

**ENGL 12103, Introduction to Literature**  
**Teacher: R. Cochran**

**Textbooks Required:**

Frost, *The Poetry of Robert Frost* [paper] ISBN: 978-0805069860

Johnson, *Train Dreams* [paper] ISBN: 978-1250007650

Kimmerer, *Braiding Sweetgrass* [paper] ISBN: 978-1571313560

Paley, *Collected Stories* [paper] ISBN: 978-0374530280

Robinson, *Housekeeping* [paper] ISBN: 978-0312424091

**Description:**

A semester-long dip into literature in not quite all of its variety--poems, essays, short stories, a novel and a novella. But no drama this time. Just didn't come up with one that fit well with the others. What's the through line for what's here? Formally a lot of lyric lift--these are big-orchestra authors, strings through brass and percussion. Thematically the big outdoors shows up in almost everything except the Paley stories. They live mostly in cities, often indoors.

**Essays, exams, and other major requirements for undergraduates:** five short quizzes, one brief research paper (3-5 pages), a take-home final exam essay. UNFAILING ATTENDANCE, at least sporadic participation.

**MA advisory code:** (determined by the Graduate advisors)

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**ENGL 20803, Transatlantic Literature, 1945–Present (Global Campus)**

**Teacher: M. K. Booker**

**Textbooks Required:** Recommended editions are indicated below, though any published edition is acceptable, including e-book editions, such as Amazon Kindle.

George Orwell, *Nineteen Eighty-Four*. Signet Classic Edition (1961), ISBN: 9780451524935.

Thomas Pynchon, *The Crying of Lot 49*. Harper Perennial Modern Classics Edition (2006), ISBN: 006091307X.

E. L. Doctorow, *Ragtime*. Random House Trade Paperback Reprint Edition (2007), ISBN: 0812978188.

Margaret Atwood, *The Handmaid's Tale*. Anchor Books Edition (1998), ISBN: 038549081X

Toni Morrison, *Beloved*. Vintage Reprint Edition (2004), ISBN: 1400033411.

Zadie Smith, *White Teeth*. Vintage (2001), ISBN: 0375703861.

Kazuo Ishiguro, *Never Let Me Go*. Vintage (2006), ISBN: 9781400078776.

Colson Whitehead, *The Underground Railroad*. Knopf Doubleday Reprint Edition (2016), ISBN: 0345804325.

**Description:** This course is intended to provide an introductory survey of literature from both sides of the Atlantic from 1945 to the present. The focus will be on British and American literature and on the interchange between them during this period, with a particular interest in the novel and poetry. We will be reading and discussing novels from George Orwell's *Nineteen Eighty-Four* to Colson Whitehead's *The Underground Railroad*, selected on the basis of their literary quality and cultural importance. We will also read and discuss a variety of British and American poems from this period, including poems by such poets as Langston Hughes, Dylan Thomas, Philip Larkin, Stevie Smith, Sylvia Plath, Allen Ginsberg, Seamus Heaney, Louis Glück, and Bob Dylan, among others. Our goal will be to gain a familiarity with and understanding of the specific texts read, as well as to gain a sense of the overall shape of British and American literary history since 1945.

**Essays, exams, and other major requirements:** One critical essay (3-5 pages), mid-term exam, final exam, active participation via periodic brief journal-style writing assignments.

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**ENGL 20133, Essay Writing**

**Teacher: Staff**

**Textbooks Required:**

Bacon, Nora. *The Well-crafted Sentence*, 3<sup>rd</sup> edition. ISBN 9781319058623

Miller, Brenda, and Suzanne Paola. *Tell It Slant*, 3<sup>rd</sup> edition. ISBN 9781260454598

**Description:** Through assignments in creative nonfiction, from memoir to personal journalism, students will learn how form affects content, and develop their personal voice and their ability to use rhetorical techniques and strategies in all forms of writing.

Prerequisite: [ENGL 10103](#) and [ENGL 10203](#) or [ENGL 10303](#) (or equivalent). (Typically offered: Fall and Spring)

**Essays, exams, and other major requirements for undergraduates:** four essays (2-6 pages), in-class writing activities, enthusiastic participation.

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**ENGL 26503, Survey of American Lit from 1700 to 1945: “A Spectrum of Liberty” – Considering Themes of Freedom and Confinement in the Literature of the Past and the News of Today**

**Teacher: L. Sparks**

**Textbooks Required:**

*The Norton Anthology of American Literature*, Shorter 10th edition, vol. 1: Beginnings to 1865 ISBN 978-0393886177

*The Norton Anthology of American Literature*, Shorter 10th edition, vol. 2: 1865 to the Present ISBN 978-0393886184

Students will also need to set up a free subscription to *The New York Times* by going here: <https://www.nytimes.com/activate-access/edu-access>.

**Description:** When we read American literature written in the 18<sup>th</sup>, 19<sup>th</sup>, and early 20<sup>th</sup> centuries, what do we make of the idea of “liberty” as it was interpreted and responded to by men and women authors, of diverse cultural and class backgrounds, witnessing or living through:

- a time of significant governmental change (like the American Revolution)
- a period of sustained structural and cultural oppression (like the duration of America’s slave economy)
- an era of unprecedented industrialization and socio-economic shifts (like America’s Gilded Age)
- decades of world wars and startling innovation by artists (like American Modernist writers)

Further, what specific types of freedom—as well as different levels of confinement, oppression, and disenfranchisement—were being reported upon, critiqued, or creatively communicated through poetry, stories, plays, and nonfiction? And how do literary texts composed in America

over these two and a half centuries inform our reading about the variety of freedoms and non-freedoms reported on in the news of today?

