

Instructor	Course Prefix	Course #	Section #	Humanities or Fine Arts or Social Science Credit	Writing Intensive Credit	Course Title	Course Description	Texts
Wilson-Okamura	ENGL	1000	001	Humanities credit		Exploring Literature: Shakespeare's Psychology	Be inspired every class. This course, taught by the winner of ECU's highest teaching award, is for everyone who hungers after a deeper understanding of books and people, including those who have read Shakespeare in high school and felt disappointed.	Hamlet, Othello, King Lear, and Macbeth
Sisk	ENGL	1000	002	Humanities credit		Exploring Literature: Global Understanding	"ENGL 1000 Global Understanding is a unique Literature class that incorporates a variety of World Literature texts with Global Virtual Exchange. Students will read, research, and explore culture in our partner institutions, and develop a new appreciation for their own culture. The Global Understanding course is taught in a shared virtual classroom with students and faculty from more than 40 institutions, in approximately 25 countries. Daily live videoconference discussions, chats, and collaborative student projects provide personal, global experiences that open student perspectives about other cultures and build the knowledge, skills, and attitudes necessary to thrive in a global multicultural society."	Mother Tongue by Amy Tan, Everyday Use by Alice Walker, The Dangers of a Single Story by Chimamanda Adichie, Dead Men's Path by Chinua Achebe
Parille	ENGL	2000	001	Humanities credit	WI	Interpreting Literature	Principal genres of literature with attention to literary devices, techniques, and interpretation.	TBD
Tedesco	ENGL	2000	002	Humanities credit	WI	Interpreting Literature: Mythic Fantasy by Tolkien, Lewis, and Some Others	Focusing primarily on "Inklings" J. R. R. Tolkien and C. S. Lewis, this writing-intensive course in "mythopoeic" fantasy focuses on literary works that create other worlds with an underlying mythology or belief system. We'll read portions of the Lord of the Rings trilogy and Narnia series; both authors' essays about fairy and fantasy literature; a fantasy by Lewis's model author George MacDonald, and one more recent mythic fantasy by a woman author.	The Lion, the Witch, and the Wardrobe by C. S. Lewis The Silver Chair by C. S. Lewis The Fellowship of the Ring by J. R. R. Tolkien The Return of the King by J. R. R. Tolkien The Golden Key by George MacDonald
Kirkland	ENGL	2000	003	Humanities credit	WI	Interpreting Literature: Traditions and Transitions	Principal genres of literature with attention to literary devices, techniques, and interpretation.	TBD
Herron	ENGL	2000	601	Humanities credit	WI	Monsters Within and Without	Principal genres of literature with attention to literary devices, techniques, and interpretation. Theme is MONSTERS: what are they in famous works of literature? Why are we so fascinated with them, and what do they tell us about ourselves? This course focuses on classic works of monster literature to explore these questions.	Dracula, Frankenstein, Dr Jekyll and Mr Hyde, and The Picture of Dorian Gray
Miles	ETHN	2001	001	Humanities credit		Introduction to Ethnic Studies	This course explores race and ethnicity in the U.S. by examining personal experiences and scholarly works to build a critical understanding of multicultural society. Students will engage with questions about race, ethnicity, and their perceptions, exploring how these concepts shape identity. The course also fosters global understanding through live, interactive dialogue with students from other countries, offering a unique opportunity to learn about diverse cultures while sharing perspectives on American culture.	Doing Race, episodes of Atlanta, the movie Higher Learning by John Singleton, Mulatto Millenium
Morris	ENGL	2100	001	Humanities credit		Major British Writers	Major works of English literature.	
