

Undergraduate Course Descriptions

Fall 2026 (updated 5/1/26)

ENGL 12103-001 Introduction to Literature

Burris, Sidney

TR 9:30 a.m. to 10:45 a.m.

Textbooks Required:

Arthur Miller, *The Death of a Salesman*

Samuel Beckett, *Waiting for Godot*

Ernest Hemingway, *The Old Man and the Sea*

David Foster Wallace, *This Is Water*

Walter Isaacson, *The Greatest Sentence Ever Written*

Gretel Ehrlich, *The Solace of Open Spaces*

All other texts supplied by the instructor.

Description: This course, as its title declares, will introduce the student to the several facets of reading literature. These facets include: undertaking a simple analysis of the text, recovering the historical context that surrounds the text, and clearly articulating our opinions of the text.

Essays, exams, and other major requirements: reading quizzes, in-class writing assignments, mid-term, and final.

ENGL 12103-002 Introduction to Literature

Cochran, Robert

MWF 10:45 a.m. to 11:35 a.m.

Textbooks Required:

John Williams, *Augustus*

Julie Schumacher, *Dear Committee Members*

Margaret Edson, *Wit*

Czeslaw Milosz, *A Book of Luminous Things*

Pevear and Volokhonsky, eds., *Selected Stories of Anton Chekhov*

Denis Johnson, *Train Dreams*

Description: The big genres this time (but no essays). We'll start with our drama (*Wit*) and end with our novella (*Train Dreams*)--the order of the two novels, the

poems, and the short stories TBA. In short, intro to lit.

Essays, exams, and other major requirements: Bunch of short quizzes (four, maybe five) to encourage actual reading of texts, one short (five pages) research essay on a topic of your choosing with at least a tangential tie to our reading, take-home, open-book final essay exam.

ENGL 12103-003 Introduction to Literature

Marren, Susan

MWF 11:50 a.m. to 12:40 a.m.

Textbooks Required:

The Murder of Roger Ackroyd	Agatha Christie
Oedipus Rex	Sophocles

(Most of the texts we will be reading will be provided via Blackboard)

Description:

Long ago, the word “mystery” belonged to the realm of religion, and referred to matters unknowable except through divine revelation. Mysteries were the subject of our most significant stories, which were interpreted by priests who could reveal their hidden meanings. In the modern world, mystery is no longer sacred; it has shrunk to signify the uncertainty surrounding crime. Reading is no longer a priestly endeavor. This class will introduce students to literature through poetry, drama, and fiction that centers on mystery. As we read, everything hidden will be revealed, and we will no longer be at the mercy of secrets and enigmas as our ancestors were. Or will we?

Essays, exams, and other major requirements:

3 short essays, midterm and final, in-class assignments

ENGL 12103-004 Introduction to Literature

Quinn, William

TR 12:30 p.m. to 1:45 p.m.

Textbooks Required:

Barber, Richard, ed. *The Arthurian Legends: An Illustrated Anthology* (Boydell, 1992). ISBN 0-85115-252-X pbk

Description:

In this course, we will study the origins and permutations of the *Arthurian Legend* from its origins to, well, now. The anthology includes almost all literary genres: myth, legend, prose and verse fiction, lyric. It will be supplemented by films (so drama) as well.

Essays, exams, and other major requirements:

Grading: 8 objective quizzes = 10% each; 2 in-class essay exams = 10% each

Class participation: more than 3 un-excused absences will result in a full grade reduction for each additional day absent.

No use of phones or computers permitted during class time unless ADA accommodation.

ENGL 12103-901 Introduction to Literature

Kayser, Casey

(Global Campus Course)

Textbooks Required: Mays, Kelly J. *The Norton Introduction to Literature, 15th Edition*. W. W. Norton & Company, 2024. We will also be using some of the online assignments that accompany the textbook.

Description: This course introduces students to literary concepts, structures, genres, and themes, as well as to some of the basic principles of literary study. It teaches students the basics of literary analysis, using various approaches. It requires students to write an essay analyzing literature. It teaches students to interpret texts written by authors who lived in various eras, locations, and cultural contexts. It encourages students to interpret literature in light of the different ethnicities, religious beliefs, racial identities, and sexual identities of the authors, the characters, and the original reading or viewing audiences.

Essays, exams, and other major requirements: The course will have a midterm exam and final essay of 4-6 pages. Smaller assignments throughout the semester include short response papers, Blackboard discussion responses, close reading workshops, and reading quizzes.

ENGL 20003 Advanced Composition

Various Teaching Staff

Offered multiple days/times

Textbook Required:

Advanced Composition, Edited by Collette Bliss and Ashleigh Severson. This book is available for free via BlackBoard.