Members of class will be expected to read texts found in the Norton volumes listed above and several articles from *The New York Times* in order to discover and discuss connections between past and current writings.

**Essays, exams, and other major requirements:** Assignments will probably take the form of regular weekly work (e.g., discussion board, quiz, and/or journal response) that will encourage students to stay current with the assigned readings and also to develop organized notes over the course of the semester (in preparation for completing the larger assignments); one 4-5 page paper; and an end-of-semester creative posterboard presentation (e.g., the student writes their own “news article” for the NYT about an event of freedom/confinement focused upon in one of the assigned Norton readings; the student reinterprets an event or theme of freedom/confinement focused upon in one of the Norton readings by writing about it in a new genre; or the student proposes a film adaptation of a Norton reading that places its central conflict of freedom/confinement in a modern context).

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## **26603 Survey of English-language Literature from 1945-Present**

**Teacher:** Sidney Burris

**Textbooks Required:** None. All texts supplied by the instructor.

**Course Description:** A critical and historical survey of transatlantic literature from 1845 to the present, with special attention given to the cultural and historical trends of the period that help us to understand more fully the influences that gave rise to each work.

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**ENGL 26703, English Literature from the Beginning through the 17th Century**

**Teacher: M. Coker**

**Textbooks Required:**

1. *Beowulf: A Dual-Language Edition*. Translated with an introduction and commentary by Howell D. Chickering (Anchor, 2006). ISBN: 9781400096220
2. *Marie de France, The Lais of Marie de France*. Introduction by Glyn S. Burgess and Keith Busby; Translated by Glyn S. Burgess and Keith Busby (Penguin, 1999). ISBN: 9780140447590
3. *Sir Gawain and the Green Knight: A New Verse Translation*. Translated by Simon Armitage (Norton, 2007). ISBN: 978-0-393-33415-9
4. *William Shakespeare, The Tempest: A Norton Critical Edition. Second Edition*. Edited by Peter Hulme and William H. Sherman (Norton, 2019). ISBN: 978-0-393-26542-2
5. All other required readings are free and available online via Blackboard.

**Description:**

“A critical and historical survey of the development of literature in the British Isles from its beginnings to the end of the seventeenth century. Prerequisite: ENGL 10103 and ENGL 10203.” Proceeding chronologically from Cædmon to Milton, we will read and discuss influential texts, authors, stylistic practices, and subjects, as well as their relations to the milieu in which they arose. As we explore major literary moments and movements in Britain, we will also reflect on critical topics such as: orality and the literary, value and preservation, the function of form, history and fictionality, medium and audience, and the effects of imagination.

**Essays, exams, and other major requirements for undergraduates:**

Four discussion boards, two module exams, final exam

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**ENGL 30503, Technical and Professional Writing**

**Teacher: Staff**

**Textbooks Required:**

Alred, G. J., C. T. Brusaw, and W.E. Oliu. *Handbook of Technical Writing*, 12<sup>th</sup> edition. ISBN 9781319058524

Markel, M. and S. A. Selber. *Practical Strategies for Technical Communication*, 3<sup>rd</sup> edition. ISBN 9781319362294

**Description:** Intensive practice in such types of writing as processes, descriptions of mechanism, abstracts, and proposals and research reports. The criteria for effective written exposition in the scientific areas, including health professions, agriculture, and engineering. Prerequisite: [ENGL 10103](#) and [ENGL 10203](#) or equivalent. (Typically offered: Fall and Spring)

**Essays, exams, and other major requirements for undergraduates:** four writing projects (2-6 pages), weekly writing activities, collaboration and participation.

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### **ENGL 30503-901/902, Technical and Professional Writing (Online)**

**Teacher: M. Fernandes**

#### **Textbooks Required:**

Alred, G. J., C. T. Brusaw, and W.E. Oliu. *Handbook of Technical Writing*, 12<sup>th</sup> edition. ISBN 9781319058524

Markel, M. and S. A. Selber. *Practical Strategies for Technical Communication*, 3<sup>rd</sup> edition. ISBN 9781319362294

**Description:** Intensive practice in such types of writing as processes, descriptions of mechanism, abstracts, and proposals and research reports. The criteria for effective written exposition in the scientific areas, including health professions, agriculture, and engineering. Prerequisite: [ENGL 10103](#) and [ENGL 10203](#) or equivalent. (Typically offered: Fall and Spring)

**Essays, exams, and other major requirements for undergraduates:** four writing projects (2-6 pages), weekly writing activities, collaboration and participation.

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### **ENGL 31103, Folklore**

**Teacher: R. Cochran**

#### **Textbooks Required:**

Russo, *Hard Luck and Heavy Rain* [paper]. ISBN: 978-1478019053

Wade, *The Beautiful Music All Around Us* [paper]. ISBN: 978-0252080913

Others TBA

**Description:** Introductory survey of folklore as a subject of academic inquiry. We'll examine verbal forms (urban legends and jokes), traditional music, and material culture (baskets, quilts, pottery).

**Essays, exams, and other major requirements for undergraduates:** three brief quizzes, one research paper (5-8 pages), take-home essay final. UNFAILING ATTENDANCE, enthusiastic participation.

**MA advisory code:** (determined by the Graduate advisors)

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## **ENGL 32803. Topics in Popular Culture and Popular Genres**

## **ENGL 38303. Topics in American Literature and Culture to 1900**

### **Edgar Allan Poe & Multimedia Narrative**

Faculty: Dr. Lissette Lopez Szwydky

### **Required Texts**

Edgar Allan Poe, *The Portable Edgar Allan Poe* (Penguin Classics, 2006). 978-0143039914.

Gris Grimly, *Edgar Allan Poe's Tales of Mystery and Madness* (2004). 978-0689848377.

