



## Undergraduate and Graduate Courses *Summer 2024*

### **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, and write both critically and 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, and library and museum work. The English Department offers a variety of courses in composition, creative writing, linguistics, literature, and 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 20-June 28, 2024**

#### **Global Connections in English Studies: Creatures, Creators, Conflicts**

**1502-D80**

**Tarr**

**100% Online Asynchronous**

This course introduces students to a range of oral, written, printed, visual, and/or digital texts from global communities and cultures, paying attention especially to language, diverse perspectives, modes of creation, and/or pedagogical approaches. In particular, we will focus on translation, adaptation, and appropriation between cultures, nationalities, and races to understand the communicative power of storytelling in a global context.

#### **Local Connections in English Studies: Pop Culture and Social Justice in the U.S.**

**1512-D80**

**Basu**

**100% Online Asynchronous**

In this course, we will consume, analyze, and appreciate American popular culture texts (among others: genre fiction, movies, games, songs, commercials), while paying special attention to the issues of race, gender, class, sexuality, disability, and other forms of social marginalization that arise within them.

#### **Topics in Literature and Film: How to be Bad: What Makes a Good Villain in Fiction**

**2072-081**

**Morin**

**100% Online Asynchronous**

This 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. 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.

#### **Topics in Children's Literature, Media, & Culture: Disney and Pixar Short Films**

**2074-080**

**Connolly**

**100% Online Asynchronous**

Disney Studios has just celebrated its 100<sup>th</sup> year. Over the course of that time, the studio has been instrumental in important technological advances like the multi-plane camera, contributing to the development of animation, and creating a range of well-known

characters, among them the iconic Mickey Mouse. This course will explore the development of Disney Studios through a selection of its animated and live action short films, beginning with such early animation as Oswald the Lucky Rabbit, *Silly Symphonies*, and (yes) Mickey Mouse. We will also explore current shorts, particularly the contributions of Pixar Studios, in the ongoing evolution of short-film storytelling.

### **Topics in Child Lit, Media and Culture: Technology as Brain Food in Young Adult Fiction**

**2074--081**

**Karp**

**100% Online Asynchronous**

Students will read *Feed* by M.T. Anderson and complete a series of assignments that will allow them to grasp a better understanding of thematic topics and literary devices used throughout the novel. Students will be required to think critically about important topics such as the role of technology in society, using proper language to accurately communicate, and the impact of consumerism. We will explore how/why personal identity, authenticity, relationships, privacy, and communication (preferably written communication) change in digital spaces.

### **Introduction to Technical Communication**

**2116-085**

**Rhodes**

**100% Online Asynchronous**

This course is designed to show you how to solve technical problems through writing. Emphasis will be placed upon the types of writing, both formal and informal, that you will most likely do in the workplace. In this course, you should learn:

- The theoretical bases of technical communication
- The most common forms of technical documents
- How to plan, draft, and revise documents
- How to plan and make presentations
- How to work and write collaboratively
- How to integrate text and visual elements into technical documents

### **Introduction to Creative Writing**

**2126-080**

**Hayes-Brown**

**100% Online Asynchronous**

In this course we will explore different creative writing forms, studying and discussing their various techniques and formats. Through a series of readings, writing exercises, and drafting, students will compose their own creative writing projects, workshop their pieces among their peers, and revise their work accordingly.

### **Introduction to Fiction Writing**

**2128-080**

**Brooks**

**100% Online Asynchronous**

An introduction to the craft of writing short fiction, including characterization, dialogue, POV, plot, setting, time, and revision. By evaluating published works, students learn to “read like writers” and determine what makes the best fiction tick. In-class exercises and graded assignments provide opportunities to try out techniques, while the workshop experience gives students supportive feedback on their stories and creates a sense of community.

