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.

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 Hybrid TWR 10:00-12:30
2116-E80 Brookes 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 Brookes 100% Online Asynchronous
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 of 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: American Utopia (W)

3051-080 Massachi

100% Online Asynchronous
(cross-listed with AMST) 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 Collins’ *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: 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 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 for undergraduates. For graduate students, fulfills technical/professional writing requirement for technical/professional writing concentration; fulfills 5000-level fiction requirement for creative writing concentration; fulfills writing requirement for applied linguistics, children’s literature, and literature concentrations.

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. For graduate students, fulfills literature requirement for applied linguistics, children’s literature, creative writing, rhetoric/composition, and literature concentrations. For literature concentration, fulfills requirement for national literature (American literature). For those in the creative writing concentration, fulfills requirement for modern/contemporary literature.

Topics in Literature & Film: Black Sexualities in American Literature & Film
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. For graduate students, fulfills literature requirement for applied linguistics, children’s literature, creative writing, rhetoric/composition, and literature concentrations. For literature concentration, fulfills requirement for national literature (American literature). For those in the creative writing concentration, fulfills requirement for modern/contemporary literature.

**Frankenstein’s Creatures**

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. For graduate students, fulfills literature requirement for applied linguistics, children’s literature, creative writing, rhetoric/composition, and literature concentrations.

**Cormac McCarthy on the Page and Screen**

Novelist Cormac McCarthy is widely seen as the greatest living American writer. In this intensive look at McCarthy's work, we will read and discuss five of McCarthy's most acclaimed novels: *Outer Dark, Suttree, Blood Meridian, All the Pretty Horses*, and *No Country for Old Men*. We will also watch and analyze three film adaptations of McCarthy's work: the Coen Brothers' *No Country for Old Men*, Tommy Lee Jones' *The Sunset Limited*, and Ridley Scott's *The Counselor*. Students can expect reading quizzes, a comprehensive final exam, and will be required to write several short position papers.

**Professional Internships**

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](https://english.uncc.edu/internships).

**Second Summer Session**

**July 5-August 8, 2022**

**Children’s Literature, Media, and Culture, “Superheroes on Screen”**

The past few decades have seen comic books travel triumphantly from panel to screen, as costumed heroes and villains easily conquer at the box office. In this course, we’ll examine this new golden age of superheroes at the movies, exploring issues of heroism, role models for young people, narrative, speculative fiction, folklore, myth making, marketing, fandom, visual culture and film theory. As
we watch and think about these immensely popular stories and characters designed to entertain young people, we’ll consider and be attentive to how these varying cinematic adaptations and interpretations reflect important changes in American society, culture, and politics.

Writing about Literature
2100-080  Cook
100% Online Asynchronous
This 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)
2116-085  Intawiwat
2116-086  Intawiwat
2116-087  Osborne
2116-088  Muesing
2116-089  Muesing
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:
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● 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

Crime in American Literature and Film
3050-082  Shapiro
100% Online Synchronous
TWR 10:00-12:30
(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.

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

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. For graduate students, fulfills children’s literature requirement for children’s literature concentration; fulfills literature requirement for applied linguistics, creative writing, rhetoric/composition, and literature concentrations.

Studies in Writing, Rhetoric and New Media

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. For graduate students, fulfills rhetoric/composition course requirement for rhetoric/composition concentration and technical/professional writing course for technical/professional writing concentration; fulfills writing requirement for applied linguistics, children’s literature, and literature concentrations.