Bauer	ENGL	2200	001	Humanities credit		Major American Writers	We will read stories and novels by Mark Twain and Chesnutt, two great American writers of the 19th century, one white, one black. And we'll end the semester with Percival Everett's novel James, which retells the story of Jim from Huckleberry Finn, from James's perspective.	Short stories from Charles Chesnutt's The Conjure Woman and Wife of His Youth collections Chesnutt's The Marrow of Tradition, inspired by the 1898 coup d'etat in Wilmington, NC Twain's Huckleberry Finn and Pudd'n'head Wilson Percival Everett's James
Watson	ENGL	2400	001	Humanities credit		World Literatures Written in English	This course will explore fiction by writers of the 20th and 21st centuries from different parts of the world. Focus will be on immigrant writers and there will be discussion of the relationship between literary works and the culture and society in which they are produced. We will also engage in discussion of analysis and application of literary terms, thematic issues and consideration of cultural contexts of selected works.	Puchner, Martin, et al. eds. Norton Anthology of World Literature. 4th ed. Volume. F. Norton, 2018.
Parille	ENGL	2420	001	Humanities credit		A survey of short stories.	History, development, and analysis of short story.	TBD
Nicodemus	LING	2500	001	Social Science elective		English for Global Communication	Examines the development of English as a global language and its implications.	
Eigner	LING	2700	001	Humanities credit		Introduction to Language Studies	An introduction to the scientific study of language, including sound production, perception, dialects, syntax, identity and culture. No prior foreign language experience is required.	Dawson, K. & Phelan, M. Language Files 13th Edition. Columbus, OH: The Ohio State University Press.
Nicodemus	LING	2740	001	Humanities credit		Language in the USA	Students who successfully complete LING 2740 are able to apply knowledge of the following: 1. the social and regional diversity of language in the USA 2. language dialects in the United States 3. ethnicity, gender, and language variation in the USA 4. register and style of the English language in the USA	Wolfram, W., & Shilling, N. (2015). American English: Dialects and variation (3rd ed.). Wiley Blackwell. ISBN: 9781118390221 (paper) ISBN: 9781118391426 (ebook)

Thomas	ENGL	2815	001	Fine Arts credit		Introduction to Creative Writing	English 2815 is a Fine Arts Competency (General Education) course and the gateway course for the Creative Writing Minor. In this course students will develop creative writing skills through active participation in individual creative writing projects, group discussions, and the study of poetry, fiction, and creative nonfiction. Students will deepen their understanding of the elements of craft and broaden the resources available to them in creative writing. Students will use strategies that real writers use to produce works of fiction, poetry, and creative nonfiction. This course will guide students in uncovering their unique creative perspectives and what they want to express through their writing. The environment in this class is one of support and encouragement, welcoming self-expression and development.	WRITE MOVES: A CREATIVE WRITING GUIDE AND ANTHOLGY by Nancy Pagh
Hoppenthaler	ENGL	2815	002	Fine Arts credit		Introduction to Creative Writing	This course provides a practical introduction to creative writing and to practice in the basics of image, metaphor, line, form, sound, plot, characterization, structure and voice. It focuses specifically on literary genres as they appear on the page.	The New York Writers Workshop. The Portable MFA in Creative Writing. Writer's Digest Books, 2006. (free online)
Raper	ENGL	2815	003	Fine Arts credit		Introduction to Creative Writing	Introduction to the major genres of creative writing.	TBD
Haywood	ENGL	2830	601		WI	Writing and Style	This writing-intensive (WI) course presents students with the opportunity to continue developing their current/personal writing styles through the examination of multiple genres of writing. Taking a look at different writing forms, their uses, their stylistic features, and their rhetorical value(s), students will regularly engage a number of rhetorical and stylistic analyses in efforts of understanding and producing effective style(s) and voice in writing.	TBD
Froula	FILM	2900	001 and 002	Humanities credit		Introduction to Film Studies (GE:HU)	This course "introduces" you to the broad field of film studies, including formal analysis, genre studies, film history and theory. By the end of the semester, you will have the basic critical tools necessary for understanding and analyzing the language of motion pictures. Ideally, this course will enable you to not only gain a richer understanding of the films you watch but also the shows, You Tube videos, and other media. This course is also the springboard for the interdisciplinary film studies minor.	Midsommar (Ari Aster, 2019) Do the Right Thing (Spike Lee, 1989) Sound of Metal (Darius Marder, 2019) Moonlight (Barry Jenkins, 2016) Imitation of Life (Douglas Sirk, 1959) Sullivan's Travels (Preston Sturges, 1941)
Herron	ENGL	3000	001	Humanities credit		History of English Literature to 1700	A survey of great works of medieval and renaissance literature, from Beowulf to Chaucer to Shakespeare to Milton. You'll be wowed, you'll be intrigued, you might fall in love. Simply wonderful stuff and well worth knowing.	Selections from the Norton Anthology of English Literature
Kirkland	ENGL	3020	001	Humanities credit		History of American Literature to 1900	American literature history to 1900.	TBD
Dighton	ENGL	3040	001		WI	Introduction to Professional Writing	This course introduces you to the rhetorical principles and workplace practices of professional writing. We will ask and examine: What kinds of things do professional writers do? What are the core concepts of professional writing (such as culture, community, and technology), and what do these concepts look like in practice? What kinds of documents, design principles, digital tools, writing strategies, and research skills should professional writers be familiar with? The course will be project based, and students should expect to produce and edit content for specific professional workplace situations and in a variety of print and digital formats.	All readings will be provided at no cost on Canvas. Students should expect to use Adobe Creative Suite, but no previous experience or fees are required.
