25%).

<u>English</u>	<u>American Romanticism</u>
<u>Date</u>	<u>Assignment</u>
Week One	Lecture on Romanticism
Week Two	R. W. Emerson, "The American Scholar"; "Self-Reliance"
Week Three	Margaret Fuller, "The Great Lawsuit"
Week Four	Henry D. Thoreau, <u>Walden</u> , Chapters 1-8
Week Five	Thoreau, <u>Walden</u> , Chapters 9-Conclusion
Week Six	Frederick Douglass, <u>Narrative of the Life</u>
Week Seven	Harriet Beecher Stowe, <u>Uncle Tom's Cabin</u> ;
Week Eight	Harriet Jacobs, <u>Incidents in the Life of a Slave Girl</u>
Week Nine	Walt Whitman, <u>Song of Myself</u>

Week Ten	Louisa May Alcott, <u>The Long Fatal Love Chase</u>
Week Eleven	Herman Melville, <u>Benito Cereno</u>
Week Twelve	Nathaniel Hawthorne, "Young Goodman Brown"; "Rappaccini's Daughter"
Week Thirteen	Hawthorne, "Roger Malvin's Burial"; "My Kinsman, Major Molineux"
Week Fourteen	Edgar A. Poe, "Leigia"; "The Fall of the House of Usher"
Week Fifteen	Emily Dickinson, Selected Poems
Week Sixteen	Final Examination

English 3234  
American Literature of the Realist & Naturalist Periods

Class Objectives: In this class, we shall explore the development of American fiction during the last half of the nineteenth century and the early twentieth century, a period that saw the rise of realism and naturalism in literature.

Final Grades: The final grade for this class will be based upon a critical research paper, 10 pages (25%); a short critical paper, 5-6 pages (25%); a midterm exam (25%); and a final essay examination (25%).

American Realism and Naturalism

<u>Date</u>	<u>Assignment</u>
Week One	Lecture on Realism
Week Two	Mark Twain, <u>The Adv. of Huckleberry Finn</u>
Week Three	W. D. Howells, "Editha"; Sara Orne Jewett, "A White Heron"
Week Four	Stephan Crane, <u>Maggie: A Girl of the Streets</u>
Week Five	Bret Harte, "Outcasts of Poker Flat"; George Washington Cable, "Belles Demoiselles Plantation"
Week Six	Henry James, <u>The Turn of the Screw</u>
Week Seven	Charlotte Perkins Gilman, "The Yellow Wallpaper"; Mary Wilkins Freeman, "A New England Nun"

Week Eight	Hamlin Garland, "The Return of a Private"; Harold Frederic, "The War Widow"
Week Nine	Frances Harper, "The Two Offers"; Grace E. King, "Le Grande Demoiselle"
Week Ten	Charles W. Chesnutt, "The Wife of My Youth"; Pauline Hopkins, "Talma Gordon"
Week Eleven	Jack London, "A Law of Life"; Theodore Dreiser, "The Lost Phoebe"
Week Twelve	Kate Chopin, <u>The Awakening</u>
Week Thirteen	Willa Cather, <u>My Antonia</u>
Week Fourteen	Edwin Arlington Robinson (selected poems)
Week Fifteen	Edith Wharton, <u>Summer</u>
Week Sixteen	Francis Hopkinson Smith, "The Rajah of Bungpore"; Zona Gale, "Nobody Sick, Nobody Poor"
Week Seventeen	Final Exam



## English 3235: Modern American Literature

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### COURSE DESCRIPTION

This course surveys U.S. literature written in the twentieth century, focusing both on works within major literary movements as well as texts outside the traditional canon. By reading texts in a range of genres and from a variety of perspectives, we will strive to unearth what these texts can reveal to us about how different writers, communities, and cultures define and articulate what it is to be “American” and what constitutes “American literature.”

### REQUIRED TEXTS

Ellison, *Invisible Man* (Dover; ISBN #978-0486270715)  
Faulkner, William. *The Sound and the Fury* (Vintage, ISBN# 9780679732242)  
Hemingway, Ernest. *The Sun Also Rises* (Scribners, ISBN# 9780743297332)  
Johnson, *Autobiography of an Ex-Colored Man* (Dover; ISBN #978-0486285122)  
Kingston, *The Woman Warrior* (Vintage; ISBN #978-0679721888)  
Morrison, *Sula* (Vintage; ISBN #978-0099760016)  
Nelson, ed. *Anthology of Modern American Poetry* (Oxford UP; ISBN #978-0195122718)  
O'Connor, *The Complete Stories* (Farrar, Straus and Giroux; ISBN #978-0374515362)  
Blue books for exams

### COURSE WORK AND ASSESSMENT

The following describes how your final grade will be determined:

- 15% class participation, punctuality and attendance, homework, in-class exercises, quizzes
- 15% informal response papers (must be on time to be graded)
- 35% exams (first exam 10%; second exam 25%)
- 35% formal papers (essay #1 10%; essay #2 25%)

Additionally, you may obtain extra credit (up to 5 points) in the form of one self-directed learning task. If you are interested in completing one of these tasks for extra credit, you **must** e-mail or meet with me **first** to discuss your plan and get my approval. These tasks include the following, though you may also propose your own: (1) visiting a museum or gallery to view American art created during the time period we are studying and writing a four-page analysis of the experience in terms of its relationship to the course; (2) at least three days before a formal paper is due, workshopping it with two classmates using a worksheet that I will provide; (3) reading a *scholarly* article on a text we're reading (must be 10+ pp. and meet with my approval) and writing a four-page paper summarizing, analyzing, and critiquing it; or (4) reviewing a website devoted to American literature or a particular writer, text, or literary period we are studying and writing a four-page paper analyzing and critiquing its usefulness.

### COURSE PLAN

*Note: AMAP denotes selections from the Anthology of Modern American Poetry.*

WEEK 1	Introduction to the course; Frost, Williams, Pound, H.D. (AMAP)
WEEK 2	Eliot, Moore, Loy (AMAP)
WEEK 3	Johnson; <b>FIRST ESSAY DUE</b>
WEEK 4	Hughes, McKay, Cullen, Toomer (AMAP)
WEEK 5	Hemingway

WEEK 6 Cummings, Reznikoff (AMAP); **FIRST EXAM**  
WEEK 7 Faulkner  
WEEK 8 Roethke, Bishop, Rukeyser, Lowell (AMAP)  
WEEK 9 Ellison  
WEEK 10 Walker, Hayden, Brooks, Wilbur (AMAP)  
WEEK 11 O'Connor  
WEEK 12 Levertov, Sexton, Rich, Plath (AMAP)  
WEEK 13 Morrison  
WEEK 14 Levine, Ginsberg, Komunyakaa, Espada (AMAP)  
WEEK 15 Kingston; **SECOND ESSAY DUE**

TBA **SECOND EXAM**

Dr. Jeffrey B. Leak  
UNC Charlotte  
English Department  
Office: 289 Fretwell  
Office Hours: Mon-Wed. 10-12 and by appt.  
Email: jleak@uncc.edu

**English 3236: African American Literature, Harlem Renaissance to the Present (W 5:30-8:30)**

**I. Required Texts**

James Baldwin, *Go Tell It on the Mountain*  
Gwendolyn Brooks, *Selected Poetry*  
Amiri Baraka, *Dutchman and The Slave*  
Ta-Nehisi Coates, *The Beautiful Struggle*  
Henry Dumas, Selected Short Stories (PDF)  
Robert Hayden (PDF)  
Lorraine Hansberry, *A Raisin in the Sun*  
Ann Petry, *The Street*  
Jean Toomer, *Cane*  
Alice Walker, *Third Life of Grange Copeland*

Essays in PDF format from the *Portable Harlem Renaissance Reader*, edited by David Levering Lewis

Introduction ( David Levering Lewis), "The New Negro" (Alain Locke), "When the Negro Was in Vogue" and "Negro Artist and the Racial Mountain" (Langston Hughes), "Negro Art-Hokum" (George S. Schuyler), *Dust Tracks on a Road* (Zora Neale Hurston)

## **II. Schedule**

### **January**

- 12 Introduction
- 19 Renaissance Essays
- 26 Toomer

### **February**

- 02 Petry
- 09 Baldwin
- 16 Brooks
- 23 Hayden (PDF) (Mid-Term Exam)

### **March**

- 02 Baraka
- 09 Spring Break
- 16 Baraka (1 page summary of your research paper is due).

23 Hansberry

30 Dumas

### **April**

06 Walker

13 Coates

20 Final Exam (Undergraduates)

27 Final Class (Graduate Presentations)

### **May**

III.

### **Course Requirements and Other Information**

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The purpose of this course is to explore the African American literary and cultural tradition from the Harlem Renaissance of the 1920s to the present. In that spirit, we will first come to some basic understanding of the Renaissance or the New Negro Movement, as it was also called. After considering some of the major writers and ideas from this period, we will set out to consider African American literature in its post-Renaissance lives. How do the concerns set forth in the Renaissance find their way into the post-war literature of African

Americans, or the Black Arts Movement of the 1960s? Does the movement extend into the black women's literary renaissance of the 1970s and 1980s? In our contemporary moment do we consider the Renaissance as simply a chronological predecessor to contemporary black writers, or are they critically informed by the likes of Hurston and Hughes?

There are no simple answers to these queries, but this course is designed to find the most compelling ways of addressing these questions.

**Undergraduates Requirements:** Active class participation (in the form of weekly responses), mid-term exam, final exam, research paper and presentation.

**Attendance:** Be here. I make no distinction between **excused** and **unexcused** absences. You are allowed 2 "sick days" to use at your discretion. But be careful, you might get sick. After two absences your grade will be negatively affected. For every absence over three, the final grade is reduced by a letter.

Remember, simply being in present in class does not guarantee a passing grade, but I assure you a high number of absences will guarantee a failing grade. Also, I **do not** give extra credit assignments. If you do the work you're supposed to do, extra credit will not be needed.

**Phones/laptops:** If you have to bring a phone to class, have the courtesy to place it on vibrate. You will not endear yourselves to me, or any other professor, by interrupting class. People do have emergencies, but that is the exception—not the rule.