Description:

Students apply the writing and rhetorical skills developed in Composition 1 and 2 to digital literacies, multimodal writing, and online discourse communities and develop their own digital and multimodal composing skills.

We are all members of communities, whether geographical, familial, hobbyist, academic, or professional. Every community we participate in has its own way of thinking, talking, and writing. Literacy is at the heart of every community practice, and digital literacies, including digital and multimodal writing, are important parts **of any** online community. This class will ask students to explore the digital spaces that communities create and inhabit while honing their own skills.

Essays, exams, and other major requirements:

Students create three related projects on a chosen discourse community. Assignments also include a multi-modal presentation and final reflective letter on the student's progress as a writer, and weekly writing activities.

ENGL 20133 Essay Writing

Various Teaching Staff

Offered multiple days/times

Required Textbooks:

Essay Writing, Custom Tell it Slant, 3rd ed., by Brenda Miller and Suzanne Paola (McGraw Hill)

The Well-Crafted Sentence, 3rd ed., by Nora Bacon. (Bedford St. Martin's)

Description:

This course will introduce you to various forms of the essay genre through the study and writing of creative nonfiction. The assignments progress from very personal essays, like memoirs, to feature journalism which reflects on the larger world and culture in which we live. Through these assignments, you will learn how an essay's form affects its

content, and further develop your personal voice in writing and your ability to use rhetorical techniques and strategies in all forms of writing.

Essays, exams, and other major requirements:

Four creative nonfiction or essay projects: memoir, braided essay, personal journalism, and lyrical essay. These projects include drafting, revision, peer review, and conferences. Weekly writing activities as well.

ENGL 20703-901 Transatlantic Lit from 1865 to 1945

Hinrichsen, Lisa

(Global Campus Course)

Textbooks Required: All reading will be available online or will be available on the course's Blackboard site. No textbook purchases are necessary.

Description: This course will provide a thematic and historical survey of the development of transatlantic literature from 1865 to 1945, with attention to identifying cultural and/or historical trends of the period. What makes American literature “American,” or British literature “British”? What happens if we start to question that distinction? We’ll look at how the Atlantic Ocean has both divided and connected cultures of Europe, Africa, and America, and how literature from 1865-1945 both reflects and responds to the historical construction and permeability of racial, cultural, and national boundaries. Our discussions will explore how the texts on our syllabus interrogate concepts such as race, ethnicity, culture, gender, and citizenship across space and time. We will learn how the formal aspects of writing—from verse forms to kinds of narration—shape the ways that texts make meaning for their audiences, and we will also look at how texts are in conversation with each other and with broader social issues. As such, we will engage in transatlantic conversations about such monumental issues as the aftermath of slavery and the slave trade, revolution, empire, world wars, urbanization, the growth of capitalism, gender trouble, and psychology, all of which emerged as integral features of transatlantic political cultures.

Essays, exams, and other major requirements: Weekly reading responses, 2 major papers

ENGL 20803-901 Transatlantic Lit from 1945 to Present

(Global Campus Course)

Booker, Keith

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.

ENGL 26503-001 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”

Sparks, Leigh

TR 11:00 a.m. to 12:15 p.m.

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 18th, 19th, and early 20th 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); two mini papers; and an end-of-semester creative posterboard presentation (e.g., the student proposes 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).

ENGL 26703-001**Survey of British Literature from the Beginnings through the 17th Century****Long, Mary Beth****MWF 9:40 a.m. to 10:30 a.m.****Textbooks Required:**

The Broadview Anthology of British Literature: Concise Volume A, third edition
ISBN 978-1554813124 (You may also use the new fourth edition of this
Textbook, 978-1554816699, but it is more expensive)

Silence, ed. Roche-Mahdi, ISBN 978-0870135439

Description:

This course covers a full millennium of multiple languages, genres, and cultures that were of interest to medieval and early modern readers in England and the Americas. Their concerns include love, fear, protest, religion, politics, war, and disease, among others. We'll consider all these as possibilities—but not limitations—with which to frame and begin to understand the great variety of texts that this first millennium-or-so of “English” (very broadly defined) gives us. We'll practice close reading and thoughtful writing.

Essays, exams, and other major requirements: in-class exams, short essays

ENGL 30503 Technical and Professional Writing**Various Teaching Staff****Offered multiple days/times****Textbook Required:**

Gray, Kat. (2025). *Rhetorical Strategies for Workplace Communication*. Pressbooks. This book is an Open Education Resource (OER) textbook and is available free of charge. You will also find a link to the textbook on Blackboard.

