

Undergraduate Face-to-Face Course Descriptions

Spring 2026 (updated: 12/22/25)

ENGL 11203-001 World Literature II

Booker, Keith

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

Textbooks

All texts being read in this course are available on-line. An on-line guide to these texts will also be made available on-line free of charge.

Description

A sampling of important literary works from a variety of genres and traditions around the world, covering the period roughly from 1650 C.E. to the present. As it is not possible to provide comprehensive “coverage” of this broad range of material, emphasis will be on general techniques for approaching literary works from different cultures that allow those works to be understood in context and in relation to one another. The course is expected to include such works as Voltaire’s *Candide* (1759), a selection of Romantic poetry, Flaubert’s *Madame Bovary* (1857), Dostoevsky’s *Notes from Underground* (1864), Joyce’s *Dubliners* (1914), and a broad international selection of modern poetry.

Essays, exams, and other major requirements:

The course will include a midterm and a final exam, several periodic short writing assignments, and a final critical essay, 3-5 pages long.

ENGL 12103 Introduction to Literature-001

Kayser, Casey

TTH 3:30-4:45

Textbooks Required:

Atwood, Margaret. *Alias Grace*. ISBN 978-0385490443

Capote, Truman. *In Cold Blood*. ISBN 978-0679745587

Christie, Agatha. *Murder on the Orient Express*. ISBN 978-0062073501

Clark, Eliza. *Penance*. ISBN 978-0063327870

Glaspell, Susan. *Trifles*. ISBN 978-1494891220

Orlean, Susan. *The Orchid Thief: A True Story of Beauty and Obsession*.

ISBN 978-0449003718

Rubenhold, Hallie. *The Five: The Untold Lives of the Women Killed by Jack the Ripper*.

ISBN 978-1784162344

Stallworth, Ron. *Black Klansman*. ISBN 978-1787461703

Description: The purpose of this course is to introduce you to literary genres, literary elements, and literary analysis, through the theme of True Crime Literature. We'll study classic and contemporary true crime writing addressing crimes spanning over a century, in non-fiction formats as well as fictional works inspired by true crime. We'll consider the motifs, conventions, and appeal of true crime stories throughout history and in contemporary media, film, and television. We'll think about the types of true crime stories, perpetrators, and victims that receive the most publicity and those that go untold or unheard, and we'll contemplate audience identity and motivation for consumption of true crime, analyzing what all of those dynamics reveal about the values, beliefs, and structure of our society. We'll also interrogate the boundaries that demarcate genre in crime writing, and the lines between fiction and reality, considering how depictions of crimes affect real-life perceptions and outcomes related to guilt, punishment, and justice.

Essays, exams, and other major requirements: one critical essay (4-6 pages), midterm exam, final exam, daily in-class journal responses, active participation.

ENGL 12103 Introduction to Literature-002

Smith, Joshua

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

ENGL 12103 Introduction to Literature-003

Teuton, Sean

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

ENGL 12103 Introduction to Literature-004

Cochran, Robert

Textbooks Required

Robin Wall Kimmerer, *Braiding Sweetgrass* 9781571313660

Nastassja Martin, *In the Eye of the Wild* 9781681375854

Saul Bellow, *Henderson the Rain King*

Witold Szablowski, *Dancing Bears*

Others TBA

Description

Working title for class is “**Animals and the People They Care For.**”

We'll likely start off with online readings of things like Blake's "The Lamb" and "The Tyger," and a chapter of the Finnish epic *Kalevala*—no texts to buy here. What will bind our work into a semi-coherent whole will be meditations, literary and other, on the interactions between humans and other beasts.

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 26603 Survey Post-1945 Anglophone Literature-001

Hinrichsen, Lisa

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

This course surveys major developments in Anglophone literature from 1945 to the present, tracing the shifting landscapes of British, American, and global writing in English. We will read a range of novels, essays, short stories, and poems alongside nonliterary texts—from paintings to rock songs to political documents—to consider how postwar literature responds to the accelerating forces of globalization, decolonization, and (post)modernity. Students will explore how writers engage pressing questions of identity, intimacy, politics, and power, and we will analyze how postwar and contemporary authors experiment with literary form and genre, blur boundaries between fact and fiction, and give voice to diverse experiences.

Required Texts (We will read in full):

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

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

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

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

Suggested Texts (We will read excerpts):

Kincaid, Jamaica. *A Small Place*. Farrar, Straus, Giroux, 2000. ISBN: 9780374527075.