Gareth Hinds, *Poe: Stories and Poems, A Graphic Novel Adaptation* (2017). 978-0763695095.

Dahlia Adler, ed. *His Hideous Heart* (2021). 978-1250302793.

T. Kingfisher, *What Moves the Dead* (2023). 978-1250830814.

- Additional readings are available on Blackboard.

- Access to streaming / movie rental sites such as Netflix, YouTube, etc.

## Description

This course will study the short stories and poetry of Edgar Allan Poe through a transmedia approach that includes original and remixed texts, graphic novels, films and television shows, games, and more! We will read Poe's gothic classics like "The Tell-Tale Heart," "The Black Cat," "The Cask of Amontillado," "The Pit and the Pendulum," "The Masque of the Red Death," as well as famous poems like "The Raven." We will watch Netflix's *The Fall of the House of Usher*. We will explore the cultural power of storytelling across time, as well as the various aesthetic, cultural, historical, and social concerns that storytelling takes across genres, forms, and media—paying close attention to the ways that experiencing texts across several adaptations can help us become stronger readers, more effective storytellers, and innovative creators.

**Essays, exams, and other major requirements:** weekly reading journal; poetry recording; midterm exam and essay; presentation; final project.

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**Poetry (ENGL 32003) – TR, 11 -12:15 CAP 30  
Davis**

**Geoffrey**

### Required Texts:

- Mayes, Frances. *The Discovery of Poetry: A Field Guide to Reading and Writing Poems*. ISBN 0156007622.
- Gay, Ross. *Catalog of Unabashed Gratitude*. ISBN 978-0822963318.

**Description:** The title pretty much says it all, which you will find is not always the case with poems. This course will be a broad introduction to elements and forms of poetry, to the terminology that poets use to discuss their work, and to critical approaches used to think and write about poetry. Our readings will range across a history of verse in English, concluding with quality selections of contemporary poetics. By course conclusion, students should develop the reading and writing insight necessary to realize the many important roles that poetry continues to play in considering and challenging the human experience.

**Requirements:** Active and considerate engagement during class discussions and exercises, short written assignments, in-class recitation, midterm exam, and final exam.

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**Intro to Fiction (ENGL 32103) - TR, 12:30 – 1:45**  
**Bryan Hurt**

This course is designed to train you in the close reading of fiction and in the understanding of the genre. We will be reading a variety of stories and excerpts to introduce you to the various elements of the craft of fiction and to introduce you to its multiple forms. Part critical analysis and part creative writing, this dual approach to the form will deepen your knowledge and understanding of fiction.

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**ENGL 35903, Topics in Gender, Sexuality, and Literature: Communicating Effectively on the Needs of Women Who Are Leaving Prison and Reentering Society**

**Teacher: L. Sparks**

**Textbooks Required (Tentative):**

Burton, Susan, and Cari Lynn. *Becoming Ms. Burton: From Prison to Recovery to Leading the Fight for Incarcerated Women*. The New Press, 2017.

Carter, Lisa M., and Catherine D. Marcum, eds. *Female Offenders and Reentry: Pathways and Barriers to Returning to Society*. Routledge: Taylor & Francis Group, 2018.

Jacobi, Tobi, and Ann Folwell Stanford, eds. *Women, Writing, and Prison: Activists, Scholars, and Writers Speak Out*. Rowman & Littlefield, 2014.

In addition to the three required texts listed above, students will be asked to read a number of articles and other texts published online by sources such as *The New York Times*, The Marshall Project, and the Prison Policy Initiative (made available to students through Blackboard).

**Description:** This course is open to all undergraduate students interested in the course topic but is intended to be particularly beneficial to students who are majoring/minoring in the following fields: Communication, Criminology, Education, English, Gender Studies, Pre-Law, Rhetoric and Composition, Social Work, and Sociology. The course is also designed to complement the spring course on communicating effectively about the needs of men who are leaving prison and reentering society, though each course stands alone and has a distinct set of reading materials.

Course reading materials and class discussion will focus upon women's incarceration within the U.S. and the unique challenges they face after being released. In addition, the course will consider cultural, social, scholarly, creative, and personal rhetorics that can be combined in new and effective ways for the purpose of discouraging women's recidivism and encouraging successful reentry paths for them.

**Essays, exams, and other major requirements:** Assignments will take the form of weekly work, one short report/presentation, one longer researched conference paper, and an

end-of-semester presentation on an original reentry program for women proposed by each student.

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**ENGL 36003, Developmental Editing**

**Teacher: Adam R. Pope**

**Textbooks Required:**

**Norton, Scott. *Developmental Editing, Second Edition: A Handbook for Freelancers, Authors, and Publishers*. ISBN: 022679363X**

**What Editors Do. *The Art, Craft, and Business of Book Editing*. ISBN: 022629997X**

**Sword, The Writer's Diet. ISBN: 9780226351988**

**McCloskey, *Economical Writing*, ISBN: 9780226448077**

**Description:** In this course, we will work on developing our skills in editing with a focus on the work of the developmental editor. Developmental editors are those that work with authors to overhaul a text and shape it for future publication. Sometimes referred to as comprehensive editing, this approach to editing differs from copyediting in that it doesn't focus on syntax and grammar but instead on structure and ideas. In this course we will cover both fiction and non-fiction editing.