#### Disability Services

If you have a documented disability, you are eligible for certain forms of assistance. Here's the link to the Office of Disability Services: <http://www.ds.uncc.edu/index.htm>

#### **Academic Integrity**

*All UNC Charlotte students have the responsibility to be familiar with and to observe the requirements of The UNC Charlotte Code of Student Academic Integrity (see the Catalog). This Code forbids cheating, fabrication or falsification of information, multiple submission of academic work, plagiarism, abuse of academic materials (such as Library books on reserve), and complicity in academic dishonesty (helping others to violate the Code). Any further specific requirements or permission regarding academic integrity in this course will be stated by the instructor, and are also binding on the students in this course. Students who violate the Code can be punished to the extent of being permanently expelled from UNC Charlotte and having this fact recorded on their official transcripts. The normal penalty is zero credit on the work involving dishonesty and further substantial reduction of the course grade. In almost all cases, the course grade is reduced to "F." If you do not have a copy of the Code, you can obtain one from the Dean of Students Office or access it online at [www.uncc.edu/unccatty/policystate/ps-105.html](http://www.uncc.edu/unccatty/policystate/ps-105.html). Standards of academic integrity*

*will be enforced in this course. Students are expected to report cases of academic dishonesty they become aware of to the course instructor who is responsible for dealing with them.*

**MULTI-CULTURAL POLICY**, Department of English (October, 1983; rev. April, 2000)

We, the faculty of the UNC Charlotte English Department, in accord with our belief that literature and language both reflect and shape culture, affirm the importance of representing in our courses the complementary contributions of both sexes and also of diverse cultural perspectives.

We, therefore, adopt the policy that:

- (a) we will make a genuine effort to approximately include both men and women as creators and critics, in our course curricula;
- (b) we will make a genuine effort to include works representing the various cultural perspectives appropriate to each course;
- (c) we will make a genuine effort to heighten, in any works we teach, our students' awareness of tendencies to stereotype differences in culture, religious beliefs, gender class, age, race, and sexual orientation, and will at the same time encourage understanding of the above differences.

**Course Title:** Engl 3237. Modern and Recent U.S. Multiethnic Literature.

**Catalog Description:** Representative U.S. Multiethnic texts (poetry and/or prose) exemplifying the literary and cultural developments of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

**Sample Syllabus:**

**Course Description**

In this course, we will be reading a variety of representative multiethnic literary texts from African-American, Native American, Latino/a, Arab-American, Jewish-American and Asian/South Asian-American authors. We will explore 20<sup>th</sup> and 21<sup>st</sup> century short stories and novels in a historical context, grouped according to the ethnic background of the writer, in order to examine the ways that writers have dealt with various issues that are of concern to immigrant and ethnic American writers. Among topics to be discussed are: arrival in America, impact of the American dream, legacies of the past, issues of race, ethnicity and immigration, matters of language and body, borders and borderlands, questions of home-building, and the translation of foreign/othered cultures into the 21st century U.S. culture.

**Texts**

Secondary/critical readings on ethnicity and race (Yang, Waters, Liu, Dubois)  
*Imagining America: Stories from the Promised Land* ed. Brown and Ling (selected stories)  
Selections from *The Promised Land* – Mary Antin  
Selections from *Hungry Hearts, The Open Cage, How I Found America* – Anzia Yezierska  
*The Bluest Eye* (novel) – Toni Morrison  
*Mona in the Promised Land* (novel) – Gish Jen  
*Kaaterskill Falls* (novel) – Allegra Goodman  
*The Language of Baklava* – Diana Abu-Jaber  
*Interpreter of Maladies* (short stories) – Jhumpa Lahiri  
*Our House in the Last World* – Oscar Hijuelos

**Assignments**

Reading Quizzes: 15%  
Midterm Paper: 15%  
Final Paper: 20%  
Midterm exam: 25%  
Final exam: 25%

**Course Plan**

Wk. 1. Critical/background readings (Liu, Waters, Yang)  
Wk. 2. Mary Antin selections  
Anzia Yezierska selections  
Wk. 3. Toni Morrison *The Bluest Eye*  
Wk. 4. Toni Cade Bambara, "The Lesson" (*Imagining America*)  
Paule Marshall, "To Da-duh, In Memorium" (*Imagining America*)  
Wk. 5. Louise Erdrich, "American Horse" (*Imagining America*)  
Thomas King, "Borders" (*Imagining America*)



- Wk. 6. Kim Yong Ik, "They Won't Crack It Open" (*Imagining America*)  
Gish Jen *Mona in the Promised Land*
- Wk. 7. Gish Jen *Mona in the Promised Land*
- Wk. 8. Nicholasa Mohr, "The English Lesson" (*Imagining America*)  
Sandra Cisneros, "Barbie-Q" (*Imagining America*)  
Junot Díaz, "How to Date a Browngirl, Blackgirl" etc. (*Imagining America*)  
Oscar Hijuelos, *Our House in the Last World*
- Wk. 9. Oscar Hijuelos, *Our House in the Last World*
- Wk. 10. Tahiri Naqvi "Thank God for the Jews" (*Imagining America*)  
Gregory Orfalea "The Chandelier" (*Imagining America*)  
Diana Abu-Jaber *The Language of Baklava*
- Wk. 11. Diana Abu-Jaber *The Language of Baklava*
- Wk. 12. Bernard Malamud "The German Refugee" (*Imagining America*)  
Grace Paley "The Loudest Voice" (*Imagining America*)
- Wk. 13. Allegra Goodman *Kaaterskill Falls*
- Wk. 14. Jhumpa Lahiri, selected stories
- Wk. 15. Bharati Mukherjee, "A Wife's Story" (*Imagining America*)  
Chitra Divakaruni, "Silver Pavements, Golden Roofs" (*Imagining America*)

**Form for Proposing 'W' Course Designation**  
(To add "W" to existing courses or to create a new "W" course)

Approval	
	Dean of University College
Date	

**Name of Person Submitting Proposal:**

**Department:**

**Instructions:**

If proposing to add "W" designation to an existing course:

1. Fill out the proposal form below.
2. Submit the form, and attach a syllabus and written criteria for evaluating writing assignments to the Dean of University College, 118 Denny Bldg
3. To allow sufficient time for processing, any request to *add or remove* a W designation from a course must be received in the University College office 3 weeks before the pre-registration period for the following semester opens—early October and late February.

If proposing to add "W" designation to a new course:

1. Fill out the proposal form below.
2. Submit the form, syllabus, written criteria for evaluating writing assignments, and the Course and Curriculum Short Form to your college Course and Curriculum Committee. Following collegiate approval of the new course, it will be forwarded to University College for "W" designation review and then routed to the Undergraduate Course and Curriculum Committee.

Existing Courses (already in the catalog)	New Courses
Name of Course:	Name of Course: Teaching of Writing
Course #:	Course #: ENGL 4200
Effective From (sem/yr):	Curriculum Proposal Initiated (mo/yr): 1/2012

**Please describe how your W course will satisfy each of the eight guidelines listed below.**

1. Writing should be considered an integral, on-going part of the course; thus, opportunities for writing must be frequent and occur throughout the course to improve students writing rather than being concentrated in part of the course.

The class is in part a writing workshop with three major written projects – A critical review of the literature; a teaching notebook; and an analytical study. This writing work will be assigned throughout the semester with opportunities for revision based on student and faculty feedback prior to due dates.

2. Helping students learn to write and to improve their writing, in a manner appropriate to the subject or discipline, will be central to the course's aim.  
Students will be writing about teaching writing to middle and secondary learners.

3. A substantial percentage of the course activity should be devoted to writing, including both out-of-class and in-class time (perhaps 20% or more).

While there will be discussion of readings each class day, a significant course time will be devoted to writing tasks – planning, drafting, editing, and revising texts for the critical review of literature and for the extended inquiry project.

4. A substantial and clearly understood part of the course grade will be based on writing performance, including the production of finished papers in clear, correct, well-organized prose, rather than a listing of items, the filling-in of a report form, or similar exercises.

Approximately 75% of the course grade will be devoted to student writing.

5. There should be opportunity for individual attention, when needed, between instructor and student; thus, class size is an important consideration and should not exceed 25 students. The instructor must have opportunities to provide whatever individual instruction is necessary.

The class would be ideally offered in a networked classroom environment for student laptop computers. No more than 25 students will be enrolled. The instructor will provide time for and feedback on writing tasks each class day.

6. Responsibility for instruction, supervision, and evaluation rests with the instructor and should not be delegated.

Two tenure-line faculty in the English Department have volunteered to teach this new course, and both are deeply devoted to writing instruction. No division of labor will be involved.

7. Students should be given the opportunity to revise for a grade at least some of their writing assignments.

The graded out-of-class writing will contain evidence of drafting, editing, and revision. Work submitted for the major projects be revised throughout the term until the due dates.

8. Faculty will provide students with a written explanation of their criteria for evaluating student writing

Faculty will present and discuss models of formal writing and well-designed projects, and will identify criteria for evaluation. Written feedback will be provided on drafts by faculty, and students will be encouraged to revise items until the respective due dates.

*Note: For more information about "W" courses, call John Smail at 704-687-3692 or email at [jsmail@uncc.edu](mailto:jsmail@uncc.edu).*

**Form for Proposing 'W' Course Designation**  
 (To add "W" to existing courses or to create a new "W" course)

Approval	
	Dean of University College
Date	

**Name of Person Submitting Proposal:**

**Department:**

**Instructions:**

If proposing to add "W" designation to an existing course:

1. Fill out the proposal form below.
2. Submit the form, and attach a syllabus and written criteria for evaluating writing assignments to the Dean of University College, 118 Denny Bldg
3. To allow sufficient time for processing, any request to *add or remove* a W designation from a course must be received in the University College office 3 weeks before the pre-registration period for the following semester opens—early October and late February.

If proposing to add "W" designation to a new course:

1. Fill out the proposal form below.
2. Submit the form, syllabus, written criteria for evaluating writing assignments, and the Course and Curriculum Short Form to your college Course and Curriculum Committee. Following collegiate approval of the new course, it will be forwarded to University College for "W" designation review and then routed to the Undergraduate Course and Curriculum Committee.

Existing Courses (already in the catalog)	New Courses
Name of Course:	Name of Course: Teaching of Multi-Ethnic Literature
Course #:	Course #: ENGL 4201
Effective From (sem/yr):	Curriculum Proposal Initiated (mo/yr): 1/2012

**Please describe how your W course will satisfy each of the eight guidelines listed below.**

1. Writing should be considered an integral, on-going part of the course; thus, opportunities for writing must be frequent and occur throughout the course to improve students writing rather than being concentrated in part of the course.

Approximately 60% of this course will involve writing in two major written projects – Weekly reading responses and classroom lesson plans. This writing work will be assigned throughout the semester with opportunities for revision on lesson plans based on student and faculty feedback prior to due dates.