Wilson-Okamura	ENGL	3080	001	Humanities credit		Shakespeare's Comedies	These plays will make you glad to be alive.	Midsummer Night's Dream, Merchant of Venice, As You Like It, Twelfth Night, The Tempest
Watson	ENGL	3260	001	Humanities credit		History of African American Literature	The Black American Literature tradition has, in the past, been largely overlooked on all levels of education. It has only been recently that efforts have been made to increase public and educational awareness of the African American contributions to literature. This course is designed to present a few of many black-authored works so that a thorough and critical analysis can be made. Against the backdrop of historical lecture about key events, students will learn how to read, write, and think critically so that an effective response can be made competently through either written or verbal expression. The goal of this course is to help one gain a full appreciation and understanding of the African American tradition in literature and history.	Narrative of the Life of Frederick Douglass: An American Slave Written by Himself Their Eyes Were Watching God Zora Neale Hurston Native Son Richard Wright Beloved Toni Morrison The Water Dancer Ta-Nehisi Coates Black Voices: An Anthology of Afro-American Literature Chapman (optional) A Turbulent Voyage Floyd W. Hayes, III
Feder	ENGL	3410	001	Humanities credit	WI	Introduction to Poetry	The world IS on fire. What better time to do what matters most? Break, Blow, Burn! Poetry cuts us to the very core, but it can also heal the world. Come and be wounded, inspired, enticed, and enlightened by the most powerful and precise of literary genres. In this introductory course, we will explore a broad sweep of poetry written in English and consider various aspects of poetic form. You will have the opportunity to write creatively, as well as critically, if you wish.	Camille Paglia, Break, Blow, Burn, Norton. 978-0-375-72539-5 Various online poems and scanned material
Kirkland	ENGL	3570	001	Humanities credit	WI	American Folklore	Types of American folklore with concentration on legends and tales.	TBD

Kitta	ENGL	3570	002	Humanities credit	WI	American Folklore	This class will reveal the depth and diversity of folklore as an academic subject, through the use of examples, including urban legends, medicine, and the supernatural.	Lynne McNeill's Folklore Rules David Hufford's The Terror that Comes in the Night Tom Mould's Overthrowing the Queen: Telling the Stories of Welfare in America Jan Brunvand's Encyclopedia of Urban Legends
Johnson	LING	3760	001			Linguistic Theory for Speech and Hearing Clinicians	The purpose of this course is to introduce prospective speech and hearing clinicians to the methods and techniques of linguistic analysis, especially as applied to the phonological, morphological and syntactic structures of English.	Dawson, K., & Phelan, M. (Eds.). (2016). Language Files (12th ed.). Columbus, OH: The Ohio State University Press.
