

# Undergraduate Course Description Packet Spring 2018

Updated: 11-06-2017

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## ENGL 0013, Reading Strategies

Teacher: Staff

**Texts Required:**

McWhorter, Kathleen. *Efficient and Flexible Reading*, 10th Ed. ISBN 10: 0-205-90359-2

**Description:** This course focuses on developing reading skills and strategies essential for college success. The areas of concentration include vocabulary development, advanced comprehension skills, and critical reading. Comprehension is developed primarily through study of main ideas, supporting details, and organizational patterns, while critical reading addresses inference and analytical thinking. University credit is earned, but the course does not count toward a degree. This course is required of students not meeting state reading placement standards of (less than a 19) on the ACT reading score.

**Examinations:** Five tests and a final examination.

## ENGL 1013, Composition I

Teacher: Staff

**Texts Required:**

Sunstein, Bonnie Stone, and Elizabeth Chiseri-Strater. *FieldWorking: Reading and Writing Research* (4th Ed.) Bedford/St. Martin's. ISBN 9780312622756

Lunsford, Andrea. *St. Martin's Handbook* (8th Ed.) Bedford/St. Martin's. ISBN 9781319088262.

**Description:** This course teaches students how to draft, revise, and edit their researched essays to demonstrate sound argumentation, development of ideas, clear organization, accurate analysis, awareness of writing conventions, and mastery of standard linguistic forms. The course approaches the teaching of writing skills by conducting primary research on particular discourse communities.

**Requirements:** Discussion; workshop; lecture; and the writing of papers and exercises. The quality of writing will largely determine the final grade.

**ENGL 1023, Composition II****Teacher: Staff****Texts Required:**

Lunsford, Andrea. *The St. Martin's Handbook* (8th Ed.) Bedford/St. Martin's. ISBN 9781319088262.

Wardle, Elizabeth and Doug Downs. *Writing About Writing* (2nd Ed.). Bedford/St. Martin's. ISBN 9781457636943.

**Description:** To continue to teach students the research and writing strategies and processes emphasized in Composition I but doing so through the analysis of the discursive and writing practices in their chosen fields of study. Students will reflect on writing as a communicative practice and will write critical essays that demonstrate sound argumentation, development of ideas, clear organization, effective analysis, awareness of writing conventions, and mastery of standard linguistic forms.

**Requirements:** Discussions; workshops; lectures; formal and informal analytical writing; exercises and activities that promote metadiscursive awareness. The quality of writing will largely determine the final grade.

**ENGL 1023H, Composition II Honors****Teacher: Staff****Texts Required:**

Lunsford, Andrea. *The St. Martin's Handbook* (8th Ed.) Bedford/St. Martin's. ISBN 978-1319021375.

Wardle, Elizabeth and Doug Downs. *Writing About Writing* (2nd Ed.). Bedford/St. Martin's. ISBN 978-0312534936.

**Description:** To continue to teach students the research and writing strategies and processes emphasized in Composition I but doing so through the analysis of the discursive and writing practices in their chosen fields of study. Students will reflect on writing as a communicative practice and will write critical essays that demonstrate sound argumentation, development of ideas, clear organization, effective analysis, awareness of writing conventions, and mastery of standard linguistic forms.

**ENGL 1023-007 & 016, Composition II: Literacy in Everyday Life****Teacher: E. Daugherty****Texts Required:**

Montgomery, Lucy Maud. *Anne of Green Gables*. CreateSpace Independent Publishing Platform. ISBN 978-1514638811.

**Description:** This course invites students to explore the question, “What is literacy?” by engaging in primary, secondary, and archival research toward individual and community experiences with reading-and writing-related activities in the spaces and places of our everyday lives. Through these activities, students will learn how people’s literacies are shaped by the cultural values attached to the places and spaces where we do literacy in the world, and how knowledge of these connections can help us understand why we experience reading and writing in different ways. Students will demonstrate this growing understanding of how literacy works in the world through formal essays that facilitate practice of rhetorical strategies using text, images, and artifacts, with the goal of cultivating the ability to engage in academic writing practices using diverse materials.

