



Undergraduate and Graduate Courses Summer 2022

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 23-June 27, 2022

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.

Topics in Literature and Film: Women and Madness

2072-082

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.

Introduction to Technical Communication (W)

2116-080

Gordon

100% Online Asynchronous

2116-081

Gordon

100% Online Asynchronous

2116-082

Sindelar

100% Online Asynchronous

2116-083

Sindelar

100% Online Asynchronous

2116-084

Rhodes

TWR 10:00AM-12:30PM

2116-085

Brooks

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

Brooks

TWR 01:00PM--03:30PM

This course introduces you to the reading and writing of poetry, creative nonfiction, and literary short fiction. Together, we will read and discuss a variety of published poems, prose, and short fiction, approaching this work from a writer's perspective. In equal measure, you will also generate, draft, and revise your own creative work. You will regularly respond to each other's writing in workshop, providing productive feedback while also building a vocabulary with which you can ask meaningful questions about your own drafts. Writing exercises, close-readings, discussions, active participation, and a readiness to explore new methods of writing will be essential aspects of this course.

Topics in English: Love and Marriage in African American Literature

3050-D81

Leak

100% Online Asynchronous

(cross-listed with AMST) The purpose of this course is to introduce you to the complex history of one of the oldest of social institutions: marriage. In the African American context, this concept has undergone tremendous challenges. The impact of 300 years of slavery in the nineteenth century and racial and economic segregation throughout the twentieth century have impacted black marriage and family life in ways distinctive to this social and cultural group. African Americans have a relationship to this institution fraught with hope, joy, pain and disappointment. The primary texts we will explore provide an interesting cross section of explorations of love and Marriage include the following: William and Ellen Craft's *Running a Thousand Miles to Freedom* is a slave narrative that tells the story of how an African American couple work together to find their way to freedom in the nineteenth century. Zora Neale Hurston's *Their Eyes Were Watching God*, published in 1937, is considered the first black love story. The novel explores the life of Janie, a black girl who, despite society telling her otherwise, dares to "jump at de sun." Asha Bandele's *The Prisoner's Wife* is a contemporary memoir that pushes us to think about the meaning a love and marriage, as she recounts her experience of meeting and marrying someone who was in prison. For historical and cultural context, we'll read selections from Stephanie Coontz (*Marriage: A History*), Ralph Richard Banks (*Is Marriage for White People?*) and Pamela Newkirk, (*A Love Not Lost*), the last of which is a collection of love letters of African Americans. The final text will be a film, *Loving*, which explore the landmark interracial marriage case (that of Richard and Mildred Loving) that went all the way to the Supreme Court of the United States.

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.

Frankenstein's Creatures

4072/5072-082

Tarr

100% Online Asynchronous

This course centers on themes of creation and monstrosity by using Mary Shelley's *Frankenstein* as its foundation. We will begin the course with *Beowulf*, paying special attention to the complex representation of its initial monster, Grendel. We will then read about the creators and monstrosities that influenced Shelley, who appear in texts including *The Tempest* and *Paradise Lost*. The second half of the course will feature texts that were influenced by *Frankenstein*, including *Jekyll and Hyde*, *Pinocchio*, and various early science fiction stories. Each of the major works will be accompanied by a film that tackles similar themes. Students should expect to watch and analyze *Blade Runner*, *Ex Machina*, and *Avengers: Age of Ultron*, among other films.

Topics in Literature & Film: American Women Writers: The 19th Century

4072/5072-083

Shealy

100% Online Asynchronous

The feminist movement in America began long before Gloria Steinem led a charge for women's rights in the 1960s. America's first campaign for gender equality gained a national following in the 1840s, culminating with the Seneca Falls Convention of 1848. This on-line course will examine the broad range of American women writers in the 19th century. Arranged in thematic units, the class will explore major topics of the era and examine how women authors reacted to these issues with their fiction. Among the writers we will

read are Louisa May Alcott, Harriet Beecher Stowe, Kate Chopin, Charlotte Perkins Gilman, Frances Watkins Harper, Willa Cather, Caroline Freeman, Pauline Hopkins, and Edith Wharton. This class will be completely on-line (asynchronous) with weekly writing assignments and forum discussions.

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

4072/5072-D80

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-D81

Lewis

100% Online Asynchronous

(Cross-listed with WGST) This course will examine the ways race, gender, and sexuality are represented across literary genres and in media representation. Requirements include reading, virtual reflection each week, and a midterm and final essay or media project. Texts include *Black Like Us* (Carbado, McBride, Weise, eds.), *No Tea, No Shade* (E. Patrick Johnson), *Black Queer Studies* (E. Patrick Johnson), and other selected essays, *Black on Both Sides* (Snorton), and films *Daughters of the Dust*, *Jezebel*, *Moonlight*, *Pariah*, and *Precious*. *Weekly assignment submission is required.*

Professional Internships

4410-080, 081, 082

Wickliff

100% Online Asynchronous

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@uncc.edu). More information about internships is located here: <https://english.uncc.edu/internships>.

Writing about Place

5280-080

Wickliff

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.

Second Summer Session July 5-August 8, 2022

Child Literature, Media, Culture: Superheroes on Screen

2074-080

Basu

100% Online Asynchronous

Study of children's literature as it relates to other media for young people, including film, television, digital narratives, games, and/or comics.