**Essays, exams, and other major requirements for undergraduates:** Editorial Style Guide, Group Edit, Individual Edit, Weekly Discussions

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**ENGL 36203, The Bible as Literature**

**Teacher: L. Walsh**

**Texts Required:**

Robert Alter, *The Five Books of Moses* ISBN: 978-0393333930

Robert Alter, *The David Story* ISBN: 978-0393320770

Robert Alter, *Strong as Death is Love: The Song of Songs, Ruth, Esther, Jonah, and Daniel* ISBN: 978-0393352252

Bible (Online access is fine; recommended print version: New Oxford Annotated Bible) ISBN: 978-0195289602

**Description:** This course introduces students to a variety of literary forms and techniques used throughout the diverse and ancient library known as “the Bible.” Readings include the major narratives of Genesis and Exodus; the intrigues and impenetrable characterization of David; the passionate poetry of the Song of Songs; the shorter tales of Jonah, Ruth, and Esther; the provocative parables told by Jesus; and memorable stories about Jesus’s birth and death, found in the gospels. The course offers an accessible entry-point for students who are reading biblical material for the first time, as well as a novel approach for those more familiar with biblical content.

**Requirements:** Attendance and Participation, Weekly Short Writing Assignments

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## ENGL 36233, The Bible as Literature

**Teacher: L. Walsh**

**Texts Required:**

Robert Alter, *The Five Books of Moses* ISBN: 978-0393333930

Robert Alter, *The David Story* ISBN: 978-0393320770

Robert Alter, *Strong as Death is Love: The Song of Songs, Ruth, Esther, Jonah, and Daniel* ISBN: 978-0393352252

Bible (Online access is fine; recommended print version: New Oxford Annotated Bible) ISBN: 978-0195289602

**Description:** This course introduces students to a variety of literary forms and techniques used throughout the diverse and ancient library known as “the Bible.” Readings include the major narratives of Genesis and Exodus; the intrigues and impenetrable characterization of David; the passionate poetry of the Song of Songs; the shorter tales of Jonah, Ruth, and Esther; the provocative parables told by Jesus; and memorable stories about Jesus’s birth and death, found in the gospels. The course offers an accessible entry-point for students who are reading biblical material for the first time, as well as a novel approach for those more familiar with biblical content.

**Requirements:** Watch video lectures and complete weekly short writing assignments

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## ENGL 37133, Topics in Medieval Literature and Culture: Old Norse I

Teacher: M. Coker

### Textbooks Required:

1. *A New Introduction to Old Norse. Part I: Grammar*, by Michael Barnes, 2007. ISBN: 978 0 903521 65 9
  2. *A New Introduction to Old Norse. Part II: Reader*, edited by Anthony Faulkes, 2011. ISBN: 978 0 903521 83 3
  3. *A New Introduction to Old Norse. Part III: Glossary*, compiled by Anthony Faulkes, with 2 supplements compiled by Michael Barnes, 2007. ISBN: 978 0 903521 70 3
- [Hard copies of these texts are available for purchase online, but the publisher has also made online copies of each available for free download.]

### Description:

In this course, students will learn how to read, understand, and translate texts written in Old Norse, “the language of the Vikings.” “Old Norse” is a general term applied to various closely related medieval dialects which developed in Scandinavia and were brought to shores as distant as Russia and Byzantium in the east, Iceland and North America in the west. We will cover the entirety of Old Norse grammar, working through practice exercises and real Old Norse texts, including Icelandic sagas, Eddic and skaldic poetry, and runic inscriptions. This course also serves as an introduction to Old Norse literature, history, and culture, and learning Old Norse will open up a fascinating window on the past for students, bringing to life in a unique way the study of early medieval people and their lives, stories, and worldviews.

### Essays, exams, and other major requirements for undergraduates:

Homework exercises, tests, and a final exam.

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## ENGL 37203-004, Topics in Renaissance Literature and Culture: *Paradise Lost*

Teacher: D. Stephens

### Textbooks Required:

- Rosenblatt, ed. *Milton's Selected Poetry and Prose*. Norton. ISBN 978-0-393-97987-9  
Teskey, ed. *Paradise Lost*. Digital edition. 2<sup>nd</sup> edn. Norton. ISBN: 978-0-393-61716-0

(If you prefer the hard copy of Teskey, it is ISBN 978-0-393-61708-5.)

The Teskey digital text will appear on Blackboard as an e-book at the start of the semester.

**Not only page numbers but also paragraph numbers will be tied to these editions, and you will be expected to know editorial introductions, footnotes, and some appendices, so you really do need these editions.**

**Description:** Milton's *Paradise Lost*, whose story of Eden is so woven into Western culture that we quote it even when we've never read it, perplexes readers with its initially charismatic Satan, its seemingly petty God, and its smiling tensions between Adam and Eve even before the fall. Prepare to find Milton both enchanting and aggravating—but always awe inspiring. We will seek to understand Milton on his own terms rather than holding him to our own religious or irreligious beliefs. At the same time, we will look at the genuine questions he asks about his world, which had just gone through a religiously-motivated civil war: what powers or institutions should have authority? What happens inside of us when we defy authorities that we previously revered? Would rule by a benevolent and well-educated autocracy be better than rule by a poorly educated and internally fractured democracy? When is power affected by gender, class, or race? These are conundrums that Milton poses for himself and his readers. We will read *Paradise Lost*, *Samson Agonistes*, selections of the shorter poetry, and extracts from several of the tracts on marriage, censorship, and the limitations of kingship. The format will be mostly discussion, with an occasional lecture. There will be a great emphasis upon class participation, including frequent informal paragraphs. If you expect to leave this class having received one neat set of truths about Milton's work, you will be sorely disappointed. I will introduce various important critical debates over his work, without necessarily attempting to settle these debates. I will, however, give you the tools to address those debates in your own ways. Previous expertise in Renaissance literature is not necessary, though you should be a good reader.

**Essays, exams, and other major requirements:** one original analytical paper; frequent short paragraphs in response to the readings; two short exams.