2. Helping students learn to write and to improve their writing, in a manner appropriate to the subject or discipline, will be central to the course's aim. Students will be writing about multi-ethnic literatures and designing written lesson plans to prepare to teach these works.

3. A substantial percentage of the course activity should be devoted to writing, including both out-of-class and in-class time (perhaps 20% or more).

While there will be discussion of readings each class day, a significant course time will be devoted to writing tasks – planning, drafting, editing, and revising texts for the reading responses and classroom lesson plans.

4. A substantial and clearly understood part of the course grade will be based on writing performance, including the production of finished papers in clear, correct, well-organized prose, rather than a listing of items, the filling-in of a report form, or similar exercises.

Approximately 60% of the course grade will be devoted to student writing.

5. There should be opportunity for individual attention, when needed, between instructor and student; thus, class size is an important consideration and should not exceed 25 students. The instructor must have opportunities to provide whatever individual instruction is necessary.

The class would be ideally offered in a networked classroom environment for student laptop computers. No more than 25 students will be enrolled. The instructor will provide time for and feedback on writing tasks each class day.

6. Responsibility for instruction, supervision, and evaluation rests with the instructor and should not be delegated.

Two tenure-line faculty in the English Department have volunteered to teach this new course, and both are deeply devoted to writing instruction. No division of labor will be involved.

7. Students should be given the opportunity to revise for a grade at least some of their writing assignments.

The graded out-of-class writing will contain evidence of drafting, editing, and revision. Work submitted for the major projects be revised throughout the term until the due dates.

8. Faculty will provide students with a written explanation of their criteria for evaluating student writing

Faculty will present and discuss models of informal writing and well-designed formal lesson plans, and will identify criteria for evaluation. Written feedback will be provided on drafts by faculty, and students will be encouraged to revise items until the due dates.

*Note: For more information about "W" courses, call John Smail at 704-687-3692 or email at [jsmail@uncc.edu](mailto:jsmail@uncc.edu).*

**Form for Proposing 'W' Course Designation**  
(To add "W" to existing courses or to create a new "W" course)

Approval	
	Dean of University College
Date	

**Name of Person Submitting Proposal:**

**Department:**

**Instructions:**

If proposing to add "W" designation to an existing course:

1. Fill out the proposal form below.
2. Submit the form, and attach a syllabus and written criteria for evaluating writing assignments to the Dean of University College, 118 Denny Bldg
3. To allow sufficient time for processing, any request to *add or remove* a W designation from a course must be received in the University College office 3 weeks before the pre-registration period for the following semester opens—early October and late February.

If proposing to add "W" designation to a new course:

1. Fill out the proposal form below.
2. Submit the form, syllabus, written criteria for evaluating writing assignments, and the Course and Curriculum Short Form to your college Course and Curriculum Committee. Following collegiate approval of the new course, it will be forwarded to University College for "W" designation review and then routed to the Undergraduate Course and Curriculum Committee.

Existing Courses (already in the catalog)	New Courses
Name of Course:	Name of Course: Studies in Writing, Rhetoric, & Literacy
Course #:	Course #: ENGL 4270
Effective From (sem/yr):	Curriculum Proposal Initiated (mo/yr): 1/2012

**Please describe how your W course will satisfy each of the eight guidelines listed below.**

1. Writing should be considered an integral, on-going part of the course; thus, opportunities for writing must be frequent and occur throughout the course to improve students writing rather than being concentrated in part of the course.

Approximately 70% of this course will involve writing in weekly discussion posts and two major written projects – Writing work will be assigned throughout the semester with opportunities for revision based on student and faculty feedback prior to due dates.

2. Helping students learn to write and to improve their writing, in a manner appropriate to the subject or discipline, will be central to the course's aim.

Students will be writing about literacy issues – especially school-based literacies and digital literacies. The digital narratives that will be produced constitute the largest part of the grade and written exhibits are central to the course.

3. A substantial percentage of the course activity should be devoted to writing, including both out-of-class and in-class time (perhaps 20% or more).

While there will be discussion of readings each class day, significant course time will be devoted to writing tasks – planning, drafting, editing, and revising texts for the discussion posts and two major digital stories.

4. A substantial and clearly understood part of the course grade will be based on writing performance, including the production of finished papers in clear, correct, well-organized prose, rather than a listing of items, the filling-in of a report form, or similar exercises.

Approximately 70% of the course grade will be drawn from evaluations of student writing.

5. There should be opportunity for individual attention, when needed, between instructor and student; thus, class size is an important consideration and should not exceed 25 students. The instructor must have opportunities to provide whatever individual instruction is necessary.

The class would be ideally offered in a networked classroom environment for student laptop computers. No more than 25 students will be enrolled. The instructor will provide time for and feedback on writing tasks each class day.

6. Responsibility for instruction, supervision, and evaluation rests with the instructor and should not be delegated.

At least five tenure-line faculty in the English Department are prepared to teach this new course, and all are deeply devoted to writing instruction. No division of labor will be involved.

7. Students should be given the opportunity to revise for a grade at least some of their writing assignments.

The graded out-of-class writing will contain evidence of drafting, editing, and revision. Work submitted for two digital stories may be revised throughout the term until the due dates.

8. Faculty will provide students with a written explanation of their criteria for evaluating student writing

Faculty will present and discuss models of informal writing and well-designed digital stories of the kind required, and will identify criteria for evaluation. Written feedback will be provided on drafts by faculty, and students will be encouraged to revise items until the due dates.

*Note: For more information about "W" courses, call John Smail at 704-687-3692 or email at [jsmail@uncc.edu](mailto:jsmail@uncc.edu).*

**Form for Proposing 'W' Course Designation**  
 (To add "W" to existing courses or to create a new "W" course)

Approval	
	Dean of University College
Date	

**Name of Person Submitting Proposal:**

**Department:**

**Instructions:**

If proposing to add "W" designation to an existing course:

1. Fill out the proposal form below.
2. Submit the form, and attach a syllabus and written criteria for evaluating writing assignments to the Dean of University College, 118 Denny Bldg
3. To allow sufficient time for processing, any request to *add or remove* a W designation from a course must be received in the University College office 3 weeks before the pre-registration period for the following semester opens—early October and late February.

If proposing to add "W" designation to a new course:

1. Fill out the proposal form below.
2. Submit the form, syllabus, written criteria for evaluating writing assignments, and the Course and Curriculum Short Form to your college Course and Curriculum Committee. Following collegiate approval of the new course, it will be forwarded to University College for "W" designation review and then routed to the Undergraduate Course and Curriculum Committee.

Existing Courses (already in the catalog)	New Courses
Name of Course:	Name of Course: Studies in Writing, Rhetoric, & New Media
Course #:	Course #: ENGL 4271
Effective From (sem/yr):	Curriculum Proposal Initiated (mo/yr): 1/2012

**Please describe how your W course will satisfy each of the eight guidelines listed below.**

1. Writing should be considered an integral, on-going part of the course; thus, opportunities for writing must be frequent and occur throughout the course to improve students writing rather than being concentrated in part of the course.

Approximately 50% of this course will involve writing in two major essays and Multimodal project. Writing work will be assigned throughout the semester with opportunities for revision based on student and faculty feedback prior to due dates.

2. Helping students learn to write and to improve their writing, in a manner appropriate to the subject or discipline, will be central to the course's aim.



Students will be writing about and with multiple media and the ways these reflect cultural myths, values, and attitudes. The multimedia project that will be produced constitutes the largest single part of the grade and written exhibits are central to the course.

3. A substantial percentage of the course activity should be devoted to writing, including both out-of-class and in-class time (perhaps 20% or more).

While there will be discussion of readings each class day, significant course time will be devoted to writing tasks – planning, drafting, editing, and revising texts for the multimodal project and two major essays.

4. A substantial and clearly understood part of the course grade will be based on writing performance, including the production of finished papers in clear, correct, well-organized prose, rather than a listing of items, the filling-in of a report form, or similar exercises.

In this course, 50% of the grade will be drawn from evaluations of student writing.

5. There should be opportunity for individual attention, when needed, between instructor and student; thus, class size is an important consideration and should not exceed 25 students. The instructor must have opportunities to provide whatever individual instruction is necessary.

The class would be ideally offered in a computer classroom environment. No more than 25 students will be enrolled. The instructor will provide time for and feedback on writing tasks each class day.

6. Responsibility for instruction, supervision, and evaluation rests with the instructor and should not be delegated.

At least six tenure-line faculty in the English Department are prepared to teach this new course, and all are deeply devoted to writing instruction. No division of labor will be involved.

7. Students should be given the opportunity to revise for a grade at least some of their writing assignments.

The graded out-of-class writing will contain evidence of drafting, editing, and revision. Work submitted for the multimodal project and two essays may be revised throughout the term until the due dates.

8. Faculty will provide students with a written explanation of their criteria for evaluating student writing

Faculty will present and discuss models of formal writing and well-designed multimedia projects of the kind required, and will identify criteria for evaluation. Written feedback will be provided on drafts by faculty, and students will be encouraged to revise items until the due dates.

*Note: For more information about "W" courses, call John Smail at 704-687-3692 or email at [jsmail@uncc.edu](mailto:jsmail@uncc.edu).*

**Form for Proposing 'W' Course Designation**  
(To add "W" to existing courses or to create a new "W" course)

Approval	
	Dean of University College
Date	

**Name of Person Submitting Proposal:**

**Department:**

**Instructions:**

If proposing to add "W" designation to an existing course:

1. Fill out the proposal form below.
2. Submit the form, and attach a syllabus and written criteria for evaluating writing assignments to the Dean of University College, 118 Denny Bldg
3. To allow sufficient time for processing, any request to *add or remove* a W designation from a course must be received in the University College office 3 weeks before the pre-registration period for the following semester opens—early October and late February.

If proposing to add "W" designation to a new course:

1. Fill out the proposal form below.
2. Submit the form, syllabus, written criteria for evaluating writing assignments, and the Course and Curriculum Short Form to your college Course and Curriculum Committee. Following collegiate approval of the new course, it will be forwarded to University College for "W" designation review and then routed to the Undergraduate Course and Curriculum Committee.

Existing Courses (already in the catalog)	New Courses
Name of Course:	Name of Course: Studies in the Politics of Language and Writing
Course #:	Course #: ENGL 4272
Effective From (sem/yr):	Curriculum Proposal Initiated (mo/yr): 1/2012

**Please describe how your W course will satisfy each of the eight guidelines listed below.**

1. Writing should be considered an integral, on-going part of the course; thus, opportunities for writing must be frequent and occur throughout the course to improve students writing rather than being concentrated in part of the course.