Smith, Lillian. *Killers of the Dream*. W.W. Norton: 978-0-393-31160-0.

Essays, exams, and other major requirements:

In-class writing exercises, response papers, final paper, Blackboard discussion/participation.

ENGL 26803 Survey of English Literature from 1700-1945-001

Dempsey, Sean

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

This course surveys British literature from 1700 to 1945 by focusing on the close reading of key texts. We will discuss issues of periodization (Sensibility, Romanticism, Victorian, Modernism), the significance of aesthetics and form, as well as the historical and cultural contexts of the works we read. In addition, this course will introduce you to major literary forms and to terms and concepts central to literary studies.

Required Texts:

Austen, Jane. *Northanger Abbey*. Oxford (2024), ISBN: 978-0198841067.

Norton Anthology of English Literature - Vol. D, E and F (11th ed), ISBN: 9781324072812.

Essays, exams, and other major requirements:

Response papers, midterm, final, Blackboard discussion/participation.

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 and 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 32003 Poetry**Davis, Geffrey****MWF 9:40 a.m. - 10:30 a.m.****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, short written assignments, an in-class recitation, a midterm exam, and a final exam.

ENGL 32103 Fiction

Larson, Jane

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

Required texts: "The Story and Its Writer Compact" 10th edition, by Ann Charters

Description: A critical introduction to the genre.

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

Men's Incarceration Rhetoric

Sparks, Leigh

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

Textbooks Required:

Harding, David J., et al. *On the Outside: Prisoner Reentry and Reintegration*. ISBN 978-0226607641 [AVAILABLE THROUGH BLACKBOARD]

Middlemass, Keesha M., and Calvin John Smiley, eds., *Prisoner Reentry in the 21st Century*. ISBN 978-0-367-53082-2 [AVAILABLE THROUGH BLACKBOARD]

Wilson, Chris, and Bret Witter. *The Master Plan: My Journey from Life in Prison to a Life of Purpose*. ISBN 978-0-7352-1559-7.

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

Select short texts by authors such as Jimmy Santiago Baca, Randall Horton, Reuben Jonathan Miller, and Bruce Western may also be assigned.

PLEASE NOTE: The reading and viewing materials for this course may cover a number of difficult topics, including different forms of abuse, other forms of violence, self-harm, substance use disorders, mental health struggles, and parent-child separation.

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, Creative Writing, Criminology, Education, English, Gender Studies, Journalism, Pre-Law, Rhetoric/Composition, Social Work, and Sociology. The course is also designed to complement the fall course on

communicating effectively about the needs of women 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 discussions will focus upon men's incarceration within the U.S. and the unique challenges they face after being released, including those related to health (physical, mental), substance use disorders, housing, employment, education, family relationships, and stigmatization. In addition, the course will consider a range of journalistic, scholarly, creative, and personal rhetorics (applied in various written genres and media forms) that can be effectively used—and often combined—to strengthen public discussions on the topic of men's reentry.

Essays, exams, and other major requirements:

Assignments will take the form of weekly work, one short report/presentation on an article, one longer researched conference paper, and an end-of-semester presentation on an original reentry program for men proposed by each student.

ENGL 35903 Topics in Gender, Sexuality, and Literature-002

ENGL 37203-001

Stages of desire: sex and sexuality in renaissance drama

Scott, Mark

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

Textbooks Required:

Francis Beaumont and John Fletcher, *The Maid's Tragedy* (The Revels Plays)

Aphra Behn, *The Rover* (Penguin Classics)

John Ford, *'Tis Pity She's a Whore* (New Mermaids)

John Lyly, *Galatea* (New Mermaids)

Christopher Marlowe, *Edward II* (New Mermaids)

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

John Webster, *The Duchess of Malfi* (Norton)

Other Readings and Media:

Edward II (film), dir. Derek Jarman (1991)

Paris is Burning (film), dir. Jennie Livingston (1990).

Additional primary and secondary texts will be provided electronically, including works from Renaissance antitheatricalists like Philip Stubbes and Stephen Gosson, as well as modern theorists of gender and sexuality such as Michel Foucault and Judith Butler.