Description:

In this course, you will build on the writing and rhetorical skills you developed in Composition 1 and 2 to explore technical writing tasks. You will learn strategies for professional writing in various circumstances, including document design, usability testing, communication ethics, and collaborative writing. You will also learn about tools for drafting, revision, editing, and proofreading.

Essays, exams, and other major requirements:

You will complete five projects for this course. To start, you will create a Course Goals Memo, in which you set your personal goals for Professional and Technical Writing: what skills you hope to learn or improve. In the second project, you will create Career Documents—a résumé and cover letter—responding to a specific job ad.

Next, you will work on two research assignments based on a problem or question you and a small group of classmates select. In the Problem Primer, you will write individually to explore an aspect of the problem. You'll identify who is affected by the problem, the causes of the problem, and any community partners with expertise that may help you to solve the problem. You will design a pilot study to gather more information about the problem you are investigating. After you conduct your study, you and your group will then create a Collaborative Grant Proposal that promotes a specific solution to a specific problem. You'll also remix this report for a different audience – one of community stakeholders, who will be affected by the solution you choose.

Finally, you will close the semester by creating a Course Reflection Memo that asks you to review your work throughout the semester and discuss your progress on your goals with your instructor.

ENGL 30103 Creative Writing II**Larson, Jane V.B.****TR 9:30 a.m. to 10:45 a.m.****Textbooks Required:** none.

Texts, including short stories, poems, and craft essays will be uploaded to Blackboard.

Description: Laboratory & workshop course for students to compose and revise original work in fiction and poetry writing.

Essays, exams, and other major requirements: Composition of original works of short fiction and poetry; active class participation (attendance, workshop feedback, class discussion);

brief critical responses to craft essays; final culminating portfolio project, including thoroughly revised work and a one-page reflection of creative progress over the course of the semester.

ENGL 31003-901 Critical Thinking about Lit

Dempsey, Sean

(Global Campus Course)

Textbooks Required:

All readings will be distributed via Blackboard.

Description:

This course explores what it means to think and write about literature. We will begin by addressing key questions about what we mean by literature, how it works, and what it might be good for. We will then turn toward to various influential strands of contemporary criticism including affect theory, ecocriticism, and media studies. By doing so we will consider how the study of literature can help us better understand what it means to be human and how it gives us room to imagine how best to dwell within the world we find ourselves in.

During the course of the semester we will consider how these issues relate to different cultural perspectives, different genres (including science fiction), and different media such as painting, music, and film. Each week our readings will be drawn from a range of short literary works (poems, short stories, plays) as well from brief critical readings culled from the work of philosophers, theorists, and literary critics.

Essays, exams, and other major requirements:

Weekly discussion board posts, which will form the basis of a final digital portfolio.

ENGL 31103-001 Folklore

Cochran, Robert

MWF 3:05 p.m. to 3:55 p.m.

Textbooks Required:

Stephen Wade, *The Beautiful Music All Around Us*

Henry Glassie, *Daniel Johnston*

John Miles Foley, *The Singer of Tales in Performance*

Description:

This is a straightforward introductory course in traditional culture—the myriad ground-level subcultures (occupational, festival, musical, material, verbal, sartorial, culinary, memorial, etc.) we are first born to and later opt into. We'll open with verbal productions (jokes, for example), followed by musics (mariachi, for example) and material culture (pottery this time). We'll have three substantial textbooks supplemented by online articles and in-class handouts.

Essays, exams, and other major requirements: Four in-class quizzes centered on the textbooks and associated readings; one 5-8 page research-based essay on a topic chosen by you but stimulated by something read or discussed in class. Grading on a 300-point scale: each quiz=50 points, the essay=100 points. No final.

ENGL 32003 Poetry

McCombs, Davis

MWF 9:409 a.m. to 10:30 a.m.

Textbooks Required:

Description:

Essays, exams, and other major requirements:

ENGL 32103 Fiction

Jensen, Toni

TR 9:30 a.m. to 10:45 a.m.

Textbooks Required:

Baxter, Charles. *Burning Down the House*. Graywolf, 2008. ISBN 1555975089
Erdrich, Louise. *Love Medicine*. Harper Collins, 2009. ISBN: 9780061787423
Everett, Percival. *Damned If I Do*. Graywolf, 2004. ISBN 1555974112
Ferris, Joshua. *Then We Came to the End*. Back Bay Books, 2008. ISBN: 031601639X
Link, Kelly. *Magic for Beginners*. Random House, 2014. ISBN 0812986512
Woodrell, Daniel. *Winter's Bone*. Back Bay Books, 2007. ISBN: 9780316066419

Description:

This course focuses on reading fiction, learning its craft elements, and writing some fiction, as well. Students will read and analyze the craft of five books of fiction, as well as reading sections from a book about writing. They'll do guided writing exercises and also write scenes from short stories or novels-in-progress. The class will explore craft concepts, and students will be expected to demonstrate knowledge of these craft concepts in their written work and in class discussion.