TBA	ENGL	3820	001			Scientific Writing		
TBA		3820	002			Scientific Writing		
Sharer	ENGL	3835	601		WI	Persuasive Writing	This course is designed to help you read arguments critically and produce arguments, in a variety of forms and formats, that respond effectively to specific audiences, purposes, and contexts. You will select, study, and write extensively about an issue of particular interest to you, with the ultimate goal of persuading specific audiences to understand and/or respond to that issue in a particular way.	Mills, Anna. How Arguments Work: A Guide to Writing and Analyzing Texts in College, sponsored by ASCCC OERI and licensed CC BY-NC 4.0. *Open Access Textbook.
Bernard	ENGL	3850	001			Intro to Fiction Writing	Enjoy inventing characters? Curious about the strange world we live in? Love to think about what ifs? Always wanted to write a novel? Intro to Fiction writing is a course designed to teach you the basics of crafting fiction through exploration, experimentation, and practice. Over the semester, we'll read all variety of contemporary short fiction, and then you'll have the chance to write and workshop your own stories, with plenty of time for wordplay along the way.	Making Shapely Fiction by Jerome Stern
Thomas	ENGL	3860	001		WI	Introduction to Creative Nonfiction Writing	English 3860 is an introductory course in creative nonfiction writing designed to support individual writing projects. This course supports the development of creative writing skills in memoir and personal essay with a focus on lyric essay, collage, hermit crab, new journalism, portrait, travel writing, and the essay of place. In this course, you will explore the stories that are important in your life and discover how to present these experiences most effectively in nonfiction writing for different audiences. Students should be prepared to share their writing with their peers every week in workshop and discussions.	TRUTH IS THE ARROW, MERCY IS THE BOW by Steve Almond; THE ROSE METAL PRESS FIELD GUIDE TO WRITING FLASH NONFICTION edited by Dinty Moore
Morse	ENGL	3875	601		WI	Introduction to Writing Studies	Introduction to the field of writing studies, with emphasis on the social and collaborative nature of writing. Historical and contemporary approaches to studying, learning, and researching writing.	TBD
Froula	FILM	3901	001	Humanities credit		HistoryHistory of American and International Cinema, Part II	This course is a broad survey of the major films, genres, regulatory bodies, and economic structures that define American and international cinema from World War II through the present. The course addresses the cultural, industrial, and aesthetic history of these films, tracking the development of US cinema and international through the disintegration of the studio system and Hays Code to rise of both independent and corporate blockbuster film. While the major concern of this course is to understand these films in terms of their historical context, we will also be addressing specific formal, narrative and rhetorical choices made by the individual films and filmmakers.	Sunset Boulevard (Billy Wilder, 1950) The Man Who Shot Liberty Valance (John Ford, 1962) Rambo III (Peter MacDonald, 1988) Run Lola Run (Tom Tykwer, 1999) The Babadook (Jennifer Kent, 2014) Atlantics (Mati Diop, 2019)
Parille	ENGL	3950	001	Humanities credit		Literature for Children	A survey of literature for children.	
Tedesco	ENGL	3950	601	Humanities credit		Literature for Children	This literature course focuses on attentive reading of recent and classic literature for children ages 4 to 13, with emphasis on works with a journey motif. We will read award-winning picture books, historical novels, a graphic novel, family stories, a children's classic, and a poetry collection, among other works. The culturally diverse reading list includes works by African-American and Latino authors and features characters of color and differently abled characters.	El Deaf0 by Cece Bell Last Stop on Market Street by Matt de la Peña Joyful Noise by Paul Fleischman The Secret Garden by Frances Hodgson Burnett Shouting at the Rain by Linda Mullaly Hunt The Watsons Go to Birmingham by Christopher Paul Curtis
Bauer	ENGL	4230	001	Humanities credit	WI	North Carolina Literature	As longtime editor of the NC Literary Review, your professor reads the newest and best fiction by North Carolina writers from across the state, and she loves introducing these writers and their works to this class. She is still developing the reading list, so stay tuned.	Marjorie Hudson, Indigo Field David Joy, Those We Thought We Knew
Glover	ENGL	4530	001			Special Topics in Literature: Romanticism Now!	This graduate/advanced undergraduate level course provides advanced instruction in the writing of poetry and poetic practice. The course content includes the discussion of essays, reviews, and two collections of poetry, with the main emphasis being on the workshoping of poems in class.	Poems by William Wordsworth, Samuel Taylor Coleridge, Anna Laetitia Barbauld, Felicia Hemans, and others; fiction by Jane Austen and Ann Radcliffe; contemporary writing by Neil Gaiman, Brandon Brown, Rachel Feder, and more!