### **Topics in English: American Horror in Fiction and Film**

**3050-082**

**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 shape the horror genre.

### **Topics in English: African American Women Writers**

**3050-083**

**Ibrahim**

**100% Online Asynchronous**

In this course we are going to cover three creative genres with African-American Women writers: We will cover novelists, poets, and playwrights and examine them within the socio-political context of their writing as well as examine the literary value of their work at the time of writing. We will cover poetry from Phyllis Wheatley, Audre Lorde, and many others, renowned novelists and dramatists

like Shange, Hansberry, Zora Neale Hurston, Toni Morrison, Alice Walker, and others. This course is a wonderful opportunity to study and learn about the spectacular contributions African-American women made to Western Literature.

**Literature for Adolescents**

**3104-080**

**Basu**

**100% Online Asynchronous**

This course examines “dark” themes—sexuality, violence, drugs, incarceration, death—in several types of YA fiction (among these: coming-of-age stories; problem novels; cautionary tales; urban fantasies; high fantasies; and romances). We will investigate how authors’ treatment of these themes and audiences’ reception of them has evolved and developed over time. Students will be expected to read approximately 300-400 pages of prose fiction per week and over the duration of the semester will submit regular discussion posts and one ten page essay.

**Topics in English: Writing about Place (W)**

**4051/5280-080**

**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 nonfiction, we will reflect upon the impressions made by 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 and Film: The American Short Story: The First 100 Years, 1820-1920**

**4072/5072-081**

**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 and Film: Frankenstein’s Creatures**

**4072/5072-082**

**Tarr**

**100% Online Asynchronous**

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 the worlds of *Jekyll and Hyde* and *Pinocchio*. Finally, we will explore technological monstrosity in films ranging from *Blade Runner* 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.”

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

**4072/5072-D80**

**Socolovsky**

**100% Online Asynchronous**

This course examines selected US 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 Children’s Literature, Media, and Culture: “Reading and Teaching Banned Books”**

**4074/5074-D80**

**Avila**

**100% Online Asynchronous**

In this course, we will read a selection of banned young adult literature. The overarching question that we will concentrate upon is: What roles do banned books serve in our schools and in our larger society? We will focus on discussing the controversial elements of these texts as well as analysis of relevant and constructive teaching approaches (including published lesson plans); we will also critically evaluate the rationales given for banning books as well as the roles that free speech and censorship play in the English Language Arts classroom. Students should expect to post several times a week in Canvas and on a shared class social media account in addition to creating a digital composition. Although this class is designed for English Education students, students who have a more

general interest in the topic are welcome and no prior education or lesson planning experience is required. This course is open to both undergraduate and graduate students.

**Digital Literacies**

**4277-080**

**Avila**

**100% Online Asynchronous**

The term “digital literacies” has become almost too broad to be descriptive; therefore, in this course, we will focus on select aspects of it. The first area we will examine concerns intersections between digital literacies and school-based (i.e., more traditional) literacies. The next related topic is how recent innovations in technology have affected our definitions of literacy; relatedly, we will consider both the positive and negative effects of that process (which is dynamic and ongoing). We will also read about how digital literacies have affected educational and literacy identities. Lastly, a portion of the course will be dedicated to critically reflecting on our own interactions with, and usage of, digital literacies throughout our lives. Even though this is an asynchronous course, students are expected to actively participate and create, as well as evaluate, projects that incorporate the digital tools and programs (including digital storytelling and social media) that we will work with throughout the class. Required readings will be posted on Canvas.

**Professional Internship**

**4410/5410-080**

**Wickliff**

**100% Online Asynchronous**

**4410/5410-081**

**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@charlotte.edu](mailto:gawickli@charlotte.edu)). More information about internships is located here: <https://english.uncc.edu/internships>.

## **Second Summer Session**

### **July 1-August 7, 2024**

**Local Connections in English Studies: Growing up Southern**

**1512-D81**

**Eckard**

**100% Online Asynchronous**

This local connections course provides a multifaceted look at southern culture and growing up in the American South. Through literature, film, and media, students will examine aspects of southern childhood, focusing particularly on the importance of family and place in shaping individual lives. The course will also address such concerns as race, religion, social class, sexuality, gender, and cultural background as these things impact coming of age in the South.