The entire grade in this course is drawn from exhibits of writing - two "problem-posing" statements; and individual project that explores the theory or practice of critical pedagogy; and a notebook of explorations of key concepts. Writing work will be assigned throughout the semester with opportunities for revision based on student and faculty feedback prior to due dates.

2. Helping students learn to write and to improve their writing, in a manner appropriate to the subject or discipline, will be central to the course's aim.

Students will be writing about the fundamental work of reading and writing throughout the term. An individual project of 10 pages will constitute the largest single part of the grade and written exhibits are absolutely central to the course.

3. A substantial percentage of the course activity should be devoted to writing, including both out-of-class and in-class time (perhaps 20% or more).

While there will be discussion of readings each class day, significant course time will be devoted to writing tasks – planning, drafting, editing, and revising texts for the individual project, the two problem-posing statements, and the exploratory notebook.

4. A substantial and clearly understood part of the course grade will be based on writing performance, including the production of finished papers in clear, correct, well-organized prose, rather than a listing of items, the filling-in of a report form, or similar exercises.

In this course, all of the grade will be drawn from evaluations of student writing.

5. There should be opportunity for individual attention, when needed, between instructor and student; thus, class size is an important consideration and should not exceed 25 students. The instructor must have opportunities to provide whatever individual instruction is necessary.

The class would be ideally offered in a computer classroom environment. No more than 25 students will be enrolled. The instructor will provide time for and feedback on writing tasks each class day.

6. Responsibility for instruction, supervision, and evaluation rests with the instructor and should not be delegated.

At least six tenure-line faculty in the English Department are prepared to teach this new course, and all are deeply devoted to writing instruction. No division of labor will be involved.

7. Students should be given the opportunity to revise for a grade at least some of their writing assignments.

The graded out-of-class writing will contain evidence of drafting, editing, and revision. Work submitted for the individual project may be revised throughout the term until the due date.

8. Faculty will provide students with a written explanation of their criteria for evaluating student writing

Faculty will present and discuss models of formal writing and well-designed individual projects of the kind required, and will identify criteria for evaluation. Written feedback will be provided on drafts by faculty, and students will be encouraged to revise items until the due dates.

*Note: For more information about "W" courses, call John Smail at 704-687-3692 or email at [jsmail@uncc.edu](mailto:jsmail@uncc.edu).*

**Form for Proposing 'W' Course Designation**  
 (To add "W" to existing courses or to create a new "W" course)

Approval	
	Dean of University College
Date	

**Name of Person Submitting Proposal:**

**Department:**

**Instructions:**

If proposing to add "W" designation to an existing course:

1. Fill out the proposal form below.
2. Submit the form, and attach a syllabus and written criteria for evaluating writing assignments to the Dean of University College, 118 Denny Bldg
3. To allow sufficient time for processing, any request to *add or remove* a W designation from a course must be received in the University College office 3 weeks before the pre-registration period for the following semester opens—early October and late February.

If proposing to add "W" designation to a new course:

1. Fill out the proposal form below.
2. Submit the form, syllabus, written criteria for evaluating writing assignments, and the Course and Curriculum Short Form to your college Course and Curriculum Committee. Following collegiate approval of the new course, it will be forwarded to University College for "W" designation review and then routed to the Undergraduate Course and Curriculum Committee.

Existing Courses (already in the catalog)	New Courses
Name of Course:	Name of Course: Studies in Rhetoric, Writing & Identity
Course #:	Course #: ENGL 4273
Effective From (sem/yr):	Curriculum Proposal Initiated (mo/yr): 1/2012

**Please describe how your W course will satisfy each of the eight guidelines listed below.**

1. Writing should be considered an integral, on-going part of the course; thus, opportunities for writing must be frequent and occur throughout the course to improve students writing rather than being concentrated in part of the course.

In this course, 75% of the grade is drawn from exhibits of writing - a critical narrative; and an inquiry project consisting of a notebook with weekly entries, and an analytical study of a particular site of identity formation. This writing work will continue throughout the semester with opportunities for revision based on student and faculty feedback prior to due dates.

2. Helping students learn to write and to improve their writing, in a manner appropriate to the subject or discipline, will be central to the course's aim.

Students will be writing about identity formation in textual and digital media. An extended inquiry project with a written analysis will constitute the largest single part of the grade and the students' own writing is central to discussions in this course.

3. A substantial percentage of the course activity should be devoted to writing, including both out-of-class and in-class time (perhaps 20% or more).

While there will be discussion of readings each class day, significant course time will be devoted to writing tasks – planning, drafting, editing, and revising texts for the inquiry project, and the critical narrative.

4. A substantial and clearly understood part of the course grade will be based on writing performance, including the production of finished papers in clear, correct, well-organized prose, rather than a listing of items, the filling-in of a report form, or similar exercises.

In this course, 75% of the grade will be drawn from evaluations of student writing.

5. There should be opportunity for individual attention, when needed, between instructor and student; thus, class size is an important consideration and should not exceed 25 students. The instructor must have opportunities to provide whatever individual instruction is necessary.

The class would be ideally offered in a networked classroom environment that would encourage the use of student laptop computers. No more than 25 students will be enrolled. The instructor will provide time for and feedback on writing tasks each class day.

6. Responsibility for instruction, supervision, and evaluation rests with the instructor and should not be delegated.

At least six tenure-line faculty in the English Department are prepared to teach this new course, and all are deeply devoted to writing instruction. No division of labor will be involved.

7. Students should be given the opportunity to revise for a grade at least some of their writing assignments.

The graded out-of-class writing will contain evidence of drafting, editing, and revision. Work submitted for the critical narrative and inquiry project may be revised throughout the term until the due date.

8. Faculty will provide students with a written explanation of their criteria for evaluating student writing

Faculty will present and discuss models of formal writing and well-designed inquiry projects of the kind required, and will identify criteria for evaluation. Written feedback will be provided on drafts by faculty, and students will be encouraged to revise items until the due dates.

*Note: For more information about "W" courses, call John Smail at 704-687-3692 or email at [jsmail@uncc.edu](mailto:jsmail@uncc.edu).*

**PROPOSED SYLLABI**

## • ENGL 4200 Teaching of Writing (W)

Instructor:

Office:

Office Phone:

Office Hours:

E-mail:

### Catalog Description

ENGL 4XXX Teaching of Writing (3) An introduction to various theories that inform practices in the teaching of writing and methods of teaching writing to middle and secondary learners. (Yearly)

### Course Objectives

1. Explore various theoretical orientations to the teaching of writing to middle and secondary learners and their relation to the field of rhetoric and composition.
2. Examine pedagogies that proceed from differing perspectives.

### Required Texts and Materials

Kelly Gallagher (2011) *Write Like This*. Stenhouse.

Booth, David (2012) *Reading and Writing in the Middle Years*. Stenhouse.

Roswell, J. and Pahl, K. (2005) *Literacy and Education: Understanding the New Literacy Studies in the Classroom*. Sage.

Kirby, D., Kirby, and Liner (2003) *Inside Out*. Heinemann.

Noden, H. *Image Grammar* (2011) Heinemann.

Lindblom, K. and Dunn, P. (2011) *Grammar Rants*. Heinemann.

### Instructional Method

This class is a seminar/discussion/writing workshop. Students will be actively engaged in discussion of texts, examining practices, and in writing.

## Requirements and Grading

1. A Critical Review of the Literature. (25%) This essay should give your reader a sense of the professional conversation about a topic in the teaching of writing. The review should cover all the major scholars in the conversation.
2. Inquiry Project. (50%)
  - a. (30%) Keep a teaching notebook/research log where you begin to formulate the questions you have about the teaching of writing in middle or high school. This notebook should be brought to class each week. Out of your writings in your notebook/log, you will formulate and reformulate your question and keep track of your research/thinking.
  - b. (20%) Your study will need to be based on artifacts from the site of teaching/learning—materials that can be collected and reflected on outside that site. These can be observations in a classroom or the actual writing of a middle or high school student.
  - c. (50%) An analytical study that describes the question studied, the site of teaching/learning, and tells the story of what happened and what it means. The story should be situated within and informed by the professional conversation.
3. Class Participation (25%) This class depends upon your active, critical engagement with the course readings and the projects assigned. All work is due the evening for which it is assigned because the substance of the class depends on your having your materials, best thinking, and willing exploratory awareness at each class session.

## Policies

### **Academic Integrity:**

Students are responsible to know and observe the requirements of the UNC Charlotte Code of Student Academic Integrity as outlined in the UNC-Charlotte Catalog (<http://www.unc.edu/grad/essays/cata/grad/CatalogFrameset1.htm>). This code prohibits cheating, fabrication or falsification, multiple submission (of academic work), plagiarism, abuse of academic materials, and complicity in academic dishonesty.

## **College of Education Diversity Commitment**

**The College of Education at UNC Charlotte is committed to social justice and respect for all individuals, and it seeks to create a culture of inclusion that actively supports all who live, work, and serve in a diverse nation and world. Attaining justice and respect involves all members of our community in recognizing that multi-dimensional diversity contributes to the College's learning environments, thereby enriching the community and improving opportunities for human understanding. While the term "diversity" is often used to refer to differences, the College's intention is for inclusiveness, an inclusiveness of individuals**



- ENGL 4201 Teaching of Multi-Ethnic Literature (W)

Instructor:

Office:

Office Phone:

Office Hours:

E-mail:

Course Description:

This course provides an overview of the issues, opportunities and challenges involved in teaching multi-ethnic literature in middle and secondary school settings. Required of English majors in the Pedagogy concentration.

Overview:

The overarching questions we will address in this course are: how can we teach multi-ethnic literature in effective and engaging ways? How can our literature curricula be responsive to our own diverse middle and high school classrooms? Using a critical socio-cultural lens, we will focus on contemporary works by multi-ethnic authors. We will also consider our own ethnic identities as readers and teachers, which may or may not overlap with those of our students. Students will be expected to actively participate in this class and create lessons that they can use as professional literacy educators.

This course will specifically cover the following from the North Carolina Content Standards for 9-12 Grade English Teachers:

- Standard 4: Teachers know and understand a diverse range of historical and contemporary literatures, including various genres of United States, British, and World, as well as literatures written by women and authors of color and works written for children and young adults.
  - Indicator 2: Teachers understand ethnic diversity and cultural diversity in literature, including, but not limited to, historically underrepresented groups such as African-American, Native-American, Hispanic, Asian-American, and women authors.