Johnson	LING	4740	601			TESOL Methods	This course links the theory and practice of teaching English to speakers of other languages. Students will learn about approaches, methods, techniques, and strategies for teaching English as a second language (ESL) and/or English as a foreign language (EFL) at various educational levels, develop teaching materials, observe ESL teachers' instruction, and practice /continue teaching ESL.	Brown, H. D., & Lee, H. (2015). Teaching by principles. An interactive approach to language pedagogy (4th ed.). NJ: Pearson Education. Larsen-Freeman, D., & Anderson, M. (2011). Techniques & principles in language teaching (3rd ed.). Oxford: Oxford University Press.
Eble	ENGL	4900	001			Professional Practices in Professional Writing and Information Design	Professional development such as transitioning to workplace writing, working at the organizational level, and determining career trajectories.	

Klein	FILM	4920	001	Humanities credit	WI	Women, Identity, and Difference	This seminar explores the different ways that American cinema has attempted to present and represent cinematic images of American women. Students will watch films—and read related theoretical and historical texts—that explore the way differences in age, ethnicity, culture, national origin, ability, religion, body type, sexual orientation, and gender identity are constructed in a particular historical moment. We will investigate how American women are constructed, both in front of and behind the camera, and why these onscreen constructions impact the way women are viewed, regulated, and legislated in real life.	Spring Breakers (2012, Harmony Korine), Joy Luck Club (1993, Wayne Wang), Hustlers (2019, Lorene Scafaria), Pretty Woman (1990, Garry Marshall), Waiting to Exhale (1995, Forest Whitaker), Booksmart (2019, Olivia Wilde)
Klein	FILM	4985	001	Humanities credit	WI	American Horror Film	The purpose of a horror film is to scare the audience. If what we see in the horror film is a reflection of our own nightmares and anxieties, then what can the history of American horror films tell us about our country's fears and anxieties? This course is a survey of the American horror film, beginning with its origins in the "creature features" of the 1930s and ending with its contemporary manifestations. Specifically, this course will explore how the narrative frameworks, themes, and stylistic details of the American horror film are established, repeated, and reinvented over time, and what they reveal about the history of American fears. We will study each text individually, in the context of the horror genre and in the context of American culture.	Frankenstein (1931), Psycho (1960), Night of the Living Dead (1968), Texas Chainsaw Massacre (1974), Poltergeist (1982), Candyman (1992), The Blair Witch Project (1999), Hostel (2005), Halloween II (2009), Cam (2018), Nope (2022)
Martoccia	ENGL	4999	001			English Professional Seminar	This 1-hour course is intended to introduce you to resources that will be useful as you consider the next stage of your career.	