**Essays, exams, and other major requirements:** Four essays, a research proposal, keeping up with a daily work journal, consistent attendance and participation.

**Special Requirements:** Access to YouTube for certain homework assignments; access to an audio recording device and a device that can take photos for major writing assignments. The research process for certain major writing assignments and homework assignments will require physical access to nearby off-campus locations in the downtown Fayetteville area.

### **ENGL 1023-010, Composition II Special Topics: Horror Films as Cultural Texts**

**Teacher: F. Edwards**

#### **Texts Required:**

Many written materials for this course will be provided via Blackboard using subscriptions through the University of Arkansas library. Students are required to bring hard copies of essays/articles to class for discussion. Since I am not asking you to purchase a book, printing these essays/articles should not be an issue. In addition, students must be willing to rent or obtain in some fashion several films throughout the semester. I will do my best to make use of the online streaming sources many of us have access to (Netflix, Hulu, Amazon Prime, Etc.) however their rights are constantly changing and you may be required to rent a movie here and there and must do so in order to participate in the class.

**Description:** The course will focus on the exploration of horror films and the sub-genres that lie within this genre of film. We will examine the rules, rhetoric, composition, and language specific to these genres in order to discuss and examine their representation of cultural fears. By looking at these concepts, we will explore the ideas of rhetoric and composition in order to see how these concepts can be applied under many different circumstances.

**Essays, exams, and other major requirements for undergraduates:** The course will require students to complete proposals, rough drafts, and final drafts of four essays (2-4 pages). In addition there will be regular reading/viewing quizzes, as well as in-class work based on our discussions.

**ENGL 1023-012, Composition II: Heroes and Monsters in Medieval Anglo-Saxon Literature****Teacher: N. Haydon****Texts Required:**

No textbook is required for purchase. All readings are either freely available online, or will be accessible through Blackboard.

**Description:** It is possible for a hero to do something “monstrous?” How do we define “hero” and “monster?” We often make assumptions and define heroism and monstrosity by the actions we see committed by an individual or group; however, the line between a hero and a monster can be rather thin, and the term “monster” itself is an incredibly complex word. During the course of the semester, we will read a variety of medieval texts that were originally written in Old English (we’ll read them in modern English though!). These will include tales of epic battles and encounters—like the story of the apostle St Andrew meeting a race of cannibals—as well as hagiography, homilies, a bestiary, and others. Since this is ultimately a composition course, this will allow us to practice skills of rhetorical analysis to gain a better view of the relationship between content and context, and consider our own contexts and choices for writing. From that work, we will be able to challenge our assumptions of the medieval era, reflect on how medieval literature can inform us about issues we face today, and perhaps most importantly, develop an understanding of monstrosity that will be as complex as the people and things labeled as monstrous.

**Essays, exams, and other major requirements:** This course will follow an assignment sequence of four major papers, as well as additional shorter written assignments, in-class writing, participation in discussion, and graded participation in Writing Workshops.

**ENGL 1023-013 & 017, Composition II: Sketch Comedy as Serious Rhetoric****Teacher: R. Thomas****Texts Required:**

*The St. Martin's Handbook*, 8th ed., by A. Lunsford. (Bedford/St. Martin's).  
ISBN 978-1319021375

All other readings will be provided by the instructor.

**Description:** This course focuses on what sketch comedy, as a medium and as an object of study, can teach students about effective rhetoric and academic analysis. Televised sketch comedies, from *Saturday Night Live* to *Monty Python's Flying Circus* to *Key & Peele*, have a long history of tackling a variety of topics and appealing to a variety of audiences through humor. This course will ask questions like: What makes a joke funny for one audience and confusing for another? What makes *SNL* look and feel different from *Key & Peele*? Can humor change people's minds and influence their beliefs?