Required Texts:

- Fielding, A. & Schoenbach, R. (Eds.): *Building Academic Literacy: An Anthology for Reading Apprenticeship*. (Jossey-Bass Education Series) (2003).
- A Multi-ethnic young adult text of student's choice
- NCTE High School Literature Series:
  - *Sherman Alexie in the Classroom: "This is not a silent movie. Our voices will*

- save our lives.*" Authors: Heather Bruce, Anna Baldwin, & Christa Umphrey. (2008).
- *Langston Hughes in the Classroom: "Do nothin' till you hear from me."* Author: Carmaletta Williams. (2006).
  - *Amy Tan in the Classroom: "The art of invisible strength."* Authors: Renee Shea & Deborah Wilchek. (2005).
  - *Sandra Cisneros in the Classroom: "Do not forget to reach."* Author: Carol Jago. (2002).
  - *Alice Walker in the Classroom: "Living by the Word."* Author: Carol Jago. (2000).

\*Other readings will be on the Moodle site as pdf files.

#### Activities:

- Weekly Reading Responses: 40%
- Classroom Lessons: 20%
- Teaching Demonstration: 20%
- Participation/Professionalism: 20%

#### University Policies

The Code of Student Academic Integrity governs the responsibility of students to maintain integrity in academic work, defines violations of the standards, describes procedures for handling alleged violations of the standards, and lists applicable penalties. The following conduct is prohibited in that Code as violating those standards:

A. Cheating. Intentionally using or attempting to use unauthorized materials, information, notes, study aids or other devices in any academic exercise. This definition includes unauthorized communication of information during an academic exercise.

B. Fabrication and Falsification. Intentional and unauthorized alteration or invention of any information or citation in an academic exercise. Falsification is a matter of altering information, while fabrication is a matter of inventing or counterfeiting information for use in any academic exercise.

C. Multiple Submissions. The submission of substantial portions of the same academic work (including oral reports) for credit more than once without authorization.

D. Plagiarism. Intentionally or knowingly presenting the work of another as one's own (i.e., without proper acknowledgment of the source). The sole exception to the requirement of acknowledging sources is when the ideas, information, etc., are common knowledge. (NOTE: For more information regarding plagiarism, see PLAGIARISM Appendix at <http://legal.uic.edu/policies/ps-105.html#APP>.)

E. Abuse of Academic Materials. Intentionally or knowingly destroying, stealing, or making inaccessible library or other academic resource material.

F. Complicity in Academic Dishonesty. Intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty.

**Sexual Harassment:**

All students are required to abide by the UNC Charlotte Sexual Harassment Policy (<http://www.legal.unc.edu/policies/ps-61.html>) and the policy on Responsible Use of University Computing and Electronic Communication Resources (<http://legal.unc.edu/policies/ps-66.html>). Sexual harassment, as defined in the UNC Charlotte Sexual Harassment Policy, is prohibited, even when carried out through computers or other electronic communications systems, including course-based chat rooms or message boards.

A Note to Students: Charlotte English Department Statement on Diversity

The English Department strives to create an academic climate that respects people of varied cultural backgrounds and life experiences. As a community of scholars and teachers who study language, literature, and writing, we are committed to nurturing intellectual and aesthetic diversity. In all our activities, we invite participation by diverse groups, including, but not limited to, those who define themselves in the following terms: race and ethnicity; gender; political orientation; sexual orientation; special health needs; age; religion; country of origin; and socio-economic status. Finally, by fostering multiple perspectives in our coursework, we can help our students prepare to participate in our increasingly diverse society, as well as in the global community.

College of Education Framework & Policies

*Professional Educators Transforming Lives*, the Conceptual Framework for Professional Education Programs at UNC Charlotte, identifies the proficiencies that our graduates will demonstrate. During coursework, early field experiences, and clinical practice candidates have multiple opportunities to develop the knowledge, effectiveness, and commitment necessary to transform the lives of the learners with whom they work. This course seeks to develop the proficiencies that are below.

**Core Proficiency: Knowledge.** Candidates will demonstrate the Knowledge that provides the foundation for transforming the lives of the children, youth, and families with whom they work. This knowledge includes elements such as:

- K1: Knowledge relevant to life in the 21<sup>st</sup> century
- K2: Specialty area knowledge
- K3: Pedagogical knowledge
- K4: Knowledge of learners and their contexts
- K5: Self-awareness
- K6: Knowledge of policies, laws, standards, and issues

**Core Proficiency: Effectiveness.** Candidates will demonstrate Effectiveness in their work with children, youth, and families by applying knowledge and developing effective skills in areas such as:

- E1: 21<sup>st</sup> century skills
- E2: Planning, implementation, and evaluation
- E3: Research-based practice
- E4: Research skills
- E5: Culturally competent practice
- E6: Response to diverse learners
- E7: Reflective practice

**Core Proficiency: Commitment.** Candidates will demonstrate their Commitment to transforming the lives of others through their actions in areas such as:

- C1: Positive impact on learners
- C2: Ethics
- C3: Leadership
- C4: Collaboration
- C5: Advocacy
- C6: Professional identity and continuous growth

The core proficiencies of knowledge, effectiveness, and commitment are fully aligned with the North Carolina standards for teachers, school executives, and counselors. This course seeks to develop the North Carolina standards that are highlighted below.

North Carolina Professional Teaching Standards (2007): 1) Demonstrate leadership, 2) Establish a respectful environment for a diverse population of students, 3) Know the content they teach, 4) Facilitate learning for their students, 5) Reflect on their practice. North Carolina Standards for Graduate Teacher Candidates (2009): 1) Teacher leadership, 2) Respectful educational environments, 3) Content and curriculum expertise, 4) Student learning, 5) Reflection

### The College of Education Commitment to Diversity

The College of Education at UNC Charlotte is committed to social justice and respect for all individuals, and it seeks to create a culture of inclusion that actively supports all who live, work, and serve in a diverse nation and world. Attaining justice and respect involves all members of our community in recognizing that multi-dimensional diversity contributes to the College's learning environments, thereby enriching the community and improving opportunities for human understanding. While the term "diversity" is often used to refer to differences, the College's intention is for inclusiveness, an inclusiveness of individuals who are diverse in ability/disability, age, economic status, ethnicity, gender, language, national origin, race, religion, and sexual orientation. Therefore, the College aspires to become a more diverse community in order to extend its enriching benefits to all participants. An essential feature of our

# ENGL 4270 Studies in Writing, Rhetoric and Literacy

**Dr. Julianna Ávila**

**Office Location:** Fretwell 260F

**Office Hours:** Tuesday, 3:00-4:30, Thursday, 4:00-5:30 and by appointment

**Email:** [javilal@uncc.edu](mailto:javilal@uncc.edu)

**Phone:** 704.687.2489

## **Description:**

This course provides an overview of the intersections between new digital literacies and school-based literacies. We will also examine how recent innovations in technology have affected our definitions of literacy and critically reflect upon both the positive and negative effects of digital literacies on educational contexts. Students will be expected to actively participate in this learning community and create, as well as evaluate, projects that incorporate the digital tools we will work with throughout the semester.

We will also address the following objectives from "Toward A Definition of 21st-Century Literacies" (National Council of Teachers of English, 2008):

- o Develop proficiency with the tools of technology
- o Build relationships with others to pose and solve problems collaboratively and cross-culturally
- o Design and share information for global communities to meet a variety of purposes
- o Manage, analyze and synthesize multiple streams of simultaneous information
- o Create, critique, analyze, and evaluate multi-media texts
- o Attend to the ethical responsibilities required by these complex environments

## **Requirements**

- o Discussion Posts: 150 points (10 each)
- o 1<sup>st</sup> Digital Story: 50 points
- o 2<sup>nd</sup> Digital Story: 50 points
- o Group Demonstration: 50 points
- o Participation: 50 points

Total: 350 points

326-350 = A

298-325 = B

270-297 = C

245-269 = D

Graduate Students: Your requirements are the same as the undergraduates, but I expect your work to be more in-depth, thorough and thoughtful.

### Required Texts

1) *Digital Storytelling: Capturing Lives, Creating Community--3rd edition only* (2010; used copies of the 1st or 2nd edition can't be substituted). J. Lambert. Berkeley: Center for Digital Storytelling. ISBN: 9781616238490  
You can also order it directly here: <http://www.storycenter.org/book.html>

2) *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century* (2009). H. Jenkins. Cambridge: MIT Press. ISBN: 9780262513623.

3) Jump drive to save the work you do in the classroom.

\*Please note that you must have your books by our 2nd class meeting, even if you have ordered them online. Additional course readings will be posted on Moodle.

### Course Policies

- Much of what you learn in this class will occur through class discussions and participation in class activities; therefore, attendance is mandatory. You cannot make up in-class work missed due to absence unless your absence is due to a religious observation day [if that is the case, you'll need to file the appropriate paperwork, which is subject to review; you're allowed two per year]. You should talk to a classmate to find out what you missed. Please do not ask me to re-teach or review missed classes.
- If you need to get in touch with me outside of class, email is the fastest way to do it. I will respond to emails within 24 hours on a weekday and 48 hours on a weekend. Please be advised that I only come to campus 2-3 days per week, so it may be several days before I receive voicemail.
- Late assignments are not accepted. If you are unable to turn in a hard copy of an assignment on the due date, you can send it with a classmate or email it to me **by the due date/time** (if you choose the latter, then you have 48 hours to turn in a hard copy to my office, as email submissions are not an acceptable substitution; this option should be used sparingly).
- I do not discuss grades via email; if you are concerned about a particular grade or your course grade, please come talk to me in person.
- I encourage you to keep track of your points via Moodle as we go along so you have an idea of how you're doing; questions about individual point totals need to be asked before the last day of class.

### **Course Policies (continued)**

- Your written work should be focused, concise, and free of grammatical and/or spelling errors. Because this is an English course, I expect you take pride in your writing, and if I return your work to you for editing before assigning a grade, I then expect you to undertake revision in a professional manner.
- I may modify the standards and requirements set forth in this syllabus throughout the semester. Notice of such changes to this syllabus will be by online announcement or through Moodle email (not via personal email addresses). *Please check our class site/email at least every 48 hours during the week.*
- In terms of your participation grade, I would like for you to contribute constructively to class and small-group discussions on a weekly basis, complete any in-class activities and to function thoughtfully as a member of this class/community. I expect you to interact with me (both in person and via email), and your classmates, in a positive, respectful and non-disruptive manner at all times, even when we disagree with each other. Your cell phones should be turned off and out of sight throughout class. Tardies and absences will also be counted as part of this grade.
- I reserve the right to ask you to leave class and be counted absent for the day should I catch you texting, working on other materials, or socializing on your computer during class time.