Essays, exams, and other major requirements:

Students will write short weekly responses to the reading that demonstrate knowledge of craft elements discussed in class, or they'll write assigned fiction craft exercises. Major assignments include writing a midterm story scene, and a full story or novel chapter for the final.

ENGL 32803-001 Topics in Popular Culture and Popular Genres**"Horror Film"****Booker, Keith****MW 4:35 p.m. to 5:50 p.m.**

Textbooks Required: None. On-line textbook provided free of charge.

Description: This course will involve viewing and discussion of a number of important modern horror films. The focus will be on the new "smart" or "elevated" horror films of the twenty-first century, though there will be some study of the overall history of horror film as well. Emphasis will be placed on leading directors in this category, including Jordan Peele, Robert Eggers, and Ari Aster. We will cover categories such as the new folk horror, the new art horror, the new indie horror, and new international horror films.

Essays, exams, and other major requirements: Though most films will be screened in class, students will be expected to view some of the required films on their own, generally via rental from Prime Video or another streaming service. Grade to be determined from one critical essay (3-5 pages), mid-term exam, final exam, active participation (including periodic brief written responses to films).

ENGL 34303-001 Introduction to Chaucer**Quinn, William****TR 8:00 a.m. to 9:15 a.m.**

Textbooks Required:

Lawton, David, ed. *The Norton Chaucer* (Norton, 2019) ISBN 978-0-393-65585-8

Description:

In this course, we will become proficient in reading Chaucer's narrative poetry—both critically and aloud in the East Midland dialect of Middle English. We will read most of the (unfinished) *Canterbury Tales* as well as *Troilus and Criseyde*.

Essays, exams, and other major requirements:

A language test (i.e., testing the ability to translate Chaucer accurately into modern English) = 10%

An objective exam on *The Canterbury Tales* = 30%

An objective exam on *Troilus and Criseyde* = 30%

A 5-10 pp. critical paper on choice of assigned topics = 30%

10% bonus option: memorized recital of the first 27 lines of “The General Prologue”

Class participation: more than 3 un-excused absences will result in a full grade reduction for each additional day absent.

No use of phones or computers permitted during class time unless ADA accommodation.

ENGL 35903-001 Topics in Gender, Sexuality, and Literature

“Communicating Effectively on the Needs of Women Who Are Leaving Prison and Reentering Society”

Sparks, Leigh

TR 2:00 p.m. to 3:15 p.m.

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.

ENGL 36003-001 Topics in Rhetoric and Composition-001

"Rhetoric in the Archives"

Gray, Kat

TR 3:30 p.m. to 4:45 p.m.

Textbooks Required: Readings offered for this course will be offered to students at no-cost. They will either be Open Educational Resource (OER) readings, or available through the U of A library. The final reading list is TBD, but will focus on the work of rhetorical studies scholars in the past 30 years.

Description: This course explores rhetorical methodologies for archival studies, with particular attention paid to the move towards digital archives in the last 3 decades. During this time, the field of rhetorical studies exploded with a variety of new

perspectives on how to approach archival materials and the historiographical work we are asked to do when we write stories about our findings. We'll cover some of these perspectives in class, considering especially what new materialist studies can tell us about how to analyze items, how digital archival tools change archival studies (for better and worse), and which frameworks we can use to critically examine both the archives and the ways we tell stories about what we find there. We'll cap the course by putting rhetorical studies methodologies into action in the special collections here at the University of Arkansas.

The course may be of particular interest to English majors and minors (any specialization) as well as students in English Education, Communications, Digital Humanities, History, or anyone with an interest in how public history (including exhibits, monuments, and archives) is constructed.

Essays, exams, and other major requirements: Students in this section of ENGL 36003 will complete **three major projects**. In the first third of the course, students will learn about rhetorical methodologies for archival projects, then examine one approach of their choice in a short critical analysis paper. Then, students will learn about the special collections at U of A. With a group, students will create a finding aid for one of the university's collections. Then, each student will create an interpretive archival "exhibit" based on the materials in their chosen special collection and accompanied by an archivist's statement to explain their choices. Students will present their findings at the end of the semester. Students will complete work in support of these major projects – reading journals, project journals, progress reports, outlines, and sketches may all be part of this process.

ENGL 36203-001 The Bible as Literature

Walsh, Lora

MWF 8:35 a.m. to 9:25 a.m.

Textbooks 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.