Rhetoric is complicated, but through studying how humorous rhetoric works (and doesn't) this class will explore both what rhetoric means and how rhetoric works. Students will write critically about sketch comedy, and they will reflect on and consider their own work as researchers and writers, gaining insights that will help them become better writers, communicators, and critical thinkers. We will also watch a lot of funny videos.

**Essays, exams, and other major requirements for undergraduates:** Four critical writing assignments, an in-class presentation on one assigned reading, additional weekly in-class writing and short writing projects.

### **ENGL 1023-018 & 020, Composition II Special Topics: Writing About Sports**

**Teacher: A Butler**

**Texts Required:**

N/A (All readings will be made available through Blackboard or Mullins Library)

**Description:** This course examines the way sports are talked about—from official media coverage to informal discussions between friends—and the role that discourse plays in shaping sports' larger meaning and significance. In particular, the course will focus on the discourse of “fandom,” the rhetoric of different sports media outlets, and the intersection of sports and society, before culminating in an original piece of sports writing.

**Essays, exams, and other major requirements:** Four essays (4-8 pages), a presentation, in-class discussion, and a heavy reading load.

### **ENGL 1023-063 & 080, Composition II: Comic Books and Graphic Novels as Visual Rhetoric**

**Teacher: T. Swehla**

**Texts Required:**

*Understanding Comics: The Invisible Art* by Scott McCloud. ISBN-13: 978-0060976255

*American Born Chinese* by Gene Luen Yuan. ISBN-10 978-0312384487

*Ms. Marvel Vol 1: No Normal* by G. Wilson. ISBN-13: 978-0785190219

*V for Vendetta* by Alan Moore. ISBN-13: 978-1401208417

*Jessica Jones: Alias* vols 1-4 by Bendis and Gaydos ISBN-13: 978-0785198550

*Batman: The Killing Joke* by Alan Moore. ISBN-13: 978-1401216672

*Saga: Vol 1* by Brian K. Vaughan and Fiona Staples. ISBN-13: 978-1607066019

**Description:** This Special Topics Composition II course will serve as an introduction to key concepts of visual rhetorical analysis through the study of graphic novels. Graphic novels and comic books encompass a wide range of genres, styles, formats, and serve a variety of purposes: everything from superheroes to non fiction musings on identity to

fantasy steampunk battles. We will read a wide range of graphic novels including *Ms. Marvel: No Normal*, *V for Vendetta*, *Jessica Jones*, and *Batman: The Killing Joke* as material to discuss the mechanics of visual rhetoric and multi-model forms of communication in order to examine how these forms infiltrate daily experiences. This course will satisfy the Composition II requirement.

**Essays, exams, and other major requirements for undergraduates:** four critical essays (ranging in length from 2-3 pages to 5-8 pages), discussion posts on BB, reading quizzes, and enthusiastic participation.

### **ENGL 1023-095, Composition II: Feminism Across Borders: An Introduction to Global Trends in the Feminist Movement**

**Teacher: H. Jayasinghe**

**Texts Required:**

*The St. Martin's Handbook*, 7th ed., by A. Lunsford. (Bedford/St. Martin's)  
*Other reading materials will be available online*

**Description:** This course is designed to teach the skills of Composition II through different theories, narratives and teachings in Feminism as it is practiced across the globe. Some of the questions that will be addressed in this class are: how do women resist patriarchal oppression in countries outside the US? What are the major differences between First-World feminism and Third-World feminism? And how do social and cultural differences affect the practices of feminism? Through this course students will be exposed to multiple perspectives on feminism and its usefulness for examining the current social and political status of women in the world. The objective is to debunk some of the myths of feminism such as “feminism is a dirty word”, “women of color are passive” and “women of color are repressed and don’t practice feminism”. Throughout this course students will learn and develop skills that are vital for their academic careers, such as analyzing theories, application of theory, contesting theoretical perspectives and developing their own views and ideas.

