English

Undergraduate & Graduate Courses
Summer 2026

What *can't* you do with an English degree?

Whether you're looking for an introductory or a graduate course, a class in language or in writing, a survey of literature or a seminar on a specialized topic, we have courses for you.

- ★ Children's Literature & Childhood Studies
- ★ Creative Writing
- ★ Comparative Literature and Culture
- ★ Composition and Rhetoric
- ★ English Education
- ★ Language and Digital Technology
- ★ Linguistics
- ★ Literature and Culture
- ★ Technical and Professional Writing

Students with degrees in English thrive in a wide range of fields, including **education**, **law**, **medicine**, **business**, **finance**, **marketing**, **writing**, **editing**, **community service** and **nonprofit work**, **journalism**, the **arts**, **library** and **museum** work, and many others.

Courses in English instill knowledge of language, literature, rhetoric, and writing and an awareness of diverse ideas, cultures, languages, and viewpoints. Our classes foster flexible skills that employers value, including the ability to:

- ★ think, read, and write critically and expressively
- ★ analyze, interpret, and adapt complex ideas and texts
- ★ solve problems creatively
- ★ research, manage, and synthesize information

Find more information about our programs at **english.charlotte.edu**

First-Half Summer
May 18-June 29, 2026

First Half	**ENGL 1512 Local Arts/Humanities: Growing Up Southern** **Eckard** **100% Asynchronous Online** Growing up in the American South often means coming to terms with the rich but complicated heritage of the region. The South has a unique history and culture and possesses contradictions that perplex even lifelong residents. This course will provide a multifaceted look at southern culture and growing up in the American South. Through film and literature, we will examine aspects of growing up in the South, focusing particularly on the importance of family and place in shaping individual lives. We will also address such concerns as race, religion, social class, and gender as these things impact coming of age in the South.
First Half	**ENGL 2074 Topics in Child Lit, Media & Culture: Disney and Pixar Short Films** **Connolly** **100% Asynchronous Online** Disney Studios recently celebrated its 100th 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 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.
First Half	**ENGL 2081 Topics Authors Pop Cult Genre Studies: Game Design and Narrative** **Hartis** **100% Asynchronous Online** This class is about designing a story through the lens of a game designer. You'll be taught how to structure a narrative, how to create game mechanics based off that narrative, and how to polish your story with those very same game mechanics. These skills will aid you in creating your own video games, tabletop roleplaying games, or board games. You'll also learn how games can be adapted to other media, such as television shows or books, and how to step into the game design industry.

First Half	**ENGL 2081 Topics Authors Pop Cult Genre Studies: YA Dystopian & Apocalyptic Lit** **Intawiwat** **100% Asynchronous Online** What would you do at the end of the world? Are you ready? YA Dystopian and Apocalyptic literature has captured teens, young adults, and adult markets alike. The purpose of this course is to expose students to the variety of contemporary Young Adult novels that are written to young adults (ages 12-18). While these narratives flame the imagination of the youth with terrifying—and often realistic—depictions of society, their message is more complex. One function of this literature is to serve as a critique to social problems through the medium of fiction. Students will examine a wide variety of resources and explore relevant issues such as: dystopian vs apocalyptic, the child's voice, government and social hierarchy, the dystopian hero, freedom vs equality, author's views of the future, etc.
First Half	**ENGL 2082 Topics Film Perform Print & Digital: TBA** Cook 100% Asynchronous Online TBA
First Half	**ENGL 2116 Intro to Technical Comm** **Intawiwat** **100% Asynchronous Online** 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, and how to integrate text and visual elements into technical documents.
First Half	**ENGL 2126 Intro to Creative Writing** **Olson** **100% Asynchronous Online** This course is an introduction 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. 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 are essential aspects of this course.