Klein	ENGL	5350	001			American Horror Films	The purpose of a horror film is to scare the audience. If what we see in the horror film is a reflection of our own nightmares and anxieties, then what can the history of American horror films tell us about our country's fears and anxieties? This course is a survey of the American horror film, beginning with its origins in the "creature features" of the 1930s (Frankenstein) and ending with its contemporary manifestations (Get Out and Midsommar). Specifically, this course will explore how the narrative frameworks, themes, and stylistic details of the American horror film are established, repeated, and reinvented over time, and what they reveal about the history of American fears. We will study each text individually, in the context of the horror genre and in the context of American culture.	Frankenstein (1931), Psycho (1960), Night of the Living Dead (1968), Texas Chainsaw Massacre (1974), Poltergeist (1982), Candyman (1992), The Blair Witch Project (1999), Hostel (2005), Halloween II (2009), Cam (2018), Nope (2022)
Squint	ENGL	6350	601			Studies in Native American Literature: Contemporary Native American Women's Writing	This course will explore fiction, poetry, drama, and criticism by Native American women writers of the late twentieth and early twenty-first century. We will begin with critical frameworks including tribalography, decolonial spatial restructuring/remapping, and Indigenous feminism. As we read creative texts by authors including Louise Erdrich, Joy Harjo, and LeAnne Howe, we will note the resonance of certain themes: Indigenous land claim, environmental justice, violence against Native women, and the impact of settler colonialism on languages, cultures, and gender roles.	The Round House (Erdrich); Even As We Breathe (Clapsaddle); An American Sunrise (Harjo); Evidence of Red (Howe); The Thanksgiving Play (Fasthorse); Girl Gone Missing (Rendon)
Johnson	ENGL	6531	601			TESOL Methods and Practicum	This course links the theory and practice of teaching English to speakers of other languages. Students will learn about approaches, methods, techniques, and strategies for teaching English as a second language (ESL) and/or English as a foreign language (EFL) at various educational levels, develop teaching materials, observe ESL teachers' instruction, and practice /continue teaching ESL.	Brown, H. D., & Lee, H. (2015). Teaching by principles. An interactive approach to language pedagogy (4th ed.). NJ: Pearson Education. Larsen-Freeman, D., & Anderson, M. (2011). Techniques & principles in language teaching (3rd ed.). Oxford: Oxford University Press.
Glover	ENGL	6575	001	Humanities credit		Special Topics in Literature: Romanticism Now!	ENGL 4530/6575 will be called "Romanticism Now!" Description: "In this course we'll consider the Romantic Period (1789-1832) as a time of political, social, and technological change that produced some major classics of English-language writing. We'll also consider what those works can do for us now. What does "revolution" mean in the age of #MeToo and #MAGA? What does "solitude" mean in the age of social media? What does "imagination" mean in the age of AI? What does "nature" mean in the Anthropocene?"	Poems by William Wordsworth, Samuel Taylor Coleridge, Anna Laetitia Barbauld, Felicia Hemans, and others; fiction by Jane Austen and Ann Radcliffe; contemporary writing by Neil Gaiman, Brandon Brown, Rachel Feder, and more!
Hoppenthaler	ENGL	6840	001			Advanced Poetry Writing	This graduate/advanced undergraduate level course provides advanced instruction in the writing of poetry and poetic practice. The course content includes the discussion of essays, reviews, and two collections of poetry, with the main emphasis being on the workshoping of poems in class.	All Its Charms by Keesje Kuipers, Postscripts by Renee Nicholson

Kitta	ENGL	7465	001		Folklore: Urban Legends	In this class, we'll be studying urban legends and conspiracy theories, including their origins, content, and effect on society.	Tom Mould's Overthrowing the Queen, Telling Stories of Welfare in America Bill Ellis' Lucifer Ascending The special issue of the Journal of American Folklore on Fake News Diane Goldstein's Once Upon a Virus
Clark	ENGL	7600	601		Information Design and Production	Students will study methods for transforming complex information into accessible, compelling, and rhetorically appropriate formats. From artificial intelligence to ethics, this course will take on the ways we approach designing information in a variety of contexts. By the end of this course, students will not only have a strong theoretical foundation in information design but also practical skills to produce user-centric communication solutions.	The Information Design Handbook (Visocky O'Grady)
Sharer	ENGL	7620	001		History and Theory of Rhetoric II	This course explores approaches to the study of rhetoric and writing from the 20th and 21st centuries, with particular attention to the intersections of race, gender, class, and sexuality as created by and manifested in those approaches.	Glenn, Cheryl. Rhetorical Feminism and this Thing Called Hope. Southern Illinois UP, 2019. ISBN 978-0-8093-3694-4 Hsu, Jo. Constellating Home: Trans and Queer Asian American Rhetorics. Ohio State UP, 2022. ISBN: 978-0-8142-5845-3 Martinez, Aja. Counterstory: The Writing and Rhetoric of Critical Race Theory. NCTE, 2020. ISBN: 978-0-8141-0878-9
Dighton	ENGL	7702	601		Research Methods & Empirical Inquiry	This course focuses on understanding and developing rigorous research methodologies for technical communication and rhetorical studies research. By surveying a variety of established and emerging methodological approaches, students will develop a project-based research design within their area of interest. Students should expect to conduct and test a prototype version of their designed study, one that adapts established social-science, empirical, and data-driven methodological modes to the unique expertise and priorities of rhetorical studies and technical communication.	Research Design: Qualitative, Quantitative, and Mixed Methods Approaches Sixth Edition, John W. Creswell & J. David Creswell, 320 pages October, 2022 SAGE Publications, Inc 1st Edition Case Study Research in the Digital Age, John R. Gallagher, Sage Publications, 2024
Henze	ENGL	7712	601		Grant and Proposal Writing	In this intensive, project-driven course, you'll work with a client to produce a complete grant application for a real client. Along the way, you'll learn all phases of the grant development process, including planning, researching, writing, reviewing, and editing. You'll also cultivate the relational, analytical, and decision-making skills necessary to lead a grant development team. The course focuses on grant-seeking for non-profits and other organizational contexts. However, students may find the course to be good preparation for research grant-seeking as well.	Miner & Miner (2016), "Proposal Planning and Writing," 6th ed.