Description:

The drama of Shakespeare and his contemporaries offers a fascinating site for the analysis of gender and sexuality as historical and theoretical constructs, rather than as the timeless and universal 'facts' of human experience which they are often assumed to be. In a 'transvestite theater' in which all roles, male and female, are played by boys

and men, assumptions regarding the absolute and fixed nature of gender difference are called into question, while the fact that scenes of heterosexual desire are played out between male performers creates a space for the expression of homoerotic and other transgressive queer desires. At the level of both form and content, the early modern theater above all underlines the status of gender as performance. We will read a set of plays produced between the 1580s and 1670s which pose gender and sexuality as central problems, studying these in conjunction with a variety of both Renaissance and modern-day texts confronting these debates. We will seek to reflect upon the immense shaping power of the societal norms which govern sex and gender, and to locate those instances where non-normative identities and sexualities assert themselves.

Essays, exams, and other major requirements:

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

ENGL 36003 Topics in Rhetoric and Composition-001

Design Thinking for Technical Writing.

Gray, Kat

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

Textbooks Required:

We will read technical communication scholars on multiliteracies, design thinking, and human-centered design as a basis for engaging in a semester-long, collaborative design project.

Readings include:

- Kelli Cargile-Cook, "Layered Literacies"
- Jason C.K. Tham (excerpted), *Design Thinking in Technical Communication*
- Josephine Walwema, "A Values-Driven Approach to Technical Communication"
- Richard Buchanan, "Wicked Problems in Design Thinking"
- Laquana Cooke, Lisa Dusenberry, and Joy Robinson, "Gaming Design Thinking: Wicked Problems, Sufficient Solutions, and the Possibility Space of Games"
- additional readings as required

All required readings will be available via Blackboard at no additional cost to students.

Description:

The course explores design thinking, a critical tool for technical communicators working in 21st century workplaces. Following Jason C.K. Tham (2021), the course pairs design thinking with *critical making* as a way of practicing a problem-solving process typified by the 3 I's: *inspiration* – *ideation* – *implementation*. Students will work to understand design thinking as both theory (a way of thinking) and practice (a way of doing).

We situate design thinking through scholarly readings to understand how integral ethical design is to successful, user-centered technical communication projects. The majority of work during the semester requires students to implement the design thinking process themselves: working in teams, students will brainstorm, prototype, test, and revise a board game, including a set of instructions, equipment to play, and packaging.

This course is open to any undergraduate students who would like to explore technical writing theories and practices, and is particularly suitable for students who would like experience with human-centered problem-solving and collaborative writing and design skills. You don't have to be a technical communicator or even an English major to take the course; most design teams are interdisciplinary!

Essays, exams, and other major requirements:

The course centers a practical design thinking project: creating a board game. Students will work through the design thinking process using this premise and will produce both written documents and material products in response.

Students will complete a variety of assignments during the course:

- Major project deliverables
 - Game Design Brief (vision statement, user profile, team profile)
 - Design process writing (group check-ins, usability testing report, playtest report)
 - Revised product (game board and contents, instructions, packaging, drafts of above materials)
- Design Journal (individual weekly writing)
- Final self-evaluation letter

ENGL 37203 Topics in Renaissance Literature and Culture-002

Renaissance Lyric Poetry

Stephens, Dorothy

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

Textbooks Required:

Norton Anthology of English Literature: The Sixteenth and Early Seventeenth Century, Volume B only. You may find used ninth or tenth editions for far less money than the new eleventh edition. Do *not* purchase the "Shorter Edition." Purchase one of these:

Volume B, ninth edition, ISBN 978-0393912500

Or

Volume B, tenth edition, ISBN 978-0-393-60303-3

Or

Volume B, eleventh edition, ISBN: 978-1-324-06264-6

Description:

Stressed out? This course is designed for low anxiety. We'll read lots of poems, but most will be brief, and we'll often go over entire poems together in class.

Lyrics are short poems that focus on the speakers' emotions—about annoying lovers, attractive bed head, disorienting walks at night, friends who criticize your love life, bubonic plague, hovering cows, blissful kisses, crises of faith, being judged by one's weight or skin color, inviting friends for dinner, fireflies, tortoise canoes, you name it. We'll learn about lyric forms that were common during the English Renaissance: sonnets, lute songs, ballads, odes, elegies, and sestinas.

Essays, exams, and other major requirements:

Two essays of 5-7 pages, two optional exams, enthusiastic participation. If you're a creative writer, we can work out a deal for you to write a sonnet and then write about your authorial process to take the place of one essay.