### **University Policies**

#### **Plagiarism:**

All students are required to read and abide by the Code of Student Academic Integrity. Violations of the Code of Student Academic Integrity, including plagiarism, will result in disciplinary action as provided in the Code. Definitions and examples of plagiarism are set forth in the Code. The Code is available from the Dean of Students Office or online at:  
<http://www.legal.uncc.edu/policies/ps-105.html>.

#### **Sexual Harassment:**

All students are required to abide by the UNC Charlotte Sexual Harassment Policy (<http://www.legal.uncc.edu/policies/ps-61.html>) and the policy on Responsible Use of University Computing and Electronic Communication Resources (<http://legal.uncc.edu/policies/ps-66.html>). Sexual harassment, as defined in the UNC Charlotte Sexual Harassment Policy, is prohibited, even when carried out through computers or other electronic communications systems, including course-based chat rooms or message boards.

# ENGL 4271 Studies in Writing, Rhetoric and New Media (W)

Dr. Aaron A. Toscano Office: Fretwell 280F Office hours: MTWTh 3:00 pm - 4:00 pm (and by appt)	Classroom: Fretwell 306 Time: MTWThF 11:30 am - 1:00 pm <a href="http://webpages.uncc.edu/~atoscano/">http://webpages.uncc.edu/~atoscano/</a>
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## Course Description

The term "new media" is an interesting subject for the twenty-first century student and a study that has an evolving definition. Currently, new media refers to the digital technologies that have inundated contemporary society—video games, webpages, digital photography, and numerous multimedia texts. This course will explore the ways in which new media reflect larger cultural myths, values, and attitudes. We will approach the study of new media by analyzing media in general (TV, films, commercials, printed texts, etc.) and locating the cultural values incorporated within media to help us evaluate capitalism, militarization, fragmented realities, patriotism, the individual hero, gender roles, and even manifest destiny. Recent scholarship on new media reveals complex narratives that complicate traditional notions of textuality. Many video game sequences, webpages, commercials, TV shows, film clips, and printed media will be shown in class to aid our study of not just the technologies behind new media, but also the cultures from which they come. Students will write a paper and produce a multimodal project inspired by the course's objective. Additionally, the course will consider theories from rhetoric/composition, feminism, and cultural studies to enrich our analysis of new media. This is a theory intensive course.

## Course Objectives and Biases

I have a bias that drives my pedagogy, and I want to make this absolutely clear: I believe that education for the sake of education is good in and of itself. I don't make any claim that you will learn anything practical that you may directly apply to a 9-to-5 job, and I hope we engage only in abstract theoretical endeavors. This is a theory rich course that questions the "truths" with which the media bombard us. There are no correct answers, but, as a rhetorician, I have a bias that your discussions will be sound, well-thought out, and resemble a commitment to logical reasoning. Another huge bias I hold is that a university education is not about reinforcing student beliefs; instead, students should consider how their own biased perspectives/experiences have constructed their tastes, convictions, and opinions as they synthesize a new (preferably broader) intellectual appreciation of new (and traditional) media texts and technologies. In this course, students should push themselves to engage in critical thinking by developing their analytic faculties as well as field-specific vocabularies for talking about new media and theories surrounding new media. Special to this class is that we will view media and discuss as a class their "meanings." Therefore, ALL students will have to articulate an understanding of the material that reflects the rhetorical sophistication and level of commitment to pursuing knowledge expected in a 4000/5000-level course. Ideally, students will contemplate the role of media consumer or "critic" as that position relates to socially constructed norms and tastes.

## Text and Materials

<b>Required</b>	Baudrillard, Jean. <i>The Gulf War did not Take Place</i> . {978-0253210036} Baudrillard, Jean. <i>The Spirit of Terrorism</i> . {978-1859844489} Fisher, Mark. <i>Capitalism: Is There No Real Alternative?</i> {978-1846943171} Malpas, Simon. <i>Postmodernism</i> . {978-0415280655} Coursepack from CoursePacks Etc. (full citations for readings given in course calendar) Willingness To Learn
<b>Recommended</b>	A membership to Netflix, Blockbuster, or other Film repository



Having used (at least once) a Joystick, Controller, Keyboard, or Mouse to manipulate an Avatar Having been to the following sites—FaceBook, MySpace, YouTube, Yahoo!, and Google News A good dictionary
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### Expectations

I expect students to be prepared to participate in class discussions; therefore, students should finish all readings before the class meets. Participation means you must thoughtfully engage in class discussions. Merely showing up will not get you participation credit—you must speak. Starting July 6th, there are 16 participation days—which exclude computer lab days. Obviously, I don't expect you to comment multiple times every class period, but I do expect you to articulate an understanding of the course material many times during this five-week class. There is no magic number of times to participate and not all contributions are equal—some contributions are more thoughtful than others—but you should strive to be an active participant whenever possible. If you're not in class for discussions (whether they be small group discussions or class-wide ones), you can't receive credit, so your participation grade will be affected. I will note your participation (or lack thereof) daily. Thoughtful participation means that you engage critically in our discussions or ask engaging questions about the subject. I WILL OFFER YOU ALTERNATIVES, but please see me ASAP if you're concerned about your participation grade because you're shy or if you don't understand these requirements. Telling me at the end of July that you didn't participate because you're the quiet type or because you didn't understand what "thoughtful" meant will be too late. I emphasize participation as a way to assess your understanding of the course materials in lieu of journals or online posts (although I reserve the right to ask you to post/write reflections if class participation does not reach the expectation of a 4000/5000-level course). This class doesn't simply measure what you "read" and can regurgitate; instead, I try to evaluate how you negotiate the course material through discussions. The material might not be new to you—TV shows, video games, commercials, etc.—but this course asks you to rethink your ways of knowing in order to become more culturally aware critics of new media and culture in general. Students can't show their critical faculties if they don't participate in class discussions.

### Work Requirements

The ability to read college-level texts critically is a major requirement. The coursepack (available at CoursePacks Etc.) has all of our class readings. Students must have the readings read prior to coming to class and must bring the readings with them to class. Although some might claim to be able to "get by" without having read, don't assume that you can get a decent participation grade without having read. Your participation grade may be lowered for not having read for class. For students who choose not to buy the coursepack, you must still have the readings with you on the days we discuss them. The full citations are given in the calendar section of the syllabus, but don't wait to find them the day before the class discussion because many are not available through Atkins Library. In addition to participation, students will complete two essays, a multimodal project, and a presentation (5000-level students have an additional presentation as well as more involved requirements for their essays). The final exam will be during the regularly scheduled final exam time: Tuesday, August 9, 2011 11:30-1:00 pm.

### Assignments/Grade Distribution

ENGL & WGST 4000-level	pts.	ENGL & WGST 5000-level	pts.
Critical Media Analysis Essay	100	Critical Media Analysis Essay	100
Critical Analysis of a Technology Essay	100	Critical Analysis of a Technology Essay	100
Multimodal Project	200	Leading Class Discussion	200
Participation	300	Multimodal Project	300
Final Presentation	100	Participation	100
		Final Presentation	
Total	800	Total	900

All of the above must be completed to receive a passing grade in the course.

### Grading Policy

Your final grade is supposed to reflect your entire work for the semester and will be based on the percentages below:

Grading Scale for Graded Assignments and Final Grade:				
A= 90 - 100	B= 80 - 89	C= 70 - 79	D= 60 - 69	F=Below 60

### Definition of A, B, C, D, and F Grades

Remember, your final grade is a combination of the five areas above in the assignment percentage table. An 'A' means your work was excellent—not mediocre, average, or just good. A 'B' means your work was good—not quite excellent but definitely above average and thoughtful. A 'C' means your work was barely adequate enough to satisfy the assignment—showing a lack of effort or thought for the assignment guidelines. A 'D' or 'F' usually means assignments were late, missing, or incomplete—often this work does not demonstrate appropriate college-level work for a 4000- or 5000-level course.

### Late Work

An assignment is due at the beginning of the class for which it was assigned. All late work will **reduce** the assignment by 10% for each class period it is late. Therefore, an assignment worth 100 points that is one class meeting late will not be able to have a grade higher than 90. If you will not or cannot be in class on the day an assignment is due, you should make arrangements to get the assignment to me via another student or put it in my mailbox. **Remember, I will not accept assignments attached to e-mails.**

### Attendance

I will take attendance each day of class starting July 7th. It is very important that you attend every class in order to keep up with the work and reading. Your grade will be lowered by a full letter grade for each day missed beyond 3 absences. After 6 absences you will receive a failing grade for the course. Please make an effort to come to every class and to get here on time. Please discuss any problems you may have regarding attendance or work before class if at all possible. Don't just skip class because you feel you have three "free" days. Save your absences for emergencies. Movie days are required because the movies are not easy to come by; also, don't expect to borrow the movies if you miss class. There are no such things as excused absences. Only students participating in UNCC sponsored activities (with the proper documentation) will not be penalized for missing class. Cars break down, parking is limited, students get sick, and traffic is brutal, but class still happens. Also, please be respectful of the other students and get to class on time. If you are absent, get the information from another student. Do not expect me to e-mail the class notes to you. Of course, never e-mail me and ask, "so...like, Dr. Toscano, man...did we...like...you know...do anything the other day in class?"

### Important Dates and Administrative Information

The syllabus schedule below has important dates marked. Students are responsible for not only knowing course deadlines but also knowing UNCC deadlines (drop/add, billing, vacation, etc.). Please visit the following link for the registrar's calendar: [http://registrar.uncc.edu/calendars/Spring\\_2011\\_Calendar.pdf](http://registrar.uncc.edu/calendars/Spring_2011_Calendar.pdf).

### Academic Integrity

All UNC Charlotte students have the responsibility to be familiar with and to observe the requirements of *The UNC Charlotte Code of Student Academic Integrity*. This Code forbids cheating, fabrication, or falsification of information, multiple submission of academic work, plagiarism, abuse of academic materials (such as Library books on reserve), and complicity in academic dishonesty (helping others to violate the Code). Any further specific requirements or permission regarding academic integrity in this course will be stated by the instructor, and are also binding on the students in this course. Students who violate the Code can be punished to the extent of being permanently expelled from UNC Charlotte and having this fact recorded on their official transcripts. The normal penalty is zero credit on the work involving dishonesty and further substantial reduction of the course grade. In almost all cases, the course grade is reduced to "F." If you do not have a copy of the Code, you can view it on **UNC Charlotte's Academic Integrity Web site** at <http://integrity.uncc.edu/>. Standards of academic integrity will be enforced in this course. Students are expected to report cases of academic dishonesty they become aware of to the course instructor who is responsible for dealing with them.