First Half	**ENGL 2127 Intro to Poetry Writing** **Brooks** **100% Asynchronous Online** This course is designed to introduce you to the reading and writing of poetry. Throughout the semester, we will read and discuss anthologized poems and essays on craft, approaching this work from a poet's perspective. Regularly, we will explore different approaches to writing through prompts and in-class exercises. This exploration, along with our close examination of the readings, will help us develop our own poems and thoughts about poetry as a dynamic and nuanced art form. Together, we will build a vocabulary with which we can ask meaningful questions about our drafts. Individually, you will focus on creating and revising original work, which you will showcase in two portfolios.
First Half	**ENGL 2128 Intro to Fiction Writing** **Duemmler** **100% Asynchronous Online** 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.
First Half	**ENGL 2301 Intro to African-American Lit** **Hayes-Brown** **100% Asynchronous Online** Survey of the major periods, texts, and issues in African American literature. In this course we will read and evaluate both classic and contemporary African-American literature.
First Half	**ENGL 3081 Topics Authors Pop Cult Genre Studies: Song as Social Commentary** **Phillips** **100% Asynchronous Online** In this class, students will be exploring the relationship between music, history, and important social issues of the day. Our focus will be on the decades 1960-2010, though we will venture beyond those dates on occasion. Creative and critical analysis, reflection, and presentation, both verbal and written, on class texts as well as life experiences will leave students well prepared to express their opinions about difficult topics.

First Half	**ENGL 3082 Topics Film Perform Print & Digital: The Gothic Haunted House in Film** **Morton** **100% Asynchronous Online** In this class, we will analyze various iterations of the Gothic Haunted House genre and instances of "house as character" in novels, short stories, and recent films, especially adaptations of classic Gothic Haunted House novels, such as *Northanger Abbey, Jane Eyre,* and *The Haunting of Hill House*. We will consider the ways that film and performance reinvigorate, complicate, or add layers of meaning to such a well-known category of stories as we explore various definitions of "home" and "belonging," especially as these definitions emerge in different time periods. Our analysis will prioritize film studies terms and analytical approaches that include not only the narrative qualities of the text under consideration but also its filmic qualities, such as lighting, costuming, performance, sound design, and more. Assigned films and television shows include: *Northanger Abbey* (2007), *The Haunting of Hill House* (2018), and *The Fall of the House of Usher* (2023), alongside novels and stories on which these are based.
First Half	**ENGL 3083 Topics Genders, Sexualities, & Lit: Women and Art in 21st Century Fiction** **Morton** **100% Asynchronous Online** In 1989, the Guerrilla Girls asked "Do Women Have To Be Naked To Get Into the Met. Museum?" noting that "[l]ess than 5% of artists in the Modern Art section [were] women, but 85% of the nudes [were] female." In her 2022 book, *The Story of Art Without Men*, Katy Hessel reports that when these statistics were reexamined in 2012, "little had improved," and at that time, "[l]ess than 4% of the artists in the Modern Art sections [were] women, but 76% of the nudes [were] females." With these statistical realities in mind, we will analyze stories of women artists and consider the status of female bodies as art objects, particularly in fictions published after the reexamined 2012 statistics Hessel mentions. We will discuss the experiences of fictional female artists and raise questions about the roles that gender, sexuality, and objectification may play in these narratives. Assigned readings will include: *The Museum of Modern Love* (2016) by Heather Rose, *My Year of Rest and Relaxation* (2018) by Ottessa Moshfegh, and *Fake Like Me* (2019) by Barbara Bourland, supplemented with articles and excerpts.
First Half	**ENGL 3104 Literature for Adolescents** **Belus** **100% Asynchronous Online** "Who are you?" the Caterpillar repeatedly asks Alice. This question of identity is one of the prevalent themes in adolescent literature. We will examine this topic as well as other struggles of teens, including coming of age issues. We will explore a variety of multi-cultural texts, films, and television programs and examine how evolving characters identify with their differing cultural milieus; subsequently, often contradicting expectations. As literature is a written representation of culture that highlights the significance of the various ideologies, behaviors, and customs in a creative way, some of the great novels we will read include: *Poet X, Hey Kiddo, Born a Crime, The Firekeeper's Daughter*, and *A Step from Heaven*. This course is an asynchronous, 100% online class taught in Canvas. Students will be expected to complete various projects, on-line presentations, reading and writing assignments and group-work.