ENGL 38303 Topics in American Literature and Culture to 1900-001

American Short Story

Yandell, Kay

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

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

AAST 38503 (4 seats)

Rhetoric of Black Radicalism

Young, Jarvis

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

Description: 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 range of black activists and examining the principles of persuasion that help shape the relationship between polemical language and activism.

Course Requirements: rhetorical analysis, an inquiry essay, a final essay project and annotated bibliography, weekly discussion posts, and enthusiastic participation.

Required Texts:

David Walker's Appeal to the Coloured Citizens of the World, (Ed.) Peter P. Hinks

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

Norton Anthology of African American Literature, (Eds.) Henry Louis Gates

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

ENGL 39003 Special Topics-001

The Literature of Nonviolence

Burris, Sidney and Dorjee, Geshe

TR 5:00 p.m. to 6:15 p.m.

All texts for this course will be supplied by the instructors on Blackboard

Description: The philosophy and practice of nonviolence are venerable disciplines that reside in every major religious tradition and stand at the beginning of Indian spirituality in the ancient tradition often known as Hinduism. Yet to this day, nonviolence, or *ahimsa* in Sanskrit, remains a marginal topic, often ignored in serious discussions of protest and civil disobedience. In this class, we will read a few of the classic texts that make the case for nonviolence, as well as spend a generous portion of our time looking at a few contemporary applications of the philosophy. Because nonviolence has personal applications as well, we also spend a good portion of our time looking at the subject of wellness and how we can cultivate it in our own lives.

Course Requirements: Midterm and final (ten short-answer questions for each), eight reading quizzes, and an at-home assignment.

ENGL 39003 Special Topics-002

ENGL 392H3

Soulcraft and Poiesis: From Plato to AI

Dempsey, Sean

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

Required texts:

Dick, Philip K. *Do Androids Dream of Electric Sheep*. ISBN: 9780345404473.

Labatut, Benjamin. *The Maniac*. ISBN: 9780593654491

Teresa of Avila. *Interior Castle* (Dover). ISBN: 9780486461458.

Whitman, Walt. *Leaves of Grass* (Oxford World Classics). ISBN: 9780192894441.

Description:

This course explores constructions of the soul, the self, sympathy, and society within a wide range of contexts. Our interest will be in the variety of ways the very building blocks of our senses of self, community, and cosmos have been made and understood. One reason for doing so is that if we want to know where we are going, we need to have a better sense of where we have been.

To better understand the autopoietic potentialities of such self-fashioning or soul-craft, this class surveys three different scholarly terrains.

Our readings will start within the domains of classics, philosophy, religion, mysticism, and the esoteric (Plato, Plotinus, Augustine, Meister Eckhart, Teresa of Avila, Martin Luther, Simone Weil, assorted Hindu and Buddhist texts, and a sprinkling of insights from the traditions around theurgy and “Renaissance magic”).

We will then spend a good deal of time working through some of the formal and pragmatic implications of soul-craft, drawing upon the Romantic and Post-Romantic literature of the long 19th century (Wordsworth, Coleridge, Keats, Shelley, Hopkins, Dickinson, Emerson, Whitman, Wallace Stevens).

Finally, we will consider our current position in this moment, where the boundaries between natural and artificial intelligences are being renegotiated anew. Drawing upon literature (including *Do Androids Dream of Electric Sheep* and *The Maniac*), as well as brief readings in cybernetics, systems theory, and beyond, we will work to envision what happens next.

Throughout the semester, we will actively search for resources that have been underemphasized within the tradition. These resources may help us move beyond some of the ecological, philosophic, social, political, aesthetic, and spiritual blockages we are currently experiencing within late modernity.

Essays, exams, and other major requirements:

Response papers, midterm, final, Blackboard discussion/participation.

ENGL 39003 Special Topics-010**Contemporary Literature: Horror & Suspense****Larson, Jane****TR 8:00 - 9:15**

Required texts:

The Haunting of Hill House by Shirley Jackson

Mexican Gothic by Silvia Moreno-Garcia

Victorian Psycho by Virginia Feito

Short stories and supplemental essays/chapters will be uploaded to Blackboard.

Description: Survey of contemporary horror fiction writing. Students will read, discuss, and compose critical and creative responses to a selection of novels, stories, and essays rooted in the genre.