Essays, exams, and other major requirements: Attendance and Participation, Weekly Short Writing Assignments

ENGL 37133-001 Topics in Medieval Literature and Culture

ENGL 51703-002

"Introduction to Old English"

Smith, Joshua

MWF 9:40 A.M. to 10:30 a.m.

Textbooks

Peter Baker, *Introduction to Old English*, 3rd edition (Wiley-Blackwell, 2012). ISBN 978-0470659847

Description

In this course students will learn how to read and understand Old English, the language that was written and spoken in England from around 500 to 1100 AD. Its haunting and evocative literature recounts the deeds of heroes like Beowulf, the plights of exiles, surprisingly funny riddles, and encounters with saints and monsters. Influencing writers as diverse as J. R. R. Tolkien and Jorge Luis Borges, Old English literature has remained a potent force in recent and contemporary literary culture.

As Old English is something like a foreign language for Modern English speakers, we will spend the first several weeks gradually learning the basics of the language and good translation practices. By the end of the course, we will be reading entire works in Old English.

This course will be followed by another Old English class in the Spring, in which we will read further poetry in Old English.

Essays, exams, and other major requirements

Translation homework; quizzes; midterm; final; attendance and participation mandatory. Graduate Students will have slightly more challenging assessments.

ENGL 38503-001 Topics in African-American Literature and Culture

“Rhetoric of Black Radicalism”

Young, Jarvis

MWF 11:50 a.m. to 12:40 p.m.

Textbooks Required:

David Walker’s Appeal to the Coloured Citizens of the World, (Ed.) Peter P. Hinks, ISBN 13: 9780271019949

Maria W. Stewart: America’s First Black Woman Political Writer, (Ed.) Marilyn Richardson, ISBN 13: 9780253204462

Norton Anthology of African American Literature, (Eds.) Henry Louis Gates, ISBN 13: 9780393911558

Pioneers of the Black Atlantic: Five Slave Narratives 1772-1815, (Eds.) Henry L. Gates, William L. Andrews, ISBN 13: 9781887178983

Description:

Contemporary debates such as whether or not black lives or all lives matter surfaced 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 such 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 essays and speeches. 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)? In this course, we will investigate such questions through reading radical speeches and essays from a number of black activists, examining the principles of persuasion that help shape the relationship between polemical language and activism.

Essays, exams, and other major requirements:

Three major essay assignments, a creative writing project, in-class written activities, weekly discussion posts, and enthusiastic participation.

ENGL 39003 Special Topics

“Magazine Production”

Køhn, Jared

MW 3:05 p.m. to 4:20 p.m.

Textbooks Required: TBA

Description:

This course is designed to give students a practical magazine publishing experience. Students will demonstrate an understanding of the process of literary magazine production, from assigning staff roles, submission selection, composing a budget, layout and design, and print publication and circulation through direct instruction and hands-on experience.

Essays, exams, and other major requirements: TBA

ENGL 39003 002 Special Topics

“Contemporary Fiction: Novels of Jeff VanderMeer”

Larson, Jane V.B.

TR 8:00 - 9:15

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Textbooks Required:

ANNIHILATION by Jeff VanderMeer

AUTHORITY by Jeff VanderMeer

ACCEPTANCE by Jeff VanderMeer

ABSOLUTION by Jeff VanderMeer

Supplemental essays/chapters will be uploaded to Blackboard.

Description:

Survey of a series of contemporary novels by Jeff Vandermeer. Students will read, discuss, and compose critical and creative responses to a selection of novels in a series by the author, identify prevailing themes, elements of genre (Speculative Fiction; Science Fiction; Ecohorror), and analyse the arc of an author's work over the course of multiple connected texts.

Essays, exams, and other major requirements:

Brief critical and creative responses to each novel; active class participation (attendance & discussion); choice of critical or creative final culminating project.

ENGL 392H3-001 Honors Colloquium**"Creative Nonfiction"****Burris, Sidney****TR 12:30 p.m. to 1:45 p.m.**

Textbooks Required: The major texts for this course include: *The Greatest Sentence Ever Written*, Walter Isaacson; *The Solace of Open Spaces*, Gretel Ehrlich; *This Is Water*, David Foster Wallace; *The Year of Magical Thinking*, Joan Didion; *Between the World and Me*, Ta-Nehisi Coates; *The Writing Life*, Annie Dillard; *Nothing Personal*, James Baldwin. A very few other texts will be added, but these will form the core of our reading for the semester.

Description: For one semester, we will 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 to read—the second most important critical phrase I know.

Essays, exams, and other major requirements: The final assignment will be your own creative non-fiction essay (2000-2500 words), but this will be preceded by several shorter in-class writing assignments of less than one page. These in-class assignments will help you both understand more closely the works that we read and the direction that you will pursue in your final essay. I will also give a few reading quizzes that address the day's assignment.