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**ENGL 3853, Topics in African American Literature and Culture.**

**Teacher: Jarvis Young**

### **Textbooks Required**

Henry Louis Gates Jr, William L. Andrews (Eds.): *Pioneers of The Black Atlantic: Five Slave Narratives, 1772-1815*, ISBN: 1887178988

Marilyn Richardson (Ed.): *Maria W. Stewart, America's First Black Woman Political Writer*, ISBN: 9780253204462

*Norton Anthology of African American Literature* (Eds): Henry Louis Gates, Jr. and Valerie A. Smith, ISBN 13: 9780393911558

Peter Hinks (Ed.): *David Walker's Appeal to the Coloured Citizens of the World*, ISBN 10: 0271019948

**Description:** Recent debates such as whether black lives or all lives matter resurfaced in the media between 2013-2021 after cofounder of the Black Lives Matter movement, Alicia Garza, hash-tagged this very phrase. Within these years, we have seen an uptick in the public exhibition of slogans, (e.g., me-too movement, Make America Great Again, Love Wins, etc.), on cars, clothes, and buildings. For some scholars and activists, one specific seat of controversy is how hashtags, statements, and radical speech acts can potentially lead to political and social reform. However, this is not a unique or novel conversation. Radical speech acts have, historically, led to sociopolitical actions and even the formation of movements. If we examine U.S. history, activists have engaged in radical speech acts in a variety of media in order to effect change. Some of these activists, especially those of African descent, have inhabited and transformed literary forms to render abolition. As a result, a tradition of black radicalism subsists if we study the production and reception of their oral and written works. This course will focus on the history of black resistance to oppression and injustice from the early republic to the present through different forms of radical speech acts. The main question(s) that we will explore are as follows: how do radical speech acts shape and inform our understanding of social and political issues, including our very conception of the United States as a nation (and ourselves as a people)? We will investigate these questions by reading speeches, essays, and narratives from a range of black activists and examining the principles of persuasion that help shape the relationship between polemical language and activism.

First, we will conduct an analysis of eighteenth and nineteenth century narratives and essays from writers such as Lemuel Haynes, Quobna Ottobah Cugoano, Olaudah Equiano, David Walker, and Maria Stewart. In addition to studying the text's rhetorical situation, we will study the public reception of these discourses in the era in which they were given. For the second essay, we will read the writings of early black feminists from the late nineteenth century, Anna Julia Cooper and Ida B. Wells, and listen to speeches on civil rights from the twentieth century: Malcolm X's 1962 Speech on Police Brutality and Dr. Martin Luther King Jr.'s final speech, "I've Been to the Mountain Top." With the help of a secondary source, students will analyze one of the essays or speeches in the context of its rhetorical situation and study how these speech acts shaped future social movements. For the third and largest essay, students will build on the skills they develop in essay assignments one and two, as we engage with Angela Davis's 1972 speech on "Oppression and Repression" and Alicia Garza's 2016 speech on "Why Black Lives

Matter” in the context of the debate surrounding Davis’s speech and the movement to which Garza’s speech gave its name.

**Essays, exams, and other major requirements for undergraduates:** two critical essays (5-7 pages), one research essay (7-10 pages), enthusiastic participation.

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**ENGL 38703, Seminar in Medical Humanities**

**ENGL 387H3, Honors Seminar in Medical Humanities**

**Teacher: C. Kayser**

**Textbooks Required:**

Reynolds, Richard, and John Stone, eds. *On Doctoring: Stories, Poems, Essays*. 3rd ed. ISBN: 978-0743201537;

Edson, Margaret. *Wit*. ISBN: 978-0571198771

Gawande, Atul. *Complications: A Surgeon's Notes on an Imperfect Science*. ISBN: 978-0312421700

Perkins-Valdez, Dolen. *Take My Hand*. ISBN: 978-0593337714

Wagamese, Richard. *Medicine Walk*. ISBN: 978-1571311160

**Description:** This course combines literary and critical texts that attend to the social rather than technical aspects of medicine, focusing on such topics as the human condition, personal dignity, social responsibility, cultural diversity, and the history of medicine. Through readings, class discussion, writing activities, and first-hand observation, students will practice critical analysis and reflection to instill in them a commitment to compassionate, community responsive, and culturally competent medical care. This course requires a service-learning component that involves shadowing with a physician at a local clinic and medically-relevant service hours at a local agency in addition to the classroom time commitment. This course is only open to premedical students, who must contact Dr. Kayser to inquire about availability of spots in the course.

**Essays, exams, and other major requirements for undergraduates:** one personal essay (2-3 pgs.), reflective journals, final project, final presentation.

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**Contemporary Speculative and Science Fiction (ENGL 39003) – TR, 8:00-9:15 CAP 15**

**Jane Larson**

**Required texts:**

“Frankenstein” by Mary Shelley

“Dune” by Frank Herbert

“Annihilation,” “Authority,” and “Acceptance” by Jeff VanderMeer

“Severance” by Ling Ma

“Convenience Store Woman” by Sayaka Murata

**Description:** Survey of contemporary speculative fiction writing, with an emphasis on character and place. Students will read, discuss, and compose critical and creative responses to a selection of novels rooted in the speculative and science fiction genres.

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**ENGL 39003, Special Topics: Science Fiction as Literature**

**Teacher: M. K. Booker**

**Textbooks Required:**

Digital textbook will be supplied free of charge. Individual novels will need to be purchased or otherwise acquired.

