



Undergraduate and Graduate Courses

Summer 2021

ENGLISH COURSES AND YOUR CAREER

Courses in English instill knowledge of language, literature, rhetoric, and writing and an awareness of diverse ideas, cultures, languages, and viewpoints. Our classes also foster the ability to think, read, write critically, expressively; to analyze, interpret, and adapt complex ideas and texts; to solve problems creatively; and to research, manage, and synthesize information. Those with degrees in English go on to thrive in a wide range of fields, including education, law, medicine, business, finance, marketing, writing, community service and nonprofit work, journalism, editing, the arts, library and museum work. The English Department offers a variety of courses in composition, creative writing, linguistics, literature, rhetoric and technical communication. Therefore, whether you are looking for an introductory or a graduate course, a literature survey or seminar, or a class in language or writing, chances are we have a course suited for you.

First Summer Session

May 24-June 30, 2021

Topics in English: How to be Bad: What Makes a Good Villain in Fiction

2072-080

Morin

100% Online Asynchronous

This online course will explore what makes a good villain, looking at how we understand, dislike, and relate to the bad guy in a story. Films, novels, and short stories will be analyzed to examine various famous villains throughout history. We will look at how the representations of the villain can change our feelings about a character, including sympathizing with them, or even leading us to cheer them on. Discussion via online forums will debate these relationships between the villain and the audience.

Youth Culture and Media

2074-001

Massachi

100% Online Asynchronous

Much of what we consider young adult literature explores "delinquency" issues— drugs, alcohol and other "bad" choices. But is this helpful, harmful, or something else? Is it propaganda when the government funds it? Is it meant to replace parents? Can it contain valuable lessons about empathy? Is there a correct (or incorrect) way to do it? What voices are represented (or neglected) within it? Has it changed over time? These questions, and more, will be explored as we read and view texts including: *Saved by the Bell's* "Jessie's Song", *Glee's* "Preggers", *The Hate U Give*, short stories by Francesca Lia Block, Schuyler Bailar, Varian Johnson and more. This course is 100% online; actively participating in online discussion boards will be vital to your success.

Introduction to Technical Communication (W)

2116-080

Gordon

100% Online Asynchronous

2116-081

Gordon

100% Online Asynchronous

2116-082

Toscano

100% Online Asynchronous

2116-083

Intawiwat

100% Online Asynchronous

2116-084

Intawiwat

100% Online Asynchronous

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- How to integrate text and visual elements into technical documents

Topics in English: American Horror Fiction & Film

3050-080

Shealy

100% Online Asynchronous

Stephen King once wrote that “the work of horror really is a dance—a moving, rhythmic search. And what it is looking for is the place where you the viewer or the reader, lives at your most primitive level.” In this online class, we shall explore horror in American fiction and film. From cautionary tales to stories of revulsion, horror has long held an established place in American art. Through various films and fiction, we will examine how horror has influenced American culture and how that culture has helped shaped the horror genre. Among the writers we will study are Nathaniel Hawthorne, Edgar Allan Poe, Edith Wharton, H. P. Lovecraft, and Shirley Jackson. (This class is 100% online.)

Topics in English: American Utopia (W)

3051-D81

Massachi

100% Online Asynchronous

What makes an ideal place? When and why did we shift from imagining a perfect world to visions of utopia run amuck? What can we learn about our cultural values from utopias portrayed in American fiction and film? In order to answer these questions, this course will examine American utopias in fiction and film including Henry David Thoreau’s *Walden*, *Ready Player One* (2018), Lois Lowry’s *The Giver*, *Minority Report* (2002), and Suzanne Collin’s *The Hunger Games*. This course is 100% online; coursework will include discussion boards and essays, and this course will meet the writing intensive general education goal.

Topics in English: Diversity and Representation in Children’s Literature (W, D)

3051-D80

Bright

100% Online Asynchronous

The history and literature of marginalized groups in the contemporary US has been “overwritten” as White writers have predominantly controlled how communities are represented in children’s literature. In this course, we will study how people of color have been depicted in children’s literature both historically and in the present and the impact of diversifying publishing. As part of this, students will learn about publishing statistics, stereotypes and their creation, and benefits of representation. Course readings will consist of picture books, graphic novels, and verse novels.

Literature for Adolescents

3104-080

Bright

100% Online Asynchronous

This course provides an intensive study of texts suitable for middle and high-school students. Activities will focus upon close reading and analysis of texts, considerations of the needs and responses of young adult readers, young adult literature in the context of various types of diversity, and controversial issues in the reading of young adults. Texts for the course include such selections as *The Hunger Games*, *Briar Rose*, *Bronx Masquerade*, *The House on Mango Street*, and *Tangerine*, among others.

Early African American Literature (D)

3231-D80

Leak

100% Online Asynchronous

This course is designed to introduce to you the rich and complex literary tradition of African Americans from the Colonial Period to the Harlem Renaissance. As a survey course, the readings represent the range of literary perspectives, from Phillis Wheatley’s arrival on U.S. shores to the genius of Zora Neale Hurston. What set the black literary tradition apart from the white or Euro-American literary and cultural tradition is this: the relatively few African Americans who learned to read and write did so in a country that denied them that very opportunity. It was against the law to teach African Americans how to read; an enslaved person could be killed if a white person learned he/she was reading or writing. In other words, the history of black literacy is one fraught with the fact that blacks were perceived as intellectually inferior to whites and therefore incapable of higher function thinking and writing. The miracle is that many black men, women, and children defied the forces set forth to keep them in bondage. And lived to tell and write their stories.