**If you try to pass off any work in full or part as your own without proper credit being given to the original source, you will receive an 'F' in this course.**

In addition to the above identification of Academic Dishonesty, students should be aware of technology-mediated concerns

related to Academic Integrity. The Oxford English Dictionary defines "integrity" as "The condition of having no part or element taken away or wanting; undivided or unbroken state; material wholeness, completeness, entirety." A second definition states that integrity means "The condition of not being marred or violated; unimpaired or uncorrupted condition; original perfect state; soundness." Therefore, anything that draws students' attention away from course activities and goals is a violation of academic integrity because it corrupts the soundness and condition of learning. For instance, engaging in critical thinking/awareness is a sound, perfect state activity for this course; on the other hand, devoting attention to facebook, instant messaging, non-class-related Web surfing or e-mailing, etc. violates or corrupts the learning goals of this course. Although we may point to the Internet in general and social media sites specifically in our discussions of 21st-Century communication, engrossing oneself in them during class to "catch up with friends" divides your attention and may be distracting to members of this class. This violation is as serious as plagiarism and will result in an 'F' in participation the first time and an 'F' in this course for a subsequent violation. This syllabus section is your warning.

You may also receive an 'F' in the course for other academic integrity violations specified on the UNCC Integrity Web site. Do not expect another warning—this is it. Please see me if you need further clarification regarding cheating, fabrication or falsification of information, multiple submission of academic work, plagiarism, complicity in academic dishonesty, or other violations of academic integrity.

### **A Note to Students from UNC Charlotte's English Department, Statement on Diversity (April 2009)**

The English Department strives to create an academic climate that respects people of varied cultural backgrounds and life experiences. As a community of scholars and teachers who study language, literature, and writing, we are committed to nurturing intellectual and aesthetic diversity. In all our activities, we invite participation by diverse groups, including, but not limited to, those who define themselves in the following terms: race and ethnicity; gender; political orientation; sexual orientation; special health needs; age; religion; country of origin; and socio-economic status. Finally, by fostering multiple perspectives in our coursework, we can help our students prepare to participate in our increasingly diverse society, as well as in the global community.

The Department of English is committed to the centrality of writing in our curriculum.

### **Disabilities Modification Statement**

Students who have a condition that may impair their ability to complete assignments or otherwise satisfy course criteria are encouraged to meet with me to identify, discuss, and document any feasible instructional modifications or accommodations. Please inform me about circumstances no later than the second week of the semester or as soon as possible after a disability or condition is diagnosed, whichever occurs earliest. For information and assistance, contact the Disabilities Resource Center.

### **Statement of Academic Freedom**

I strongly encourage students to use class as a place for free inquiry and intellectual growth. Although we as a class will not always agree or be comfortable with the views of others, every student has the right to his or her own tastes and convictions. I promise to be fair and always support your right to look at the world from your own position, but I encourage all students to branch out and consider multiple perspectives. I will not tolerate any harassment or abuse (emotional or physical) or any instance where others adversely affect students' learning.

### **Building "Issues" and Inclement Weather**

Fretwell has an A/C problem. Last summer the building was closed and classes were canceled because it was too brutally hot to remain inside. If the A/C "issue" cancels class, keep up with the syllabus. We'll pick up where we left off on the syllabus when we return to class. Also, if anything else (i.e., weather) causes us to miss class, we'll pick up where we left off.

### **Right to Make Changes**

I reserve the right to make changes to the syllabus when necessary to meet learning objectives, to compensate for missed classes, or to make our lives easier.

### **Schedule for Readings and Assignments**

(have readings and assignments done before class)

**Week 1**

<b>July 5</b>	Introduction to the course Freire, Paulo. "Chapter 2: The Banking Concept of Education." <i>Pedagogy of the Oppressed</i> . New York: Continuum, 1990. 57-74. Conniff, Richard. "In the Name of the Law: How to Win Arguments without Really Trying." <i>Smithsonian</i> 38.7 (Oct. 2007): 128. Fricke, David. "The E Street Band Keep Rolling in '09." <i>Rolling Stone</i> 1070 (22 January 2009). 14.
<b>July 6*</b>	Mervin, David. "The News Media and Democracy in the United States." <i>Democratization and the Media</i> . Ed. Vicky Randall. London: F. Cass, 1998. 6-22. Bazerman, Charles. "The Production of Technology and the Production of Human Meaning." <i>Journal of Business and Technical Communication</i> 12 (1998): 381-387.
<b>July 7</b>	McRobbie, Angela. "Feminism, Postmodernism, and the 'Real Me.'" <i>Media and Cultural Studies: Keywords</i> . Eds. Meenakshi Gigi Durham and Douglas M. Keller. Malden, MA: Blackwell, 2001. 598-610.
<b>July 8</b>	Friday movie day, <i>The Birth of a Nation</i> (majorly abridged—1 hour 15 min.) -or- (We'll do option #2) Visit the computer lab You should begin reading Malpas, Simon. <i>The Postmodern</i> . London: Routledge, 2005.

\*July 6: Last Day to Drop or Withdraw with Refund and No Grade

**Week 2**

<b>July 11</b>	Remember, you should be reading Malpas, Simon. <i>The Postmodern</i> . London: Routledge, 2005. Habermas, Jergen. "The Public Sphere: An Encyclopedia Article." <i>Media and Cultural Studies: Keywords</i> . Eds. Meenakshi Gigi Durham and Douglas M. Keller. Trans. Sara Lennox and Frank Lennox. Malden, MA: Blackwell, 2001. 102-107. Fraser, Nancy. "What's Critical about Critical Theory? The Case of Habermas and Gender." <i>Feminist Interpretations and Political Theory</i> . Eds. Mary Lyndon Shanley and Carole Pateman. University Park, PA: Pennsylvania State UP, 1991. 252-256. Jefferson, Thomas et. al. "The Declaration of Independence." <i>An American History</i> . Vol. 2. Rebecca Brooks Gruver. New York: Appleton-Century-Crofts, 1972. A7-A8.
<b>July 12</b>	Williams, Raymond. "Base and Superstructure in Marxist Cultural Theory." <i>Media and Cultural Studies: Keywords</i> . Eds. Meenakshi Gigi Durham and Douglas M. Keller. Malden, MA: Blackwell, 2001. 152-165. Marx, Karl and Engels, Friedrich. "The Ruling Class and the Ruling Ideas." <i>Media and Cultural Studies: Keywords</i> . Eds. Meenakshi Gigi Durham and Douglas M. Keller. Trans. Richard Dixon et. al. Malden, MA: Blackwell, 2001. 39-42.
<b>July 13</b>	McLuhan, Marshall. "The Medium is the Message." <i>Understanding Media: The Extensions of Man</i> . New York: Signet, 1964. 7-21. Federman, M. (2004) "What is the Meaning of the Medium is the Message?" Retrieved 2 June 2011 from <a href="http://individual.utoronto.ca/markfederman/MeaningTheMediumistheMessage.pdf">http://individual.utoronto.ca/markfederman/MeaningTheMediumistheMessage.pdf</a> .
<b>July 14</b>	Jenkins, Henry. "Introduction: Worship at the Altar of Convergence." <i>Convergence Culture: Where Old and New Media Collide</i> . New York: New York UP, 2006. 1-24 and 261-262. 5000-level class lead
<b>July 15*</b>	NO CLASS—Computer Lab Day...Be reading ahead

\*July 15: Last day to withdraw from a course with a "W" grade (and retain other courses)

**Week 3**

<b>July 18</b>	NO CLASS—Computer Lab Day...Be reading ahead
<b>July 19</b>	<b>Critical Analysis of a Technology Due</b>
<b>**DUE**</b>	Baudrillard, Jean. <i>The Gulf War Did not Take Place</i> . Trans. Paul Patton. Bloomington: Indiana UP, 1991. 5000-level class lead
<b>July 20</b>	Baudrillard, Jean. <i>The Spirit of Terrorism</i> . Trans. Chris Turner. London: Verso, 2003. (first published 2002) 5000-level class lead

July 21	Fisher, Mark. <i>Capitalist Realism: Is There No Alternative?</i> Winchester, UK: Zero Books, 2009. 5000-level class lead
July 22	Computer Lab Day

#### Week 4

July 25	Movie day, <i>Killing Us Softly 4</i>
July 26	Wolf, Naomi. "The Beauty Myth." <i>The Beauty Myth: How Images of Beauty are Used Against Women</i> . New York: William Morrow, 1991. 9-19. Steinem, Gloria. "Why Young Women are More Conservative." <i>Outrageous Acts and Everyday Rebellions</i> . New York: Henry Holt, 1995. 229-237. Le Guin, Ursula. "A left-Handed Commencement Address." <i>Dancing at the Edge of the World: Thoughts on Words, Women, Places</i> . New York: Grove Press, 1989. 115-118. 5000-level class lead (???)
July 27	Mulvey, Laura. "Visual Pleasure and Narrative Cinema." <i>Screen</i> 16.3 (1975): 6-18.
July 28*	Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." <i>The Performance Studies Reader</i> . Ed. Henry Bial. New York: Routledge, 2004. 154-166.
July 29	Computer Lab Day
**DUE**	Critical Media Analysis Essay

\*July 28: Last day to withdraw from all courses

#### Week 5

August 1	Rich, Adrienne. "Compulsory Heterosexuality and Lesbian Experience." <i>Signs: Journal of Women in Culture and Society</i> 5.4 (1980): 631-660.
August 2	Vance, Carole S. "Social Construction Theory and Sexuality." <i>Constructing Masculinity</i> . Eds. Maurice Berger, Brian Wallis, & Simon Watson. New York: Routledge, 1995. 37-48. Seidman, Steven. "Sex Work." <i>The Social Construction of Sexuality</i> . New York: Norton, 2003. 114-122 and 144-145.
August 3	Miedzian, Myriam. "The Culture of Violence." <i>Boys Will Be Boys: Breaking the Link between Masculinity and Violence</i> . New York: Anchor Books, 1991. 173-179. Cowlshaw, Brian. "Playing War: The Emerging Trend of Real Virtual Combat in Video Games." <i>American Popular Culture Online Magazine</i> . January 2005. <a href="http://www.americanpopularculture.com/archive/emerging/real_virtual_combat.htm">http://www.americanpopularculture.com/archive/emerging/real_virtual_combat.htm</a>
August 4	Frasca, Gonzalo. "Videogames of the Oppressed: Critical Thinking, Education, and Other Trivial Issues." <i>First Person: New Media as Story, Performance, and Game</i> . Eds. Noah Wardrip-Fruin and Pat Harrigan. Cambridge, MA: The MIT Press, 2004. 85-94.
August 5	Computer Lab—Presentation Workshop