**Description:** A survey of the science fiction novel, with a special focus on the ways science fiction fits within the category of “literature.” Focus will be on the literary qualities of the novels read, and we will also include several respected authors of “literary” fiction (Cormac McCarthy, Kazuo Ishiguro, Colson Whitehead, Louise Erdrich, Richard Powers) who have written novels that might be considered science fiction. Emphasis will be on novels published in the twenty-first century. Novels to be read and discussed tentatively include the following:

*Solaris* (Stanisław Lem, 1961)

*Parable of the Sower* (Octavia E. Butler, 1993)

*Never Let Me Go* (Kazuo Ishiguro, 2005)



*The Road* (Cormac McCarthy, 2006)

*The Wind-Up Girl* (Paolo Bacigalupi, 2009)

*The Fifth Season* (N. K. Jemisin, 2015)

*The Underground Railroad* (Colson Whitehead, 2016)

*Future Home of the Living God* (Louise Erdrich, 2017)

*The Overstory* (Richard Powers, 2018)

*Klara and the Sun* (Kazuo Ishiguro, 2021)

*Saturation Point* (Adrian Tchaikovsky, 2024)

*Service Model* (Adrian Tchaikovsky, 2024)

**Essays, exams, and other major requirements for undergraduates:** Participation in discussion sessions. One formal critical essay, 4-6 pages, double-spaced, in length. Midterm and final exam. Active participation via periodic journal-style writing assignments.

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## **39203H Creative Nonfiction**

**Teacher:** Sidney Burris

**The Books:** The reading list changes from semester to semester, but past semesters have included these books: *Reality Hunger*, David Shields; *This is Water*, David Foster Wallace; *The Cost of Living*, Deborah Levy; *The Year of Magical Thinking*, Joan Didion; *Between the World and Me*, Ta-Nehisi Coates; *The Wisdom of Insecurity*, Alan W. Watts; *The River of Consciousness*, Oliver Sacks; *If You Want to Write: A Book about Art, Independence, and Spirit*, by Brenda Ueland; *The Origin of Others*, Toni Morrison; *Recollections of My Nonexistence*, Rebecca Solnit.

**Description:** For one semester, we're going to read some of the coolest—the most important critical term I know—books in English. And all of these books are about stuff that actually happened: art-fights, culture wars, movies, graduation, music, love, and death. I have chosen books that are, to me at least, fun—the second most important critical term I know—to read.

**Class Requirements:** The class is discussion-based, and the discussions arise from our own close readings of the books. The final assignment will be your own creative non-fiction essay (2000-2500 words), but this will be preceded by several shorter writing assignments of less than one page. These are designed to help you understand the true nature of the English paragraph.

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## **ENGL 40003, Style and Grammar for Professional Writing**

**Teacher: L. Hallett**

### **Textbooks Required:**

Bacon, Nora. *The Well-crafted Sentence*, 3<sup>rd</sup> edition. ISBN 9781319058623  
Alred, G. J., C. T. Brusaw, and W.E. Oliu. *Handbook of Technical Writing*, 12<sup>th</sup> edition.  
ISBN 9781319058524

**Description:** Practice in English style and grammar at an advanced level for students who plan to teach writing, practice as professional or technical writers, or apply these skills in their various career fields. (Typically offered: Fall on campus and Spring online)

**Essays, exams, and other major requirements for undergraduates:** four writing projects (2-6 pages), weekly writing activities, collaboration and participation.

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**Undergrad Fiction Workshop (ENGL 40203) TR 9:30-10:45 CAP 12**  
**Larson**

**Jane**

**Required texts:** none.

**Description:** This course is focused primarily on the process of composing, evaluating, and critiquing fiction stories through the lens of the craft of prose writing. Students will compose two original stories and participate in a workshop focused on developing their critical skills to provide one another with feedback. Additional weekly readings and writing exercises will be assigned.

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**ENGL 43003, Introduction to Shakespeare**

**Teacher: M. Scott**

**Textbooks required:**

Shakespeare, William, *King Richard II* (The Arden Shakespeare) ISBN 1-903436-33-8

Shakespeare, William, *The Merchant of Venice* (The Arden Shakespeare)

ISBN 978-1-903436-81-3

Shakespeare, William, *As You Like It* (The Arden Shakespeare)

ISBN-13: 978-1-904271-22-2

Shakespeare, William, *Hamlet* (The Arden Shakespeare) ISBN 1-903436-67-2

Shakespeare, William, *King Lear* (The Arden Shakespeare) ISBN 978-1-9034-3659-2

Shakespeare, William, *Antony and Cleopatra* (The Arden Shakespeare)

ISBN 978-1-904271-01-7

Shakespeare, William, *The Winter's Tale* (The Arden Shakespeare) ISBN 978-1-903436-35-6

Shakespeare, William, *The Tempest* (The Arden Shakespeare) ISBN-13: 978-1408133477

**Description:**

This class focuses on the dramatic writing of the most celebrated of all writers in English, William Shakespeare. Working chronologically, we will study eight of Shakespeare's plays up close and in depth, gaining familiarity with the four major genres in which he worked: history, comedy, tragedy, and romance. While paying attention to the formal and thematic differences between these different genres, we will also consider how all of Shakespeare's plays defy easy categorization. Shakespeare lived and wrote during an astonishing period of political, religious, and intellectual upheaval in England.

Shakespeare's writing both grew out of and helped propel the cultural ferment of the time (the politics of court and emergent colonialism, the rise of capitalism, the scientific revolution, the growth of English nationalism, the Reformation, etc). This period – alternately branded “Renaissance” or “Early Modern” – offers us a unique double perspective: looking back to classical learning and achievement and using that as a model for the present, while simultaneously glancing forward to what we now think of as “the modern” (that is, modern subjectivities, sexualities, politics, and cultures). Inevitably, then, we will remain ever-attentive to the ways in which various critical approaches to Shakespearean drama – such as Feminism, New Historicism, Postcolonialism, and Queer Studies – render writings from distant 16<sup>th</sup> century shores relevant to our own lives here in the 21<sup>st</sup>.