ENGL 39003 Special Topics-004**Literary Magazine Production**

Hurt, Bryan

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

Textbooks:

None

Description:

The purpose of this practicum is to provide students with an immersive, hands-on introduction to literary publishing. Working collaboratively, students will read, evaluate, and edit creative work for *The Diamond Line*, the university's undergraduate literary journal. Together, they will design, produce, and distribute a high-quality publication that showcases the work of student writers at the University of Arkansas and engages the larger community of Northwest Arkansas and beyond. Through this process, students will develop their critical and editorial skills, gain experience in the publishing process from submission to production, and help shape the voice of the journal.

ENGL 39003 Special Topics-005**History of the English Language**

Coker, Matthew

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

Textbooks Required:

Albert C. Baugh and Thomas Cable, *A History of the English Language*, 5th Ed. (Routledge, 2002). ISBN: 9780415280990

Hans Hock and Brian Joseph, *Language History, Language Change, and Language Relationship: An Introduction to Historical and Comparative Linguistics*, 3rd Rev. Ed. (De

Gruyter, 2019). ISBN: 9783110613285 (free download for students via UArk library access)

David Crystal, *English as a Global Language*, 2nd Ed. (Cambridge, 2012). ISBN: 9781139196970 (free download for students via UArk library access)

All other required readings are free and available online via Blackboard.

Description:

In this course, we trace the development of the English language from its earliest roots to the varied forms of the language in use across the globe today. We begin by exploring the origins of English in the Indo-European and Germanic languages, continue by navigating the linguistic developments of the Middle Ages and Renaissance, and end our journey in modernity by exploring World Englishes and English's role as a global language. Along the way, we not only learn the fun, strange, and fascinating story of English, but we also learn much about language in general, from sounds and letters to the ways languages live and change within human communities.

Essays, exams, and other major requirements for undergraduates:

Two short essays (weeks 4 and 8), one exam (week 12), one final essay (week 16)

ENGL 40103 Undergraduate Poetry Workshop

Brock, Geoffrey

Thu 2:00 pm - 4:50 pm

Required text:

This Afterlife: Selected Poems, by A.E. Stallings (ISBN: 978-0374600693)

Description:

The workshop is primarily a place to present your poems to a group of constructive critics and to be a constructive critic for your classmates' poems. Along the way we will also read and discuss the work of the contemporary poet A.E. Stallings (roughly 9 of her poems each week) and use that work to discuss aspects of the art and craft of poetry.

Essays, exams, and other major requirements:

(1) Hand in a new poem, based on my assignments, *every other* week. (2) Read your classmates' work thoughtfully each week and come to class prepared to offer brief written and oral feedback. (3) Take a fairly easy fill-in-the-blank weekly quiz based on the weekly reading assignment. (4) Memorize one Stallings poem and recite it to the class at some point during the semester. (5) On the last day of class, hand in a final portfolio consisting of revisions of at least *five* of your poems from the semester.

ENGL 40203 Undergraduate Fiction Workshop

Jensen, Toni

Tu 2 - 4:50 pm

ENGL 41353 Writing Nature-001

Cochran, Robert

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

Textbooks Required

Gloria Dickie, *Eight Bears*

Nastassja Martin, *In the Eye of the Wild*

Robin Wall Kimmerer, *Braiding Sweetgrass*

Helen Macdonald, *H Is for Hawk*

Courtney Maum, *The Year of the Horses*

Others TBA

Description

For years I've wanted to offer a course entirely devoted to bears. An extravagance, even I know it. But I've long thought, and still think bears are the animal that across the globe and down the millenia possess the most lasting and durable cultural footprint among humans. So this is as close as I'll get. Call it: "**Animals in the Eyes of Men**" But it's mostly women, actually—check out the textbook authors.

ENGL 41403 American Film Survey-001

ENGL 49303 Studies in Popular Culture and Popular Genres

Meaningful Mundanity in American Prison and Reentry Films

Sparks, Leigh

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

PLEASE NOTE: The reading and viewing materials for this course may cover a number of difficult topics, including different forms of abuse, other forms of violence, self-harm, substance use disorders, mental health struggles, and parent-child separation.

Reading Materials Required:

Assigned readings will be primarily made up of articles or book chapters, available to class members through links in Blackboard. The primary textbook will be Dawn K.

Cecil's *Prison Life in Popular Culture: From The Big House to Orange Is the New Black* (available through the "Library Resources" link in our course's Blackboard, at the top of the Content page.)