Banks	ENGL	7770	601		New Media and Digital Literacies	In this course, we explore theories of new media while practicing strategies for evaluating and creating our own multimedia projects. Special focus will be on how new media are functioning in professional contexts, from social media marketing/campaigns to more typical work communication and presentation of information, to the impact that various generative AI tools are having on the creation and proliferation of new media. No previous tech experience required.	Bolter, Digital Plenitude: The Decline of Elite Culture and the Rise of New Media Brock, Distributed Blackness: African American Cybercultures Gee, What Video Games Have to Teach Us About Learning and Literacy Steele, Digital Black Feminism
Cox	ENGL	7780	001		Theory of Professional Communication		
Clark	ENGL	7790	601		Public Interest Writing	This course focuses on writing for the public interest, broadly construed. We will begin with an inquiry into public intellectualism—what it means for rhetoric, composition, and technical communication, and how it is often taken up. Students will either take on a client project or opt for a theoretical engagement (term paper) with public interest writing.	Power to the Public: The Promise of Public Interest Technology
Caswell	ENGL	7950	601		Issues in Teaching Composition	We will explore one of the more time intensive activities in composition courses: responding to student writing.	Reconstructing Response to Student Writing, A National Study from across the Curriculum
Eble	ENGL	8300	001		Seminar in Professional Development		
Haywood	ENGL	8615	001		Black Feminist Rhetorics	This course approaches rhetorical theory from a Black feminist position, primarily focusing on the rhetorical practices of African American women and their intellectual traditions. Looking at the ways Black women have used writing, speech, and numerous other practices to build arguments, communicate, and make meaning in the world, this course engages students with a rhetorical theory that forwards/values community-building, resistance/survival, and on-going critiques of cishetero, patriarchal, capitalist, and colonial ways of knowing.	TBD
Tseng	ENGL	3740 & 6527	001	Social Science elective	Structure of English: Syntax and Semantics	Contemporary syntactic and semantic components of English language.	TBD

Hoppenthaler	ENGL	4840 & 6840	001			Advanced Poetry Writing	This graduate/advanced undergraduate level course provides advanced instruction in the writing of poetry and poetic practice. The course content includes the discussion of essays, reviews, and two collections of poetry, with the main emphasis being on the workshoping of poems in class.	All Its Charms by Keesje Kuipers, Postscripts by Renee Nicholson
Bernard	ENGL	4850 & 6850	001			Advanced Fiction Writing	Advanced fiction is designed to build on the principles of craft developed in Intro to Fiction. This semester, in addition to traditional workshop, we will spend the semester examining how time functions in short fiction, looking at classical interpretations of fictional time as well as those on the experimental end which make us question the nature of time itself. Beyond your workshop stories, you will experiment with narratives spanning seconds, hours, and millennia.	Joan Silber's The Art of Time in Fiction
Henze	ENGL	4890 & 4891	001 and 601			Internship in English	Do you want to learn how your abilities translate to workplace settings? Practice your writing, editing, design, research, and other skills in the real world? Receive receive support and mentorship while building a professional portfolio? If so, an internship might be the right choice for you! Students can earn 3-6 credits in an internship field experience. Many field sites and types of activity are available. Contact the internship coordinator, Brent Henze, at TPCIntern@ecu.edu to discuss options that'll fit your goals, interests, and schedule.	N/A