**Local Connections in English Studies: Appalachian Culture**

**1512-D82**

**Eckard**

**100% Online Asynchronous**

This local connections course explores the culture of Southern Appalachia. Students will examine the role that literature, film, and media play in reflecting, shaping, and challenging perceptions (including cultural stereotypes) of the region. Coal mining, moonshine, musical traditions, religion, serpent handling, folklore, storytelling, ethnic diversity, and contemporary problems facing Southern Appalachia are among the topics addressed in the course.

**Topics in Literature and Film: Coming of Age Films**

**2072-080**

**Martin**

**100% Online Asynchronous**

This course will examine coming-of-age films by critically analyzing multiple movies that serve as reflective mirrors of their respective societies. By dissecting narrative structures, character development, cinematography, and socio-cultural context, participants will gain a comprehensive understanding of how these films both shape and respond to the evolving norms, values, and challenges of their times. In addition, this course will teach students how to analyze film as a digital medium and recognize ways that film techniques convey messages and meaning.

**Topics in English: The Graphic Novel****2072-082****Martin****100% Online Asynchronous**

This online, asynchronous course delves into the dynamic realm of graphic novels, exploring their unique blend of visual and textual storytelling. Students will analyze graphic novels as a distinct literary form, examining the interplay between images and words to convey complex narratives. Through a curated selection of graphic novels from various genres, including superhero, historical, autobiographical, and online (web novels), this course will foster a deeper understanding of the medium's cultural impact and artistic significance.

**Topics in English: Contemporary Global Immigration/Emigration Narratives****2072-D80****Morton****100% Online Asynchronous**

When people are displaced or migrate, they lose and leave behind objects. To have “things” is a kind of privilege, as illustrated by numerous criticisms of Mari Kondo and other advocates of minimalism. Because objects are crucial connecting points for cultures and families, this course affords objects the attention they deserve in conversations about migration and globalization. In addition to considering objects in this way, the class also interrogates perceptions of people who migrate. Questions of who belongs where, who can go where and for what reasons, what barriers to movement exist, as well as what can be taken and what will be left behind all must be considered in relation to the assigned texts. This course explores contemporary immigration and emigration narratives by global majority writers from an object-oriented perspective. Students will examine movement, migration, and displacement of people and objects through lenses of new materialism alongside post-colonial theory and criticism. Assigned primary texts include *Mexican Gothic* by Sylvia Moreno-Garcia, *Exit West* by Mohsin Hamid, and *Homegoing* by Yaa Gyasi, among others.

**Introduction to Technical Communication****2116-080****Intawiwat****100% Online Asynchronous****2116-082****Cook****100% Online Asynchronous****2116-083****Muesing****100% Online Asynchronous****2116-084****Muesing****100% Online Asynchronous**

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**Introduction to African-American Literature****2301-080****Hayes-Brown****100% Online Asynchronous**

In this course we will read and evaluate both classic and contemporary African-American literature.

**Topics in English: Women and Madness in Literature****3050-084****Byrd****100% Online Asynchronous**

This course explores the ways in which women have largely been socially constructed as mad and mentally unstable throughout history and how the female continues to be portrayed as neurotic in contemporary society. Beginning in the 16th century, we trace historical accounts of female madness, exploring how societal progressions, transitions in science and medicine, assigned gender roles, the discourse surrounding madness, and patriarchy, have all functioned to “madden” the female. Furthermore, we are able to review women's writings spanning 600 years, learning how the gendered misrepresentations of insanity and the physical and mental restrictions placed upon females have served as primary sources for expression and, possibly, revolt against rigid patriarchal

orthodoxies. Finally, we examine how these historical, social constructions function to influence the female psyche, and most specifically, the perception of the female psyche today.

**Professional Internships**

**4410/5410-080**

**Wickliff**

**100% Online Asynchronous**

**4410/5410-081**

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**100% Online Asynchronous**

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