ENGL 40003, Style and Grammar for Professional Writing

LewEllyn Hallett

TR 12:30 p.m. to 1:45 p.m.

Textbooks Required:

We access several textbooks through the Bedford Bookshelf, at one reasonable price, under \$40. Here are some titles in which readings and exercises are assigned:

Bacon, Nora. *The Well-crafted Sentence*, 3rd edition. ISBN 9781319058623

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

Bernhardt, Stephen and Nancy Sommers, *A Guide to Professional Writing*, ISBN 9781319370336

Reineke, Juliann and Joanna Wolfe, *Writing with Focus, Clarity, and Precision*. ISBN 9781319339777

pdf provided on Blackboard at no charge:

Ball, Cheryl E. and Drew M. Loewe, editors. *Bad Ideas About Writing*.

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. Students choose professional genres that align with their interests and career goals for the major projects. (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.

ENGL 40103 Undergraduate Poetry Workshop

Davis, Geffrey

Thu 2:00 pm - 4:50 pm

Required Texts:

Corral, Eduardo C. *Slow Lightning*. ISBN 9780300178937

Gay, Ross. *Catalog of Unabashed Gratitude*. ISBN 9780822963318

Howe, Marie. *What the Living Do*. ISBN 9780393318869

Lee, Li-Young. *Rose*. ISBN 9780918526533

Smith, Tracy K. *Life on Mars*. ISBN 9781555975845

Doty, Mark. *The Art of Description*. ISBN 9781555975630

Descriptions: The workshop is a training-ground for serious writers, in which their work will be discussed critically. What's more, to develop as poets we must cultivate a dedicated reading practice and precise study of prosody with an informed appreciation of its craft, as our promise as writers is inextricably linked with our integrity as readers—of people, of relations, and, most certainly, of texts. As such, we will be reading contemporary books of poetry and will explore places where poetry takes place outside of the classroom: namely, in performances like readings. Most importantly, you will write often and in an environment as welcoming as it is demanding.

Requirements: several new drafts of original poetry, in-class exercises, a final portfolio of revised work, considerate engagement during workshop, and lively participation during discussions.

ENGL 40203-001 Undergrad Fiction Workshop

Hurt, Bryan

Thurs. 2:00 p.m. to 4:50 p.m.

Textbooks Required:

John Freeman, *The Penguin Book of the Modern American Short Story*

Description:

This course explores the craft of fiction writing. During the first few weeks, we will read with an eye toward technique, discussing how writers use structure, voice, and narrative strategy to shape their stories. The course is primarily a workshop, and each student will have two stories discussed over the course of the semester. In addition, students will complete regular reading and writing exercises.

Essays, exams, and other major requirements:

Students will submit two short stories for workshop over the course of the semester. In preparation for each workshop, students will provide written margin comments and endnotes on their classmates' stories. Participation in workshop discussions is essential. For the final assignment, students will submit a substantial revision of one of their workshop stories.

ENGL 43003-001 Introduction to Shakespeare**Scott, Mark****TR 12:30 p.m. to 1:45 p.m.****Textbooks Required:**

William Shakespeare, *King Richard II* (The Arden Shakespeare)
William Shakespeare, *The Merchant of Venice* (The Arden Shakespeare)
William Shakespeare, *As You Like It* (The Arden Shakespeare)
William Shakespeare, *Hamlet* (The Arden Shakespeare)
William Shakespeare, *King Lear* (The Arden Shakespeare)
William Shakespeare, *Antony and Cleopatra* (The Arden Shakespeare)
William Shakespeare, *The Winter's Tale* (The Arden Shakespeare)
William Shakespeare, *The Tempest* (The Arden Shakespeare)

Brief additional readings (including works of literary criticism and theory) will be provided over the course of the semester.

Description:

This class focuses on the dramatic writing of the most celebrated of all writers in English, William Shakespeare. Working chronologically, we will study seven 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 render writings from distant 16th century shores relevant to our own lives here in the 21st.

Essays, exams, and other major requirements:

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

ENGL 45203-001 Studies in U.S. Latino/Latina Literature and Culture

Padilla, Yajaira

TR 11:00 a.m. to 12:15 p.m.