Henze	ENGL	6740 and 6741	001 and 601			Internship in Professional Communication	Do you want to learn how your abilities translate to workplace settings? Practice your writing, editing, design, research, and other skills in the real world? Receive support and mentorship while building a professional portfolio? If so, an internship might be the right choice for you! You can earn 3-6 credits in an internship field experience. Many field sites and types of activity are available, including remote internship placements. Contact the internship coordinator, Dr. Brent Henze, at TPCIntern@ecu.edu to discuss options that'll fit your goals, interests, and schedule.	N/A
Deena	ENGL	ENGL 6360	601			WORLD LITERATURES WRITTEN IN ENGLISH	ENGL 6360.601 provides the unique experience of a postcolonial, transnational, and multicultural perspective of the world through literary exploration of fiction and theory from British, Russian, African, Indian, South African, Latin American, Middle Eastern, and Caribbean works. We will examine diverse perspectives and portrayals of world issues and cultures; characters in a variety of social and economic situations; landscapes and environments; themes relevant to the past, present, and future; and styles ranging from traditional to modern to postmodern. Through cross-sectional references, the course intends to produce a rich and universal experience of intertextuality, interdisciplinarity, and multiculturalism. Our focus, though, will be a comparative study of the peoples and perspectives of relationship as portrayed in world literatures—with special emphasis on works from Africa, Asia, and the Caribbean.	Dangarembga, Tsitsi. Nervous Conditions. Seal Press, 1996. Danticat, Edwidge. Claire of the Sea Light. Knopf, 2013 Desai, Anita. Fasting, Feasting. Houghton Mifflin Company, 1999. Ghosh, Amitav. The Shadow Lines. 1988. Houghton Mifflin Company, 2005. Gordimer, Nadine. The Pickup. Penguin Books, 2002. La Guma, Alex. A Walk in the Night. Northwestern UP, 1967. Mernissi, Fatima. Dreams of Trespass: Tales of A Harem Girlhood. Basic Books, 1995. Morrison, Toni. Home. Vintage, 2013. Phillips, Caryl. A Distant Shore. Knopf, 2003. Roy, Arundhati. The God of Small Things. Harper, 1998.
Deena	ENGL	ENGL 6370	601			Caribbean Literatures	Focus: ENGL 6370.601 explores the complex and diverse form and content and the multicultural and transnational setting of Caribbean literatures. We will explore the socio-economic, political, cultural, social, and literary dynamics of the literatures of the Caribbean. The focus will be on the central concerns of Caribbean literatures, through the exploration of the following themes: slavery, indentureship, race, class, gender, colonialism, postcolonialism, migration, history/past, change, escapism, identity crisis, displacement, fragmentation, alienation, and strong mother figure. Writing Intensive (WI) ENGL 6370.601 Caribbean Literatures is a writing intensive course in the Writing Across the Curriculum Program at East Carolina University.	Deena, Seodial Frank H. Situating Caribbean Literature and Criticism in Multicultural and Postcolonial/ Studies. Peter Lang, 2009. Edgell, Zee. Beka Lamb. Heinemann, 1992. Garcia, Cristina. Dreaming in Cuba. Ballantine Books, 1992. Harris, Wilson. The Palace of the Peacock. Faber, 1960. Kincaid, Jamaica. Autobiography of My Mother. Plume, 1997. Mittelholzer, Edgar. My Bones and My Flute. Longman, 1955. Naipaul, V. S. Mimic Men. Penguin, 1969. Rhys, Jean. Wide Sargasso Sea. W. W. Norton, 1983. Selvon, Samuel. The Lonely Londoners. Longman, 1983. Walcott, Derek. Omeros. Three Continents, 1983.