First Half	**Behind a Mask: American Women Writers and Gothic Horror** **ENGL 4081 Topics Authors Pop Cult Genre Studies; OR ENGL 4083 Topics Genders, Sexualities, & Lit** **ENGL 5072 Topics in Literature and Film** **Shealy** **100% Asynchronous Online** "I think my natural ambition is for the lurid style. I indulge in gorgeous fancies and wish I dared inscribe them upon my pages and set before the public!" Louisa May Alcott once declared. In the United States, women writers entered the gothic genre early, and what they depicted in their fiction was often highly dangerous to the cult of domesticity. Unfortunately, these female writers were often eclipsed by their male contemporaries. However, sensational tales by women authors--stories filled with mystery, murder, revenge, supernatural events, and horror--appealed to a mass audience and proved extremely popular. For many women writers, horror fiction provided a steady market for their literary output and helped ensure a profitable income for their work. No longer would sensational fiction remain a male-dominated genre. Probing the social, political, and cultural functions of horror, this class will examine how works of American women writers of gothic horror, from Louisa May Alcott to Edith Wharton, from Shirley Jackson to Joyce Carol Oates, have penned works that reflect the concerns, worries, and traumas of their times, as well as those of today.
First Half	**ENGL 4082 Topics Film Perform Print & Digital: Shakespeare and Film** **Kello** **100% Asynchronous Online** This course considers the relationship of Shakespearean drama to its adaptation on film. We will read some of the more canonical and well-known works (*Hamlet* and *Macbeth*) as well as some of the more obscure works (*Coriolanus*, for example) and watch film versions. The films will make up a diverse array of approaches, from adaptations that stick closely to Shakespeare's language and world to those that riff on Shakespearean precedent to go in wild new directions. We will consider strategies of adaptation from different cultural contexts as well, addressing how the predominant English-language playwright has been reimagined across non-Anglophone cultures. Larger questions involving the relationship of performance, written text, and filmic possibilities will be addressed through analysis of specific films. The final project for the course will include an option for a creative/imaginative component in addition to critical and analytical writing.
First Half	**Writing America: Narratives of Nation and Promise in U.S. Lit** **ENGL 4084 Topics Global Cultures, Diverse Lit** **ENGL 5072 Topics in Literature and Film** **Socolovsky** **100% Asynchronous Online** 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.

First Half	**ENGL 4102 British Children's Literature** **Tarr** **100% Asynchronous Online** This course is a survey of British children's literature. Students begin by reading British fairy tales to understand the oral tradition that influenced later print narratives. We will transition to educational tracts from the seventeenth century and then move to the eighteenth century when authors began writing children's literature for both pedagogy and profit. The course moves to the poetry of William Blake, Christina Rossetti, and Robert Louis Stevenson, among others. The second half of the course treats the novel, and students should expect to read such texts as *Alice's Adventures in Wonderland, Charlie and the Chocolate Factory*, and *The Lion, the Witch, and the Wardrobe*.
First Half	**Writing about Place** **ENGL 4051 Topics in English and ENGL 5280** **Wickliff** **100% Asynchronous 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 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.

Second-Half Summer
June 29-Aug 10, 2026

Second Half	**ENGL 1502 Global Arts/Humanities: Environmental Narratives** **Brooks** **100% Asynchronous Online** As storytellers, humans have always been inspired by the natural world to share their experiences of it. We will study environmental narratives from across the globe and the worldviews they express. We will extend our understanding of these texts by examining their part in global movements of exploration, recreation, and conservation. We will get outside and experience nature, too—writing about the places we love and learning how we can protect them.
Second Half	**ENGL 1512 Local Arts/Humanities: Forkfuls of Meaning: How Food Shapes Who We Are** **Belus** **100% Asynchronous Online** For the love of food...Mmmmmmm...We will examine the intricate relationship between food and language and delve into the rich tapestry of literature and writing that celebrates the cultural significance of food withinFood connects.png specific regions and ethnic communities. Through an exploration of diverse genres, including memoirs, cookbooks, culinary narratives, and travel literature, students will analyze how food traditions, recipes, and culinary practices are intricately woven to shape local identities and foster a deeper understanding of place, memory, and cross-cultural connections. As literature is a written representation of culture that highlights the significance of the various ideologies, behaviors, and customs in a creative way, we will read explore various novels, texts, and films. This course is an asynchronous, 100% online class taught in Canvas. Students will be expected to complete various projects, on-line presentations, reading and writing assignments and group-work.
Second Half	**ENGL 2081 Topics Authors Pop Cult Genre Studies: Animanga** **Hartis** **100% Asynchronous Online** This course takes multiple anime and manga series and analyzes their themes, narratives, and aesthetics through a critical lens. Each series comes from a different genre, such as shounen, seinen, and slice-of-life.
Second Half	**ENGL 2100 Writing About Literature** **Cook** **100% Asynchronous Online** 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 poetry, short fiction, and drama. This foundation course is recommended for all English majors.
Second Half	**ENGL 2116 Intro to Technical Comm** **Muesing** **100% Asynchronous Online** 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, and how to integrate text and visual elements into technical documents.
Second Half	**ENGL 2126 Intro to Creative Writing** **Olson** **100% Asynchronous Online** This course is an introduction 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. 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 are essential aspects of this course.
Second Half	**ENGL 2127 Intro to Poetry Writing** **Phillips** **100% Asynchronous Online** This course is designed to introduce you to the reading and writing of poetry. Throughout the semester, we will read and discuss anthologized poems and essays on craft, approaching this work from a poet's perspective. Regularly, we will explore different approaches to writing through prompts and in-class exercises. This exploration, along with our close examination of the readings, will help us develop our own poems and thoughts about poetry as a dynamic and nuanced art form. Together, we will build a vocabulary with which we can ask meaningful questions about our drafts. Individually, you will focus on creating and revising original work, which you will showcase in two portfolios.