Textbooks Required:

Acevedo, Elizabeth, *The Poet X* ISBN 978-0062662811

Anzaldúa, Gloria, *Borderlands/La Frontera* ISBN 978-1879960855

Díaz, Jaquira, *Ordinary Girls: A Memoir* ISBN 978-1643750828

Garcia, Cristina, *Dreaming in Cuban* ISBN 978-0345381439

García-Moreno, Silvia, *Mexican Gothic* ISBN 978-0525620808

Hernández, Daisy, *A Cup of Water under my Bed* ISBN: 978-0807062920

Rivera, Lilliam, *Dealing in Dreams*, ISBN 978-1481472159

Description: This course centers on feminist literature written by U.S. Latinas. Our critical approach to these texts will consist of first, situating them within the broader context of women of color feminism, and, then, more specifically, within the context of Chicana/Latina feminist discourse and fiction. Although a significant portion of the course will be devoted to the works of Chicana authors, we will also read literature by Dominican American, Nuyorican, and U.S. Central American women. A central focus of the course is the exploration of how these authors use a gendered lens in their writings not only to explore critical issues that affect them as Chicanas/Latinas but also to theorize more generally about the lives and social struggles of Chicana/Latina women. Among the issues raised in their works and that we will be discussing are: the legacy of colonialism, gendered oppression, sexuality, racism, class-based inequality, racial and ethnic identity, nationalism, bilingualism, violence, intergenerational relationships, mothering, and feminism. In addition to creative works of fiction and poetry, we will also read theory, personal essays, and critical histories by many of these same authors, as well as by other feminists of color that will help guide and foreground many of our discussions.

Essays, exams, and other major requirements: attendance and active participation in class discussions, 1 critical essay (5-7 pages), mid-term, and final project.

ENGL 45503-001 Studies in Native American Literature and Culture

Yandell, Kay

TR 8:00 a.m. to 9:15 a.m.

Textbooks Required:

Theda Purdue, *Cherokee Women*

Barbara R. Duncan ed., *Living Stories of the Cherokee*

Sally Roesch Wagner, *Sisters in Spirit*

Frank Linderman, ed., *Pretty Shield*

Louise Erdrich, *Tracks*

Susan Power, *The Grass Dancer*

Janet Campbell Hale, *The Jailing of Cecelia Capture*

Description:

This course introduces a literature that many Americans do not know even exists: literature by American Indian women authors. In fact, American Indian people have a long and varied tradition of oral and written literatures. In this course, we will read a broad range of literatures from diverse Native traditions and eras, to provide students with a basic knowledge of some major issues in, and best-known texts by, American Indian women authors. The course will examine how these literatures rely, for example, on oral tradition, tribal identity, Indian sign language, wampum texts, various religious traditions, geoidentity, and cultural understandings of women's roles, to convey meaning in ways radically different from many Western literary traditions.

Essays, exams, and other major requirements:

Class participation, one in-class presentation, and two exams, each for 25% of the course's final grade.

ENGL 45503-903 Studies in Native American Literature and Culture

"Contemporary Indigenous Literature"

Teuton, Sean

(Global Campus Course)

Textbooks Required:

1. Sherman Alexie, *Reservation Blues*
2. Louise Erdrich, *Tracks*
3. Joy Harjo, *A Map to the Next World*

4. Linda Hogan, *Power*
5. Simon Ortiz, *Men on the Moon*
6. Perdue and Green, *North American Indians: A Very Short Introduction*
7. Leslie Marmon Silko, *Ceremony*
8. Richard Van Camp, *The Lesser Blessed*

Description:

As an introduction to Indigenous North American literature, this course explores the growth of twentieth-century Native American literature that continues to shape twenty-first-century Indigenous writers. In engaging novel and poetry, we will consider the diversity of Native American nations and regions as well as topics in tribal communities today: migration and urban life, health and environment, literacy and education, gender and sexuality, colonialism and nationhood, worldview, and identity.

Essays, exams, and other major requirements:

This course requires regular attendance and participation in weekly written discussion statements and replies. Midterm and final examinations.

ENGL 45603-901 Studies in Major Authors

“Edgar Allan Poe and Adaptations”

Szwydky, Lissette

(Global Campus Course)

Textbooks Required:

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

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.

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 discussion posts; midterm exam and essay; virtual presentation; final project or research paper.

ENGL 45903-001 Studies in Gender, Sexuality, and Literature

ENGL 47403-001 Studies in Nineteenth-Century British Literature and Culture

“Frankenstein & Gender”

Szwydky, Lissette

MWF 10:45 a.m. to 11:35 a.m.

Textbooks Required:

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

- Lita Judge, *Mary’s Monster* ISBN: 978-1626725003.
- Victor Lavalley’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, as well as 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. NOTE: Students will be asked to view films/shows out of class and to discuss them during class meetings.

Essays, exams, and other major requirements: reading/film 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.

ENGL 47203 Studies in Renaissance Literature and Culture
ENGL 49303 Studies in Popular Culture and Popular Genres
"Renaissance Drama and Film"

Scott, Mark

TR 3:30 p.m. to 4:45 p.m.