Writing about Literature

2100-080

Cook

100% Online Asynchronous

This first course focuses on writing processes and a range of writing modes in the discipline, including argument. This class provides an introduction to literary analysis, with a focus on expectations and conventions for writing about literature in academic contexts. Students will find and evaluate scholarly resources, develop effective writing strategies such as drafting and revision, and write essays on the novel, poetry, short fiction, and drama.

Introduction to Technical Communication (W)

2116-086

Intawiwat

100% Online Asynchronous

2116-087

Osborn

100% Online Asynchronous

2116-088

Muesing

100% Online Asynchronous

2116-089

Muesing

100% Online Asynchronous

2116-E80

Intawiwat

100% Online Asynchronous

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- How to work and write collaboratively
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Crime in American Literature and Film

3050-082

Shapiro

100% Online Synchronous

(cross-listed with AMST and FILM) This course examines important American crime films and novels. It begins with the birth of cinema, when silent films reflected a national obsession with lawlessness and social anarchy. The course then charts the crime film's evolution, from Depression-era gangster films to WWII-era Film Noir to Watergate-era thrillers like CHINATOWN. Instead of a textbook, students will read three short novels that represent milestones in crime literature, including James M. Cain's "The Postman Always Rings Twice." There will be viewing, reading and writing assignments, as well as quizzes and Discussion Board participation.

Womanist Literature of the African Diaspora

3050-085

Hayes-Brown

100% Online Synchronous

This course explores how literature reflects the intersection of race and Black womanhood through a diasporic lens. It will compare and contrast historical and modern day struggles and triumphs of Black woman globally and how they inform literary works by and about Black women. Topics may include: motherhood, health, sexuality, reproductive rights and sisterhood.

Topics in English: Gender, Race and Sexuality Through Film

3050-086

Byrd

100% Online Asynchronous

This course offers a feminist analysis of film adaptations of literature. Students will apply critical thinking to film viewing and interrogate representations of gender, race, sexuality, class, and disability in a variety of films by diverse filmmakers. This course investigates creators' and actors' roles and messages communicated to viewers. Topics include narrative, gaze, spectatorship, and the Bechdel test. 100% virtual with optional "Let's Get Reel" Film & Lit Club weekly meetings.

Topics in English: Mythology in Children's Literature(W)**3051-082****Bright****100% Online Asynchronous**

For generations humans have used myths to create meaning. Modern readers remain fascinated with and enamored by these tales of gods and heroes. Nowhere has this been more clear in recent years than the success of Rick Riordan's books. In this course we will study the origins of myths from a variety of traditions and how they have been retold for children.

Introduction to Children's Literature**3103-080****Basu****100% Online Asynchronous**

In this course, we will read (once more or for the first time) books beloved by English speaking young people, the earliest of which was published in the nineteenth century and the most recent in the last few years. Pairing together culturally, chronologically, and regionally diverse texts, we will examine how authors, often separated by race, gender, historical period, and cultural background, deal with similar themes to create intertextual conversations across space and time. Throughout the semester, we will consider the following questions: how do these texts construct the child and the adults they will become? What fantasies and desires—for escape, adventure, home, family, education, achievement, knowledge, and pleasure—do these texts elicit, express, and satisfy? How do children's books create our cultural milieu? What makes a book a "children's book"? How can we read these books critically and does such a critical reading do violence to the delights of childhood? As we chart the history of children's literature, students will learn to employ a number of critical lenses and literary theories in their readings.

Children's Literature Award Winners**4074/5074-D01****West****MTWRF 09:00AM-12:30PM****2-week course Face to Face**

Children's Literature Award Winners is a special two-week intensive seminar for anyone interested in contemporary, award-winning children's literature. This seminar will meet from 9:00 to 12:30 every weekday for two weeks. This seminar will focus on the most recent winners of the Newbery Medal, the Caldecott Medal, the Coretta Scott King Books Awards, the Américas Award, and the Printz Award. Participants will also learn about the history and significance of these awards.

Studies in Writing, Rhetoric and New Media**4271/5271-080****Osborn****100% Online Asynchronous**

We often speak of "content" when referring to TV series, podcasts, news, or other media we consume online, but the *form* in which these artifacts come is just as important as the content itself. Visual, sonic, mobile, social, and other types of media uniquely affect *how* we experience their content and invite us to consider their "formal" qualities—that is, in addition to *what* the content delivers, such as a narrative or message. Instead, our focus will be the packages in which new-media messages come, and as we will see, such "formal" considerations turn out to have major cultural consequences on our lives, understandings, preferences, attitudes, and even our health. We begin by figuring alphabetic writing as one of the earliest "media" before turning to a primarily digital sampling of graphics, audio, film and television, video games, virtual reality, and social platforms as new forms of media with unique rhetorical affordances in each case. As media theorist Marshall McLuhan would say, "the medium is the message." Delivered 100% online via Canvas in the 2022 Second-Summer Session, this course involves discussion boards and other asynchronous interaction.

Professional Internships**4410-080, 081, 082****Wickliff****100% Online Asynchronous****5410-081****Wickliff****100% Online Asynchronous**

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