**Essays, exams, and other major requirements:** 4 essays (3-6 pages), research proposal, reading log and annotated bibliography

### **ENGL 1033, Technical Composition II**

**Teacher: Staff**

**Textbooks Required:**

Markel, Mike. *Practical Strategies for Technical Communication* Bedford/St. Martin's. ISBN 978-1457609404  
 Alred, et al. *Handbook of Technical Writing* (11th Ed.) Bedford/St. Martin's. ISBN 978-1-457-67552-2

**Description:**

The general goal of English 1033 is to teach students in technical fields the principles of effective written communication. The specific goal of this course is to introduce students to particular principles, procedures, and formats used in preparing some common types of documents encountered in technical fields.

**Requirements:**

Lecture, discussion, exercises, peer-review workshops, exams, and several major writing assignments.

**Prerequisite:**

ENGL 1013 Composition I

**Note:** This course is designed for Engineering and Business majors.

**ENGL 1213, Introduction to Literature**

**Teacher: J. Candido**

**Description:** The focus of this course will be on how to read, understand, and write about serious literature. We will spend roughly an equal amount of time on the three major literary genres: poetry, prose fiction, and drama.

**Exams and Papers:** Three in-class exams, one on each of the three sections of the course. One out-of-class critical paper on a subject of your choice, approved by the instructor.

**ENGL 2003, Advanced Composition**

**Teacher: Staff**

**Texts Required:**

Comer, Denise, *Writing in Transit*. ISBN 978-1-59871-803-4

Bacon, Nora, *The Well-Crafted Sentence*. ISBN 978-1-4576-0673-1

Students will also need two essays they have written for a previous course, preferably two researched essays.

**Description:** A course designed to continue to teach students the research and writing strategies and processes emphasized in Composition II by focusing on a variety of document genres, media, and discursive conventions. Students engage in rhetorical analysis, stylistic analysis, and adapting their stylistic choices to suit differing rhetorical situations.

**PREREQUISITES:** ENGL 1013 and ENGL 1023.

**Essays, exams, and other major requirements:** four essays (5-6 pages), in-class writing exercises, quizzes, presentations and/or annotated bibliographies may be included as well.

### **ENGL 2013, Essay Writing**

**Teacher: Staff**

**Texts Required:**

Textbooks pending

**Description:** To teach students strategies for analyzing and writing creative nonfiction. Special attention will be given to certain forms that have served creative nonfiction well.

**Procedures and Assignments:** Discussion, workshop, lecture, and the writing of papers, essay examinations, and exercises. The quality of writing will largely determine the final grades.

**Note:** Students must possess a sound knowledge of sentence structure, standard usage, and the writing of expository essays. Students who do not have this knowledge should not enroll in the course.

### **ENGL 2023, Creative Writing I**

**Teacher: Staff**

**Textbooks Required:**

Varies by instructor.

**Description:**

A beginning-level lecture and workshop course introducing students to the writing of poetry and fiction.

**Requirements:**

Students produce both poetry and fiction. Final grade based mainly on a portfolio of writing and revisions produced during the semester, with class participation and attendance a high priority.

### **ENGL 2173, Literacy in America**

**Teacher: S. Morris**

**Description:** This introductory course examines different definitions of literacy and their connections to issues of socio-economic class, occupational status, economic and political structures, educational institutions, cultural organizations, and various media.



Students will examine the social, as well as the cognitive, dimensions of literacy and consider the implications for literacy instruction in school.

**ENGL 2303-001, English Literature: Beginning to 1700**

**Teacher: W. Quinn**

**Texts Required:**

Abrams, *The Norton Anthology of British Literature*, Norton et al, eds Vol. A & B

**Description:** A critical and historical survey of the development of literature in Great Britain from its origins to 1700.

**Procedures:** Class meetings will be primarily formal lectures. This course entails intense and extensive reading assignments.

**Examinations:** Two in-class objective exams, 1 take-home essay exam

**ENGL 2313, Survey of English Literature 1700 to 1900**

**Teacher: S. Dempsey**

**Texts Required:**

Austen, Jane, *Pride and Prejudice (Oxford World's Classics)*. ISBN: 978-0199535569

Sterne, Laurence, *A Sentimental Journey and Other Writings (Oxford World's Classics)*. ISBN: 978-0199537181.

