Undergraduate and Graduate Courses
Summer 2020

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 18-June 24, 2020

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

2072-080	Morin	100% Online

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.

Introduction to Technical Communication (W)

2116-001	Rhodes	MTWR	03:00PM-04:40PM
2116-002	Gordon	MTWR	09:00AM-10:50AM
2116-003	Gordon	MTWR	01:00PM-02:50AM
2116-004	Toscano	MTWR	11:00AM-12:50PM

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

2126-001	Blair	MTWR	09:00AM-10:50AM

The goals of this course are to introduce you to the fundamentals of creative writing for poetry (for the first part of the term) and fiction (for the second part of the term). In addition to writing in these two genres, we'll explore the craft of creative writing: the use of images, voice, close reading, lines and forms in both poetry and fiction. We'll practice a range of inquiry methods both before and as you write your poems and stories, including exercises, discussions, brainstorming, and keeping a homework journal. Later on in the process we'll study how to add to, revise, edit, and proofread drafts of poems and stories. We'll discuss written work of your own in class during the workshop process. You will have at least one poem and one beginning of a story workshopped by the whole class in the course of the term. The idea is to use, understand and enjoy poems and stories more effectively and creatively during this term and beyond.

Oz, An American Fairy Tale
     3050-082   **Massachi**   **100% Online**

L. Frank Baum's *The Wonderful Wizard of Oz* has been a favorite since it was published: the story now has a place in history. What makes Oz so popular, so American, so adaptable, and what can we learn about American culture by looking at it? In this course, we will examine three versions of the story in depth: Baum's *The Wonderful Wizard of Oz*, the 1939 MGM movie *The Wizard of Oz* and an Oz adaptation selected by each student for their final assignment. This course is 100% online; actively participating in online discussion boards will be vital to your success

Topics in English: American Horror in Fiction and Film
     3050-083   **Shealy**   **100% Online**

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: Diversity and Representation in Children's Literataure (W)
     3051-D80   **Bright**   **100% Online**

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.

Topics in English: Science Fiction in American Culture
     3051-D81   **Toscano**   **100% Online**

No other genre reflects American culture of the twentieth and twenty-first centuries more than science fiction. In fact, science fiction is more culturally significant than the Western for contemporary American identity. This class explores science fiction as a product of American values in all its exciting, thought-provoking, and entertaining ways. In order to understand both the texts and their cultural contexts, we will watch films, television shows, and even video game segments. We will also read stories to help us understand how important this popular culture genre is to American identity overall. This is a 100% online Writing Intensive (W) course, so students will write essays and post reflections on Canvas.

American Utopias
     3051-082   **Massachi**   **100% Online**

What makes an ideal place? When and why did we shift from imagining a perfect world to visions of utopia run amok? 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.

Writing American Narratives of Nation and Promise in U.S. Literature
     3051-083   **Socolovsky**   **100% Online**

What is an American? 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 primarily look at how different communities and cultures, in their process of articulating a new national identity, examine issues of race, ethnicity and immigration. This course fulfills diversity and writing requirements.

Literature for Adolescents
     3104-080   **Bright**   **100% Online**

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
 3231-D80   **Leak**   **100% Online**
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**
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 Women Writers
 4072/5072-080   **Shealy**   **100% Online**
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, and Edith Wharton. This class will be completely on-line with weekly writing assignments and forum discussions.

Black Sexualities in American Literature and Film
 4072/5072-081   **Lewis**   **100% Online**
Through reading, film critique, virtual reflection and analysis and discussion (this course is 100% online), we will examine the ways Black sexuality is represented through a variety of genres and in media representation. Students will have weekly reading assignments, a weekly reflection (in discussion) with expectations to read and respond to at least one classmate, and a midterm and final essay or media project that will build upon each other. Texts: *Black Like Us* (Carbado, McBride, Weise, eds.); *Sula* (Morrison); *PUSH* (Sapphire); and additional critical essays for 5000-level students will be posted. Films: *Daughters of the Dust, Moonlight, Pariah, Precious.* Evaluation: weekly posts, 50%; midterm reflection 20%; final essay 30%

Digital Literacies
 4277/5050-081   **Avila**   **100% Online**
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.

Professional Internships
 4410/5410-080, 081   **Wickliff**   **100% Online**
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
June 29-August 5, 2019

Introduction to Technical Communication (W)

2116-020	**Muesing**	**MTWR**	**09:00AM-10:50PM**
2116-021	**Sindelar**	**MTWR**	**11:00AM-12:50AM**
2116-022	**Intawiwat**	**MTWR**	**09:00AM-10:50AM**
2116-023	**Intawiwat**	**MTWR**	**01:00PM-02:50PM**
2116-024	**Muesing**	**MTWR**	**01:00PM-02:50PM**

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:
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Language and Digital Technology

3180-080	**Osborn**	**100% Online**

This course will investigate the exchange of primarily written and graphic information in digital contexts from the past, our contemporary moment, and speculative futurisms. We will consider our ever-evolving relationships with information—both humanistic and post human, both enabling and disabling—as made possible by technological apparatus. Students will learn how information communication technologies (ICTs) might reasonably be construed as rhetorical "grammars" for both alphabetic and non-alphabetic "languages" through which information is variously inscribed, manipulated, accessed, recorded, or obfuscated by means of electronic tools and their forerunners. Students may be asked to consult James Gleick's bestselling *The Information: a History, a Theory, a Flood*, along with shorter pieces on the history of computing, the telegraph, early information theory, platforms, interfaces, cloud servers, and the technology of writing itself. Delivered 100% online via Canvas in the 2019 Second Summer Session, this course involves discussion boards and other asynchronous interaction.

British Literature in Transition, 1870-1914

3216-080	**Tarr**	**100% Online**

This course covers a tumultuous period in British history, culture, and literature. On the one hand, we will examine the steady decline of the British Empire from its peak at the mid-Victorian period to World War I. On the other, the rights of citizens increased dramatically with a second reform bill and obligatory civil registration, among other important developments. Literature flourished during this period, as writers transitioned from security in forms to questioning form altogether. We will examine the modernist challenge to Victorian ideology by understanding a post-Dickensian literary landscape. We will also pay special attention to Gothic forms to understand how the rise of supernatural literature reflected a damaged British consciousness. Texts include *The Mystery of Edwin Drood, King Solomon's Mines, Dracula*, and a range of poetry and novellas.

Studies in Writing, Rhetoric and New Media

4271-080	**Osborn**	**100% Online**

This course investigates the persuasive capacities video, audio, games, podcasts, virtual reality, social platforms, fine digital arts, and other media forms capitalizing on multimodality. Although we often use the term "content" to refer to media on our devices, both writing and new media make possible rhetorical effects and affects not entirely dependent on content in the sense of *what* media messages actually say or articulate. *How* new media harness their formal and aesthetic qualities—visual, sonic, tactile, immersive, mobile, and so on—is often just as important. As media theorist Marshall McLuhan would say, "the medium is the message." Students in this course will 1) learn the rhetorical appeal of novel media including writing itself *as new* communicative forms in their historical moments, 2) enhance their conceptions of "writing" and composing beyond the alphabetic text, and 3) speculate where emerging media might go next in their futures and futurisms. Readings may include the works of theorists like McLuhan, Henry Jenkins, Sherry Turkle, and Lev Manovich, along with shorter pieces on those media listed above. Delivered 100% online via Canvas in the 2017 Second Summer Session, this course involves discussion boards and other asynchronous interaction.