**Essays, exams, and other major requirements for undergraduates:**

Weekly discussion posts, 1 paper (5-7 pages), 2 exams, and consistent and enthusiastic in-class participation.

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### **Essays, exams, and other major requirements for undergraduates:**

Weekly discussion posts, 1 paper (5-7 pages), 2 exams, and consistent and enthusiastic in-class participation.

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**ENGL 43003-901, Introduction to Shakespeare (Global Campus)**

**ENGL 43003-902, Introduction to Shakespeare (Global Campus)**

**Teacher: D. Stephens**

**Textbooks Required:**

Greenblatt, Stephen, et al., eds. *The Norton Shakespeare, Third Edition, Digital Edition*. W. W. Norton, 2015. ISBN 978-0-393-68349-3. Ebook, delivered by VitalSource to our Blackboard site.

This required text will appear on Blackboard as an e-book at the start of the semester. The cost will be around \$40, which is half what a hard copy would cost. Your student account will be charged approximately a week after the semester begins. If you already have a copy of the complete Norton Shakespeare, third edition, one volume, ISBN 978-0-393-93499-1 (*not* the “Essential Plays” edition), we can arrange for you to opt out of having your student account charged. **Important note:** every semester, several students think they can get by with free online copies of the plays. Every semester, those students flounder during the exams, because their editions of the plays omit entire scenes that are in the Norton. Please don’t make this mistake!

**Description:** this is an online course through Global Campus. We will read some of Shakespeare’s sonnets and six of his plays, learning about the poetry’s engagement with some of the intersectional issues of Shakespeare’s day—political, colonial, artistic, sexual, psychological, theological, medical, and economic. We will look closely at the ways Shakespeare creates verbal music, and we will pay attention to the serious fun he has with puns. Previous knowledge of Shakespeare is not required, but students should be avid readers and good writers. An open and inquiring mind is also necessary; Shakespeare addresses controversial topics, uses earthy language, and resists moral reduction. Each week is divided into two parts, with written assessments **almost always due on Thursdays and Sundays by midnight**. You will need to complete the first half of each week’s lessons and assessments before beginning the second half. Weekly activities will usually include reading some of Shakespeare’s work while consulting study guides, responding to some of the questions on the study guides, engaging in written discussion with other students, listening to recorded lectures, and sometimes viewing films.

**Essays, exams, and other major requirements:** there will be one icebreaker post, twenty discussion posts of 100 words each, one original essay of 1500-2000 words, four exams, and twenty-two reading journal submissions of 100 words each.

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**ENGL 4553 Contemporary Native American Short Story**

Sean Teuton

### Course Description

For millennia Native Americans have been sharing stories. By the twentieth century Indigenous writers had mastered the American short story, adapting it to serve the needs of tribal people. Here we discover fascinating histories, cultures, and struggles all to entertain, teach, and inspire. In this course we will read and share these short stories in a student-centered classroom where lectures yield to group discussions. We will assume no prior knowledge of Native people as we seek to recover our shared history.

### Essays, Exams, and Other Requirements

The course requires two multiple-choice exams on Native American history and the assigned stories and two in-class essays on the assigned stories. Reading assignment quizzes. Regular attendance and participation. A screen-free classroom. Must obtain hard copies of textbooks in advance of first course meeting.

### Required Texts

Bob Blaisdell, ed., *Great Short Stories by Contemporary Native American Writers* (Dover, 2014): ISBN 978-0486490953

Craig Leslie, ed., *Talking Leaves: Contemporary Native American Short Stories* (Dell, 1991): ISBN 978-0385312721

Theda Perdue and Michael Green, *North American Indians* (Oxford, 2010): ISBN 978-0195307542

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**ENGL 45903. Studies in Gender, Sexuality, and Literature: Frankenstein and Gender**

**ENGL 47403. Studies in Nineteenth-Century British Literature and Culture: Frankenstein and Gender**

**GNST 49803. Special Topics in Gender Studies: Frankenstein and Gender**

**Faculty: Lissette Lopez Szwydky**

### Required Texts

Mary Wollstonecraft Shelley, *Frankenstein*. Broadview, 3rd Edition. ISBN: 978-1554811038

Lita Judge, *Mary's Monster* ISBN: 978-1626725003.

*Victor Lavalle's Destroyer* ISBN: 978-1684150557.

Jamie Rich, Megan Levens, Joelle Jones, *Madame Frankenstein*. ISBN: 978-163215197.

Hilary Bailey, *Frankenstein's Bride*. ISBN: 978-1402208706

Kiersten White, *The Dark Descent of Elizabeth Frankenstein* ISBN: 978-0525577942.\*

Kris Waldherr, *Unnatural Creatures: A Novel of the Frankenstein Women*. ISBN: 979-8985351200.\*

Additional readings are available on Blackboard. <http://learn.uark.edu>  
Access to streaming movie rental sites such as Netflix, Amazon, etc.

\*Notes texts available in print, digital, or as audiobooks

## Description

Mary Wollstonecraft Shelley's *Frankenstein; or, The Modern Prometheus* (1818) is one of the most widely recognized stories, and is one of the most influential books in shaping contemporary feminist literary criticism. This course will trace the cultural history of *Frankenstein* from novel to film to television to graphic novels to young adult fiction. We will meet many "Frankensteins" and examine these cultural adaptations in light of their individual historical and cultural moments while paying special attention to how gender informs the creation, production, and reception of this story over 200+ years. In addition to giving students an in-depth view of the *Frankenstein* story's cultural evolution over two centuries, the course will serve as an introduction to adaptation studies (an interdisciplinary critical method grounded in film and media studies). The course will provide students with a critical framework for understanding storytelling over a wide range of media, including novel, stage, film, serial television, short-form online video content, comic books, and other visual media. We will discuss the historical contexts of the adaptations in relation to media history and their respective socio-political contexts. Students from a wide range of disciplines and specializations are welcome, including English (Literature and Creative Writing), Communication, Education, History, Theater, Art, and more; assignments will be tailored for student's individual curricular needs. Students will be asked to view films out of class and to discuss them during class meetings.