Topics in English: Writing about Place (W)

4051/5050-080

Wickliff

100% Online Asynchronous

In this writing-intensive course, we will explore at a distance each other’s experiences of unique places through language and to a lesser extent, through photography. A sense of place, enduring or transient, can be deeply meaningful to us, whether we feel we inhabit it as a native, as a willing visitor, or even as a captive. Writing about place is the subject of diarists and travelers, of anthropologists and historians, of the young and the old. As writers of non-fiction, we will reflect upon the impression of specific places upon our sensibilities – researching their histories and imagining their futures – preserved, threatened, stagnant, or revitalized. We will seek to understand how places that are or once were natural and real, become through our writing, virtual constructions of words and images. Through drafting, editing, and multiple revisions, undergraduates will prepare a total of 20 pages of polished writing by the end of the term. Graduate students will prepare a total of 30 pages of polished writing by the end of the term. Special topics not included in other courses. May be repeated for credit as topics vary. Fulfills General Education writing goal.

Topics in Literature & Film: American Short Story: The First 100 Years

4072/5072-080

Shealy

100% Online Asynchronous

This course will explore the American short story from its beginning in the early 19th century to the early 20th century. From its first appearances, the short story has flourished in America, perhaps more so than any other genre. Examining the short story over both the age of romanticism through the age of realism, we will analyze how the genre has developed. Among the writers we will read are Edgar Allan Poe, Nathaniel Hawthorne, Harriet Beecher Stowe, Kate Chopin, Charles W. Chestnutt, and Willa Cather. This course will be completely on-line with weekly writing assignments and forum discussions.

Topics in Literature & Film: Writing America: Narratives of Nation and Promise in U.S. Literature

4072/5072-D81

Socolovsky

100% Online Asynchronous

This course examines selected U.S. narratives from various historical periods, in a range of genres and from a variety of perspectives, in order to explore how Americanness and American literature are defined. We will also look at how different communities and cultures, in their process of articulating a new national identity, examine issues of race, ethnicity, and immigration.

Topics in Literature & Film: Black Sexualities in American Literature & Film

4072/5072-081

Lewis

100% Online Asynchronous

Through reading, virtual reflection and discussion (this course is 100% online), we will examine the ways Black sexualities are represented through a variety of genres and in media representation. Students will have weekly reading assignments, a weekly reflection, a midterm and final essay or media project that will build upon each other. Texts include *Black Like Us* (Carbado, McBride, Weise, eds.), *No Tea, No Shade* (E. Patrick Johnson) *Black Queer Studies* (E. Patrick Johnson), *Black on Both Sides* (Snorton), and films *Daughters of the Dust*, *Jezebel*, *Moonlight*, *Pariah*, and *Precious*.

Professional Internships

4410/5410-080, 081

Wickliff

100% Online Asynchronous

Internships for 3 or 6 credit hours involving primarily writing and other communication tasks. Sites are available for undergraduate and graduate students to work with corporations, non-profit organizations, and governmental groups. Enrollment by permit only. Contact Dr. Greg Wickliff (gawickli@uncc.edu). More information about internships is located here: <https://english.uncc.edu/internships>.

Second Summer Session July 6–August 11, 2021

Introduction to Technical Communication (W)

2116-085	Sindelar	100% Online Asynchronous
2116-086	Muesing	100% Online Asynchronous
2116-087	Muesing	100% Online Asynchronous
2116-088	Osborne	100% Online Asynchronous
2116-089	Sindelar	100% Online Asynchronous

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Topics in English: Goth Talk: Gendered Representations of the Monstrous (W)

3051-082	Agah	100% Online Asynchronous
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This course is an examination of gendered representations as seen in gothic literature and interpretations of the gothic on film and pop culture. Students will critically engage with works, exploring narratives and representations which enforce and challenge portrayals of gender, sexuality, race, and ability. Students will create their own gothic narrative, which examines at least two of the primary course themes.

Topics in Literature & Film: Frankenstein's Creatures

4072-082	Tarr	100% Online Asynchronous
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This course examines monstrosity in literature, television, and film. We will use Mary Shelley's *Frankenstein* (1818) as our foundation and move backward to such texts as *Beowulf* and *Paradise Lost*, and then forward to representations of freak shows and the worlds of Oz and Pinocchio. Finally, we will explore technological monstrosity in films ranging from *The Iron Giant* to *Avengers: Age of Ultron*. We will study the contextual history of "normal" bodies to understand how abnormal forms have been recognized, displaced, and punished. Then we will reconsider how abnormal figures have challenged what Lennard Davis has called "the hegemony of normalcy."

Studies in Writing, Rhetoric and New Media

4271/5050-080	Osborn	100% Online Asynchronous
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We often speak of "content" when referring to videos, music, or writing we see each day, but the *forms* in which these media come are just as important as the content itself. Visual, sonic, mobile, social, and other types of media affect *how* we experience their contents and invite us to consider their formal potential—that is, in addition to *what* content the media deliver. As theorist Marshall McLuhan would say, "the medium is the message." We will thus begin by refiguring writing itself as one of the earliest "media" before turning to a primarily digital sampling of graphics, audio, moving images, video games, podcasts, virtual reality, and social platforms as "written" media with unique rhetorical affordances in each case. Delivered 100% online via Canvas in the 2021 Second-Summer Session, this course involves discussion boards and other asynchronous interaction.