Possible Films to Be Viewed in Class or Assigned to be Watched Outside of Class (final list TBD):

Beyond the Wall (documentary film)
The Farm: Angola, USA (documentary film)
The IF Project (documentary film)
Jacinta (documentary film)
Life after Lockup (documentary film)
Mothers of Bedford (documentary film)
O.G. (dramatic film)
Orange Is the New Black (select episodes from dramatic series)
Oz (select episodes from dramatic series)
The Quilters (documentary film)
Rectify (select episodes from dramatic series)
Shawshank Redemption (dramatic film)
Sing Sing (dramatic film)
Tre Maison Dasan (documentary film)
The Unforgivable (dramatic film)

In addition, students will be asked to view a number of short videos available online through.

Description: The main goal of the course is to encourage analysis and evaluation of the strategies being applied in popular culture (specifically, documentaries, dramatic movies, and news clips) that engage, inform, or otherwise influence the public—especially those with no direct experience of being imprisoned—regarding a range of issues related to incarcerated or reentering individuals in the U.S. The main question guiding course discussion will be “How effectively does film communicate the barriers faced by U.S. prisoners and returning citizens?”

Essays, exams, and other major requirements: Students will complete weekly work, a short report, and one researched conference paper. Students will also make a final presentation as part of a group.

ENGL 41903 Undergraduate Internship in English*
Teacher: Undergraduate Advisor (Dr. Pope)

Description: The Undergraduate Internship in English is a three-credit-hour, semester-long course. It is an opportunity for our undergraduate students to professionalize further, and perhaps in nontraditional ways, while completing their degree programs. Internships allow students to understand their career options better, explore specific work environments, develop valuable non-academic skills, and network—all before they graduate. Students completing internships outside of the department are graded by their undergraduate advisor, who will be in communication with the outside supervisor to determine the student's grade. Students can propose an internship opportunity to the undergraduate advisor or consult with their undergraduate advisor about existing internship opportunities. Internships should be arranged before the end of the semester immediately preceding the semester of the internship.

*Permission of student's undergraduate advisor required.

ENGL 43003 Introduction to Shakespeare-001

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 45503 Studies in Native American Literature and Culture-001

Native Short Story

Teuton, Sean

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

ENGL 45603 Studies in Major Authors-001

The Fiction of Percival Everett

Booker, Keith

MW 4:35 p.m. to 5:50 p.m.

Books Required

God's Country. Beacon Press, 2024. 978-0807016299.

Erasure. Graywolf Press, 2011 edition. 978-1555975999.

I Am Not Sidney Poitier. Graywolf Press, 2009. 978-1555975272.

Assumption. Graywolf Press, 2011. 978-1555975982.

Percival Everett by Virgil Russell. Graywolf Press, 2013. 978-1555976347

The Trees. Graywolf Press, 2021. 978-1644450642.

Dr. No. Graywolf Press, 2022. 978-1644452080.

James. Random House, 2024. 978-0593862735.

Description:

The African American writer Percival Everett worked in relative obscurity for over a decade, publishing a number of early novels (beginning in the 1980s) that drew rave reviews for critics but did not become widely known. His 2001 novel *Erasure* then changed that situation to some extent, making many more readers aware of his work and thrusting him to the very forefront of American writers in terms of respect from professional critics. Since that time, Everett has continued to be prolific, and in recent years he has finally received much broader attention, including a major film adaptation of his work (with another on the way), two Booker Prize nominations, and a Pulitzer Prize for Fiction and National Book Award for Fiction for his 2024 rewriting of *Huckleberry Finn* as *James*, considered by some to be the greatest American novel of

the 21st century. Everett's work is formally sophisticated, but also highly entertaining and often hilarious, though it can also be quite powerful. We will read a selection of novels that should provide an excellent idea of what his important work is like.

Essays, exams, and other major requirements:

The course will include a midterm and a final exam, several periodic short writing assignments, and a final critical essay.

ENGL 48603 Studies in Lit and Culture of the American South-001: ECO-SOUTHS

Hinrichsen, Lisa

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

The South has always existed, as Edward Ayers writes, “on the edge of extinction, for “as long as people have believed there was a South they have also believed it was disappearing.” Against constructed, fantasized notions of the region—as an abundant paradise; a pastoral haven of order and simplicity; a feudal, aristocratic anachronism; a place cursed and ruined by its legacy of chattel slavery—there has been a parallel natural history of ecological dislocation and environmental degeneration, collapse, and commodification. Marked (but not exceptionally so) by the transition to modern ecological regimes characterized by the draining of the land by monoculture agriculture, asset-stripping, the exploitation of bio-capital, heightened privatization, and shifts from production to consumption, the U.S. South, like the broader Global South, is an increasingly precarious ecosystem.