#### Week 6

August 8	Presentations
August 9	Presentations Multimodal Projects DUE

- ENGL 4272 Studies in the Politics of Language and Writing (W)

Instructor:

Office:

Office Phone:

Office Hours:

E-mail:

### **Catalog Description**

ENGL 4XXX The Politics of Writing and Language (3) Explores language and writing as sites of political contestation in local, national, and global contexts. Examines theoretical debates and effects of politics and history on language and writing. Focus and topics vary. (Yearly)

### **Course Objectives**

The topic for exploration in the politics of writing and language focuses on how practices in the teaching of writing have been produced by ideas of literacy and learning. Particularly, the class will focus on "Critical Pedagogy," sometimes also called liberatory or oppositional pedagogy. Critical pedagogy employs a framework of cultural critique in the interest of social justice. The teacher regards the public interrogation of existing social relations as the central activity of a free, democratic culture, and views critical reflectiveness, therefore, as the most important competence of an educated citizenry. The intent of the course is not to persuade writers and teachers to adopt this controversial educational practice but rather to direct their attention to the issues it has raised, including the purposes of language in schooling, the politics of writing education, the nature of authority and responsibility in the writing classroom, the art of problem-posing, and the possibility of social change through education.

### **Required Texts and Materials**

McLaren, "Critical Pedagogy: A Look at the Major Concepts"

*A Nation at Risk*: <http://www.ed.gov/pubs/NatAtRisk/index.html> or  
[http://datacenter.spps.org/sites/2259653e-ffb3-45ba-8fd6-04a024ecf7a4/uploads/SOTW\\_A\\_Nation\\_at\\_Risk\\_1983.pdf](http://datacenter.spps.org/sites/2259653e-ffb3-45ba-8fd6-04a024ecf7a4/uploads/SOTW_A_Nation_at_Risk_1983.pdf)

Hess, Petrilli, *No Child Left Behind*

Kozol, *Savage Inequalities: Children in America's Schools* (Harper, 1992)

Darder *et al.*, *The Critical Pedagogy Reader* (Routledge, 2008)

Freire, *Pedagogy of the Oppressed* (Continum, 2000)

Anyon, *Radical Possibilities: Public, Policy, Urban Education, and a New Social Movement*. (Routledge, 2005)

Shor, *Critical Teaching and Everyday Life* (Chicago, 1987)

### **Instructional Method**

This class is a seminar/discussion. (See goals above)

### **Grading**

20 % (1) to support group discussion, two three-page “problem-posing” statements on texts/issues of your choice;

40 % (2) an individually designed project that explores some aspect of the theory or practice of critical pedagogy: it can entail a close reading of one of our texts; an exploration of a concept or problem; a critique of one or more educational public policy documents; or a teaching experiment. Est. 10 pages

40% (3) a notebook with extended explorations of key concepts in the lexicon of critical pedagogy.

### **Course Policies**

Regular attendance and prompt submission of assignments are expected.

In the event of hazardous weather, please check your email for information about class cancellation.

Disabilities Statement: Students who have a disability or condition which may impair their ability to complete assignments or otherwise satisfy course criteria should meet with me to identify, discuss and document any feasible instructional modifications or accommodations. Please inform me as soon as possible after a disability or condition is diagnosed, whichever occurs earliest. For information and auxiliary assistance, contact the Disabilities Resource Center.

Plagiarism: All of the university policies concerning plagiarism apply. If you do plagiarize work, you will be reported to student affairs. Please see me whenever you have any questions.

### **Schedule**

Jan	15	Introduction. <i>Norma Rae</i>
	22	In Darder <i>et al.</i> , McLaren, “Critical Pedagogy: A Look at the Major Concepts” 61-83.
	29	<i>A Nation at Risk</i> : <a href="http://www.ed.gov/pubs/NatAtRisk/index.html">http://www.ed.gov/pubs/NatAtRisk/index.html</a> or

[http://datacenter.spps.org/sites/2259653e-ffb3-45ba-8fd6-04a024ecf7a4/uploads/SOTW\\_A\\_Nation\\_at\\_Risk\\_1983.pdf](http://datacenter.spps.org/sites/2259653e-ffb3-45ba-8fd6-04a024ecf7a4/uploads/SOTW_A_Nation_at_Risk_1983.pdf)

- Feb 5 Hess, Petrilli, *No Child Left Behind*  
12 Kozol, *Savage Inequalities: Children in America's Schools*  
19 Darder *et al.*, *Critical Pedagogy: An Introduction; Foundations*, 1-96.  
26 Freire, *Pedagogy of the Oppressed*
- Mar 5 *Pedagogy of the Oppressed*; Stenberg, "Liberation Theology and Liberatory Pedagogies."  
12 Spring break  
19 Darder *et al.*, *Education and Social Class*, 101-208; hooks, *Where We Stand*  
26 Darder *et al.*, *Race and Education; Gender, Sexuality, and Schooling*, 145-273
- Apr 2 Anyon, *Radical Possibilities: Public, Policy, Urban Education, and a New Social Movement*  
9 Darder *et al.*, *Critical Issues in the Classroom; Critical Pedagogy and Teacher Education*, 359-482.  
16 Knoblauch and Brannon, "Pedagogy for the Bamboozled"; *Language, Literacy, and Pedagogy*, 277-355.  
23 Shor, *Critical Teaching and Everyday Life*  
30 Darder *et al.*, *Issues Beyond the Classroom; Epilogue*, 485-578



# ENGL 4273 Studies in Writing, Rhetoric and Identity (W)

Wednesdays, 6:30-9:15, Fretwell 402

Dr. Lil Brannon  
Department of English  
Fretwell 280E  
Phone: 704-687-3220  
Email: [lbrannon@uncc.edu](mailto:lbrannon@uncc.edu)  
Office Hours: Wednesdays 3-5, T/Th. 1-2; 3:30-5:00

## Course Objectives

This course explores how identities are performed in textual and digital media. We will look at the interplay among purposes for writing, audiences that interact with texts, and contexts in which texts circulate, in order to examine what it might mean to write from a particular place (as a woman from the rural South, for instance; or as an artist, or a critic). As writers ourselves, what are the historical and cultural assumptions that we take for granted, or seek to challenge or transgress. What does it mean to write with humor or to rant, or to riff or remix? These are the kinds of questions we will pursue as we read various texts rhetorically and as we write (compose) ourselves into various conversations. We will develop a rhetorical lens with which to read various texts and we will work as writers with how our ideas and claims are positioned through textual experimentation or through lines of argument or inquiry.

## Course Texts

Course Readings (Essays Downloaded from Moodle)

Dorothy Holland, et al.. *Identity and Agency in Cultural Worlds*. Harvard, 1998.

Dorothy Allison. *Bastard Out of Carolina*. Penguin, 1992.

Julie Bettie. *Women Without Class: Girls, Race, and Identity*. Univ. of CA Press, 2003.

Sandra Cisneros. *House on Mango Street*. Vintage, 1984.

Julie Lindquist. *A Place to Stand: Politics and Persuasion in a Working Class Bar*. Oxford. 2002.

Ralph Cintron. *Angels' Town*. Beacon Press, 1997.

Matt Wray. *Not Quite White: White Trash and the Boundaries of Whiteness*. Duke, 2006.

## Requirements and Grading

1. A Critical Narrative. (25%)  
This piece explores some aspect of identity through narrative (autobiographical, observational, creative nonfiction, multimodal). Due: Feb. 22
2. Inquiry Project. (50%)

- a. (30%) Keep a notebook/research log where you begin to formulate a question about identity. This notebook should be brought to class each week. Out of your writings in your notebook/log, you will formulate and reformulate your question and keep track of your research/thinking.
- b. (20%) Your study will need to be based on artifacts from a particular site—materials that can be collected and reflected on outside that site.
- c. (50%) An analytical study that describes the question studied, the site, and tells the story of what happened and what it means. The story should be situated within and informed by the professional conversation.

Presentation and Final Draft: April 18

3. Class Participation (25%)

This class depends upon your active, critical engagement with the course readings and the projects assigned. All work is due the evening for which it is assigned because the substance of the class depends on your having your materials, best thinking, and willing exploratory awareness at each class session. You will be asked to post to our moodle site talking points from your readings as well as observations and reflections as you engage with issues in the course. You are invited as well to respond to other class members to deepen and extend the conversation.

You are expected to observe all of the requirements of the **UNCC Code of Academic Integrity**.

**Attendance Policy**—You are expected to attend each class, prepared and on time. Excessive lateness, early departures, or more than two absences will lower your grade. Please check UNC Charlotte's website for inclement weather updates.

UNC Charlotte is committed to social justice and respect for all individuals, and it seeks to create a culture of inclusion that actively supports all who live, work, and serve in a diverse nation and world. Attaining justice and respect involves all members of our community in recognizing that multi-dimensional diversity contributes to the College's learning environments, thereby enriching the community and improving opportunities for human understanding. While the term "diversity" is often used to refer to differences, the College's intention is for inclusiveness, an inclusiveness of individuals who are diverse in ability/disability, age, economic status, ethnicity, gender, language, national origin, race, religion, and sexual orientation. Therefore, the College aspires to become a more diverse community in order to extend its enriching benefits to all participants. An essential feature of our community is an environment that supports exploration, learning, and work free from bias and harassment, thereby improving the growth and development of each member of the community.

Jan 11

Jan. 18 Holland, pp. 1-97; Gee essay

Jan. 25 Not Quite White

Feb. 1 Bastard Out of Carolina

Feb. 8 Workshop

Feb. 15 Holland, 98-232

Feb. 22 A Place to Stand

Feb. 29 Workshop

Mar. 7—Spring Break

Mar. 14 Holland, 235-287

Mar. 21 Cintron

Mar. 28 Women without Class

April 4 House on Mango Street

April 11 Workshop

April 18 Projects

April 25 Projects

May 9 (Exam)