Second Half	**ENGL 2128 Intro to Fiction Writing** **Vieira** **100% Asynchronous Online** Psychology of Story: Seducing the Mind: "Above all, a great writer is always a great enchanter," Vladimir Nabokov said in a 1948 lecture. There are several psychological reasons why stories are so powerful. A well-written story seduces the mind by leveraging the brain's natural inclination to think in terms of narratives. It captivates and influences a person's emotions and intellect, making them feel a deep, emotional connection to the narrative. This is achieved by drawing the audience in from the first sentence, creating mystery, and using language to evoke emotion and a sense of shared experience. As Carl Jung argued, humans share a collective unconscious, an understanding of patterns and meanings in experience that connect us to a larger self and shared truths of humanity. Good stories take us to the core of human experience and help us make meaning out of life. This course introduces students to the craft of writing short fiction, including elements such as characterization, dialogue, point of view, plot, setting, theme, time, and revision, taking a special interest in the psychology of story. Through examples, discussions, and writing exercises, together we will tap into these universals to help you write an enticing narrative with authentic meaning, the key to all good stories.
Second Half	**ENGL 3074 Topics in Child Lit, Media & Culture: The Trouble with Taylor Swift** **Basu** **100% Asynchronous Online** This course explores Taylor Swift's discography as young adult literature with an emphasis on how parasocial celebrity culture and popular music exist in dialogue with the aspirations and anxieties experienced by young people. Over the course of the semester, we will examine how lyrical pop music functions as a medium for youth expression, identity formation, fandom & anti-fandom, resistance, conformity, and emotional exploration.
Second Half	**ENGL 3236 Afr Amer Lit, Harlem Ren to Pre** **Hayes-Brown** **100% Asynchronous Online** The purpose of this course is to explore the African American literary and cultural tradition from the Harlem Renaissance to the present.
Second Half	**Mexican and Chicanx Dystopian Fiction** ENGL 4081-081 Topics Authors Pop Cult Genre Studies ENGL 5072-082 Topics in Literature and Film **Dalton** **100% Online Asynchronous** Authors and cultural producers throughout Latin America—and indeed the world—have long used science fiction and speculative fiction to decry unjust social conditions in the world around them. In this class we will read and discuss science fiction literature and film from Latin American and U.S. Latino/a authors. The texts that we read come from different social, national and cultural contexts but they share much in common. Each work strives to imagine a better world where people

can enjoy greater freedom and be accepted for who they are. Key questions that we will discuss in this course include—but are not limited to—the following: How can we distinguish utopia from dystopia? How does a story set in the future speak to the time in which it is written? How can the cyborg body challenge (or perpetuate) unjust structures of power? As we discuss these texts we will be able to see how science fiction helps us to navigate the contradictions of modern society.

Second Half	**ENGL 6674 Applied Research Methods in the Teaching of English** **Barnes** **100% Synchronous Online** **T 6:00–8:00p** In this course, students will consider the challenges, affordances, and practices associated with narrative inquiry as a research methodology in education. Specific attention will be paid to literacy-related research, broadly conceived. In this course, students will consider the theoretical underpinnings of narrative inquiry; students will review different genres of narrative inquiry; students will learn about data collection and analysis methods; and students will consider the critiques and challenges of narrative inquiry in qualitative research. Ultimately, students will draw on all of their readings and course discussions to develop a narrative inquiry research proposal.

Full-Term Summer
May 18-Aug 10, 2026

Full Term	**ENGL 4410 and 5410 Professional Internship** **4 sections, 3 or 6 credits** **Wickliff** **Asynchronous Online and Other** **Instructor approval required.** 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

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