Textbooks Required:

Christopher Marlowe, *Edward II* (New Mermaids)
William Shakespeare, *Romeo & Juliet* (The Arden Shakespeare)
William Shakespeare, *The Taming of the Shrew* (The Arden Shakespeare)
William Shakespeare, *The Tempest* (The Arden Shakespeare)
William Shakespeare, *Titus Andronicus* (The Arden Shakespeare)

We will also watch full-length film adaptations of all five of these plays, ranging from the mainstream (such as Gil Junger's *10 Things I Hate About You*, adapted from *The Taming of the Shrew*) to the avant-garde (such as Derek Jarman's *Edward II* and *The Tempest*).

Description:

Today we often think of Shakespearean drama as high art. Yet for Shakespeare and his contemporaries going to theaters like the Globe was the equivalent of going to the movies: playgoing was a form of mass entertainment. In this course we will encounter the exciting collision between these two forms of popular art - renaissance drama and modern cinema - by studying a diverse range of film adaptations of plays by Shakespeare and Marlowe. While we will inevitably remain attentive to how “faithful” these adaptations are to their original source texts, our primary goal will be to use our analytical skills to assess how each film functions as a novel *interpretation* of the play in question. Whether dressed as light entertainment (like *10 Things I Hate About You*) or provocatively polemical (like Jarman’s *Edward II*), all of these films use renaissance drama in different ways to reflect on their own historical moment; it will be our job to decipher precisely how. In doing so, we will consider the enormous sociopolitical impact of these two historically distinct, but overlapping, forms of mass entertainment, while further contemplating what role we as spectators play as consumers and makers of meaning.

Essays, exams, and other major requirements:

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

ENGL 48403-001 Studies in Modern and Contemporary American Literature and Culture

Marren, Susan

MW 3:05 p.m. to 4:20 p.m.

Textbooks Required:

<i>Running a Thousand Miles for Freedom: The Escape of William and Ellen Craft from Slavery</i>	William and Ellen Craft
<i>The House Behind the Cedars</i>	Charles Chesnutt
<i>The Autobiography of an Ex-Colored Man</i>	James Weldon Johnson
<i>Passing</i>	Nella Larsen
<i>Black No More</i>	George Schuyler
<i>The Intuitionist: A Novel</i>	Colson Whitehead
<i>The Great Gatsby</i>	F. Scott Fitzgerald

Description:

Ten years ago, a woman named Rachel Dolezal briefly erupted into unsought media celebrity when her white parents outed her--the Spokane NAACP president

and an Africana Studies professor at Eastern Washington University--as a white woman passing for black. Why, everyone was wondering, would a white woman darken her skin and adopt elaborate African American hairstyles so as to seem black? Was this cultural appropriation, as her critics said, or was it an unusually public demonstration of the fictiveness of race, as her supporters held? It is quintessentially American to be a “self-made man”; why, then, has social mobility by means of passing so often been considered not enterprising but deceptive? In this course, we will read an array of fictional and nonfictional narratives of race, gender, and class passing, and watch a few films on the subject, examining how they seem both to reinforce and to undermine identity boundaries. We will attempt to make sense of the recent upsurge of interest in racial passing in our supposedly “postracial” society, and consider how the literature of passing may offer us ways of understanding such contemporary conundrums as what it means to belong to multiple identity categories, as we all do, and to be online so much, as we all are.

Essays, exams, and other major requirements:

Several short reading responses, 1 paper (5-7 pages), final, and consistent in-class participation.

ENGL 49003 Studies in Rhetoric and Composition

“Content Authorship”

Pope, Adam

MWF 12:55 p.m. to 1:45 p.m.

Textbooks Required:

Thinking with Type by Lupton, 3rd edition. ISBN: 1797226827.

Free Culture, Lessig

Service Design 9781959029960

The Writer’s Diet, Sword

Design is Storytelling 9781942303190

Description: The National Park Service just posted another meme about petting a buffalo. Your favorite BookToker just dropped a review of a new fantasy novel that sounds exactly like what you want to read next. YouTube in the meanwhile just pinged you that a new video has been posted by your favorite mountain biking content creator. Taking note of it all, you queue up your podcast for the drive to work to catch up on the episode you missed from last week. This is the modern world of content creation—a world where constant stream of content across multiple platforms and channels has moved from expectation to demand across industries.

In this course, we tackle how we address this world of content and content authorship from the role of a professional writer. How do we build content? What sort of planning do we need? How can we maintain consistent voicing? Where do we partner with content creators? What content do we create ourselves? We'll cover podcasting, visual design, content writing, strategy, and storytelling through content.

Essays, exams, and other major requirements for undergraduates: style guide, design analysis, design portfolio, content plan, weekly homework