**Essays, exams, and other major requirements:** reflection journal; Franken-thing review/presentation; research paper (12-15 pages) or equivalent creative/multimedia/educational project; virtual poster presentation; final exam; attendance and participation.

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**ENGL 4853 Afro-Diasporic Print Cultures.**

**Teacher: Jarvis Young**



## Textbooks Required

*A Companion to African American Literature* 1st Edition, (Ed.) Gene Andrew Garrett, ISBN:9781405188623

*David Walker's Appeal to the Coloured Citizens of the World*, (Ed.) Peter Hinks, ISBN 10: 0271019948

*Maria W. Stewart, America's First Black Woman Political Writer*, (Ed.) Marilyn Richardson, ISBN: 9780253204462

*Norton Anthology of African American Literature* (Eds): Henry Louis Gates, Jr. and Valerie A. Smith, ISBN 13: 9780393911558

*Pioneers of The Black Atlantic: Five Slave Narratives, 1772-1815*, (Eds.) Henry Louis Gates Jr, William L. Andrews, ISBN: 1887178988

**Description:** The eminent figures of African descent featured in this seminar each were known for their dynamic presence, stirring crowds with their essays and narratives, charming audiences with their performances, and inspiring congregations with their sermons. People of African descent, in Britain, the U.S, and the Caribbean, wrote, published, and read through eras of enslavement and segregation, at times defying legal restrictions, economic obstacles, and violence. In pamphlets, books, magazines, newspapers, and printed ephemera, they narrated their own lived experiences, expressed themselves in imaginative genres, and advocated for better social conditions.

In this seminar we will investigate the life and writings of Black writers who have been moved to the margins of literary history, production, and representations. With their words preserved in print, we will discover how they overcame dominant traditions and policies that too often restricted their voice. Literary heroes such as Toussaint Louverture, Jean-Jacques Dessalines, Quobna Ottobah Cugoano, Olaudah Equiano, Lemuel Haynes, David Walker, and Maria Stewart, to name a few, were notable for developing Afro-Caribbean, Afro-British, and African American literary cultures in print. We will spend time in the library archives sifting through various manuscripts to discover similar thematic, arguments, literary and rhetorical devices, and genres that may have emerged across these communities.

**Special requirements for seminar students:** two critical essays (5-7 pages), one research essay (7-10 pages), student presentation, and enthusiastic participation.

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**ENGL 49003, The Language of Black Freedom (Studies in Rhetoric and Composition)**

**\*SERVICE LEARNING**

**Teacher: Pritchard**

**Textbooks Required:**

All course readings will be accessible via Blackboard Ultra.

**Description:**

This course will examine the historic and contemporary role of language and literacies in the pursuit and expression of freedom by people of African descent in social movements from the 19th century to the present. Merging literacy and language studies with Black feminist and Black queer theory, we will examine the literacy and language strategies people of African descent have employed to assert their right and desire to define their life on their own terms, depict the world as they see and experience it, and to create socio-political change. Texts include speeches, fiction, poetry, essays, photography, popular music, fashion, and style. Included among the topics we will discuss are: Black Children's and Young Adult Literature, #BlackLivesMatter and digital activism, Black feminist activist writing, Black music (e.g Blues, Hip Hop, Gospel, Spirituals) and social change, Black dandyism, Black fashion as protest, and Black portraiture and other visual arts.

the course is designed to align with the 2025 [Community Literacies Collaboratory](#) symposium at the University of Arkansas (UA) (October 20-21, 2025) sponsored by the Brown Chair in English Literacy. Taking the theme "[Crafting the Irresistible: Creative – Critical Literacies & Communities.](#)" the 2025 symposium will explore how the interplay between the creative and critical (henceforth, "creative-critical") can bolster literacies scholarship, pedagogical practices, political and activist expression, and community formation and transformation. As this course carries a service-learning designation, we will also partner with one or more Northwest Arkansas schools, libraries or community

organizations to offer programming focused on literacy Black expressive culture to make course knowledges available to the general public.

**Essays, exams, and other major requirements:**

2 Critical Analysis Papers (6 pages each); Final Paper/Project; Designated service-learning project collaborating on programming with a community partner organization; Class Participation.

In addition to these assignments, students are expected to learn major concepts presented in class lecture and be an active and regular contributor to class discussion.

There may also be, as needed, quizzes on reading and lecture.

Informal and short assigned writing assignments (e.g., freewriting, brainstorm exercises) may also be assigned as needed to assist with synthesis of class material and discussion.

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**ENGL 49003, Document Design (GLOBAL)**

**Teacher: Adam R. Pope**

**Textbooks Required:**

**Berne, The Design of Books. ISBN: 9780226822952**

**Lupton, Thinking with Type, 3rd edition. ISBN: 9781797226828**

**Affinity Suite (purchase)**

**Lupton and Cole Phillips. Design the New Basics. ISBN: 9781616893323**

**Description:** In this course, we will work on building our skills in document design. We'll cover the basics of how graphic design informs designs, walk through the process of building an informational project, and we will wrap the course with a full-scale layout of a book for publication using public domain texts.

**Essays, exams, and other major requirements for undergraduates:** Organizational Style Guide, Informational Project, Book Project, Weekly Discussions