Working against outdated notions of a southern “sense of place,” this course will engage a wide range of southern literature and cutting-edge literary criticism that complicates traditional conceptions of “nature” and “place.” In making sense of the South as an ecological space, we will survey the concepts, questions, methods, and materials that have shaped the development of ecocriticism since its emergence in the 1990s, while examining the particular ways that southern literary texts register and respond to ecological crises, including climate change, carbon and chemical emissions, the loss of biodiversity, rising sea levels, ocean acidification, air toxification, and severe floods and droughts. In exploring ecological apocalypticism, petroculture, globalized risk, bioregionalism, animal studies, and other topics key to ecocriticism, we will contemplate what “greening the field” of southern studies means, and how and why issues of gender, race, and class continue to color debates about the meaning of environment in the humanities more broadly.

Required Textbooks

Sherri L. Smith, *Orleans* (Speak, 978-0147509963)

Janisse Ray, *Ecology of a Cracker Childhood* (Milkweed, 978-1571313256)

Linda Hogan, *Power* (Norton, 978-0393319682)

Jeff VanderMeer, *Annihilation* (Farrar Straus and Giroux, 978-0374104092)

Natasha Trethewey, *Beyond Katrina: A Meditation on the Mississippi Gulf Coast* (U Georgia, 978-0820349022)

Alexis Pauline Gumbs, *Undrowned: Black Feminist Lessons from Marine Mammals* (AK Press, 978-1849353977)

Please try to buy these specific editions if possible, as it helps us be on the same page in class. In addition to these texts, we will screen several films and read a wide range of short stories, poems, and critical essays on Blackboard.

Essays, exams, and other major requirements:

Presentation/Discussion Leader (15%)

In-class writing exercises (25%)

Blackboard Discussion/Participation (20%)

Heuristic Activity + One-Page Response Paper (10%)

Final Project / Presentation (30%)

ENGL 49003 Studies in Rhetoric and Composition-001

Writing in the Age of AI

McIntyre, Megan

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

Books Required:

Kate Crawford, *Atlas of AI* [ISBN: 978-0300264630]

Joy Buolamwini, *Unmasking AI* [ISBN: 978-0593241837]

All other texts will be available via the library databases or through Blackboard.

Description: This is a course about generative AI and its impacts on professional writing and the teaching of writing. We will further explore how generative AI affects how we think about writing, communication, and learning, as well as how literacy education is impacted by generative AI. Our questions will include (but not be limited to):

- How do algorithmic technologies (including generative AI) impact the environment?

- How do these technologies intersect with questions about surveillance and privacy?
- What are the intersections between learning and language use and generative AI?

The work of this class is both creative and analytical: we will engage with a variety of texts, genres, voices, and perspectives, and I'll ask you, too, to create in multiple genres, some that will be familiar and some that will likely be less familiar.

Essays, exams, and other major requirements:

Big Question Texts

Over the course of the semester, students will submit 3 “Big Question Texts” that engage with the materials we’re reading for class. These texts require students to craft a question based on our readings and, using those readings, offer one or more answers to that question. Answer(s) need not be complete; instead, students should consider this an opportunity to explore a question of their choice. Texts should utilize different genres each time; students might consider genres including academic/journalistic essays (which should be at least 750 words), photo essays, infographics, social media posts, short videos, audio texts (which could include podcasts), creative works, etc. Each of these texts should engage with at least 3 of the things we’ve read, watched, or listened to during the relevant portion of the course.

Culminating Project

As our course concludes, I'll ask each student to choose a final project that is meaningful for them. They may select any genre they'd like and any topic that's relevant to the work of this course so long as their project represents approximately 20 hours of work. (They'll submit a cover letter with your final draft of the project that describes how they spent their time and how their project is connected to the work of this class.) This means students can write an essay (as long as that essay includes visual or audio elements as well), plan, create, and edit a video, record and edit a series of brief podcast episodes, design a website, or create another text that's meaningful to them. It also means that students can choose to create a text that further explores one of the topics covered in our course or one that uses the work of our class or projects explored in our class to create a digitally-interested project of their own. Students will submit a proposal draft around midterm (at the end of week 7), a working draft in week 12 (and meet with me to talk about that draft), and a final draft in week 15 or exam week, depending on what due dates the class chooses.

Introduction to Medieval and Renaissance Studies-001

Long, Mary Beth

TR 9:30-10:45

Textbooks Required:

Barbara Rosenwein, *A Short History of the Middle Ages* (available online at Mullins)

Jerry Brotton, *The Renaissance: A Very Short Introduction* (OUP, 2006): ISBN 978-0192801630

We will also rely on online resources such as the Global Medieval Sourcebook and on many texts I will provide to you free on Blackboard.

Description: To understand the medieval and early modern periods, we will consider all kinds of evidence and episodes: art in all its forms; gender and sexualities; religious practice; family life; politics; agriculture, industry, and trade; intellectual history; crime and the legal system; race and ethnicity; material culture; health and disease; poverty and wealth; and various other human experiences and constructs from the 5th to the 17th centuries in Europe. Students who are not majoring in the humanities are as welcome as those who are. MAY BE COUNTED FOR THE UNIVERSITY CORE HUMANITIES REQUIREMENT

Essays, exams, and other major requirements for undergraduates: frequent blue-book or oral exams, short assignments and quizzes throughout

Undergraduate Global Campus Courses (Online)

Spring 2026

ENGL 40003-901 online

Style and Grammar for Professional Writers

Hallett, LewEllyn

Textbooks

Bacon, Nora. *The Well-Crafted Sentence*, 3rd Edition.

Alread, Gerald, Charles T. Brusaw, Walter E. Oliu. *Handbook of Technical Writing*, 12th Edition.

Ball, Cheryl E. and Drew M Loewe, editors. *Bad Ideas About Writing*. Available free on our Blackboard.

Description:

In this course, we will explore writing styles and grammars to use in different contexts

encountered in the professional world, in academia, or in everyday life. We are not going to learn a standard grammar, a correct way to write, or the best style to adopt. There is no correct or best...it all depends on your purpose, your audience, your genre, and your voice as a writer in that context. Instead, you will examine and practice genres used in professions and disciplines and choose subjects that interest you. In the process, you'll learn how to use grammatical structures and syntax to achieve a desired effect and to write clearly and effectively.

Essays, exams, and other major requirements:

5 short projects, including an instructional presentation, as well as weekly writing activities and exercises.

ENGL 47103 Topics in Medieval Literature and Culture-901

Long, Mary Beth

Medieval Storytelling

Textbooks Required:

[all texts provided online]

Description: This course introduces you to the many medieval genres meant for literary “storytelling” and will also teach you to discern the broader cultural values imbued in those stories—that is, the inadvertent “storytelling” that reveals what English writers and readers really thought about gender, people of other races and religions, truth and deceit, sex, marriage, friendship, and parenting. These “stories” of the Middle Ages are important for us to understand not only as story-readers and -tellers, but also because we still live in the world they and their stories made. We’ll read literary texts by Chaucer, Marie de France, and that prolific storyteller Anonymous, as well as other forms of storytelling such as sermons, medical treatises, and visual art. We’ll practice close reading and thoughtful writing.

Essays, exams, and other major requirements for undergraduates: regular short response papers, discussion contributions via Blackboard forum posts, final paper

ENGL 49003 Studies in Rhetoric and Composition-901

Digital Rhetorics

Fernandes, Maggie

Textbooks:

Edwards, Dustin W., *Enduring Digital Damage: Rhetorical Reckonings for Planetary Survival*. ISBN 978-0817362195

Description:

This course is an introduction to the field of digital rhetorics. We will explore how digital writing technologies, including social media, streaming platforms, and generative AI, mediate everyday communication, learning, and meaning-making processes, with implications for culture, community, and identity. Course texts and discussions will examine a range of topics including the implications of digital interfaces and algorithmic media on the environment, education, labor, politics, and everyday relationships. Major projects in this class will ask students to critically interrogate digital interfaces, artifacts, and technologies (like Spotify, Amazon, Instagram, TikTok, ChatGPT, Blackboard, and others). Students will also practice multimodal composition.

Essays, exams, and other major requirements:

Assignments include weekly reading reflections, a digital artifact analysis essay, an algorithmic media diary, and a final multimodal project.