*The Norton Anthology of English Literature: The Romantic Period (9th) (Vol. D)*  
ISBN: 978-0393912524

*The Norton Anthology of English Literature: The Victorian Age (9th) (Vol. E)*.  
ISBN: 978-0393912531.

Additional readings will be distributed via Blackboard.

**Description:** This course will survey British literature from 1700 to 1900 by focusing on the close reading of select texts. Issues of style and theme will be discussed 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.

**Essays, exams, and other major requirements for undergraduates:** Two tests, two essays, and several one-page response papers.

**ENGL 2323, Survey of Modern British, Irish, and American Post-Colonial Literature****Teacher: K. Booker****Texts Required:**Chinua Achebe, *Things Fall Apart*Joseph Conrad, *Heart of Darkness*James Joyce, *Dubliners*Tayeb Salih, *Season of Migration to the North*

**Description:** The purpose of this course will be to survey the literature written by British, Irish and postcolonial writers from the beginning of the twentieth century to the present. It will also include a significant amount of coverage of non-print cultures, especially film. The course will be organized around four major topic clusters: “Modernism and Modernization”; “Colonialism and Postcolonialism”; “Postmodernism and Globalization”; “The Rise of New Media.”

**Papers:** 5-pp. essay; informal reading responses

**Exams:** a midterm and a final

**ENGL 2343, Survey of American Literature from the Colonial Period through Naturalism****Teacher: K. Yandell****Texts Required:**Christopher Columbus, et al: *The Four Voyages* (ISBN 9780141920429)William Bradford, *Of Plymouth Plantation, 1620-1647* (ISBN 0486452603)Catherine Maria Sedgick, *Hope Leslie* (ISBN 9780140436761)Charles Brockton Brown, *Wieland* (ISBN 9780140390797)Nathaniel Hawthorne, *The House of the Seven Gables* (ISBN 9781416534778)

**Description:** This course examines Romantic American literatures from the era surrounding American colonization. The course places literatures of indigenous American peoples in conversation with the upheavals prompted by Columbus’s invasion of “India,” and ends with literatures of the early Romantic period. Throughout this era in American Literature, various nations’ authors have sought to forge – through conflict and cooperation – a relationship to American lands and peoples across the American continent. Colonial-Era considerations of ethnicity, gender, class, and nation serve to challenge prevailing definitions of “America,” and provide a more complete portrait of what it means to belong to the American land. This course will explore through reading, discussion, and critical essay how traditional as well as alternative narratives enrich our conceptions of self and nation in American literature and culture, from antiquity through the early nineteenth century.

**Essays, exams, and other major requirements:** enthusiastic participation, three exams, three short essays.

### **ENGL 2353-001, Survey of Modern and Contemporary American Literature**

**Teacher: Y. Padilla**

**Texts Required:**

Alexie, Sherman, *Indian Killer*. ISBN 978-0802143570  
 Baldwin, James, *Giovanni's Room*. ISBN 978-0345806567  
 Butler, Octavia, *Kindred*. ISBN 978-0807083697  
 Capote, Truman, *Breakfast at Tiffany's*. ISBN 978-0679745655  
 Hurston, Zora Neale, *Their Eyes Were Watching God*. ISBN 978-0061120060  
 Ng, Fae Myenne, *Bone*. ISBN 978-1401309534  
 Tobar, Héctor, *The Tattooed Soldier*. ISBN 978-0140288612

**Description:** The aim of this course is to provide students with a broad introduction to American literature, spanning from 1900 to present day. Our approach to this literature, however, will be one that continuously interrogates the very notion of American literature and identity. In other words, what is “American” literature and literary history? And, relatedly, what is the sense of “American-ness” we are seemingly supposed to derive from it? In an effort to think through these questions, in this course we will be reading both canonical and non-canonical texts. Special emphasis will be placed on writers of color. In addition to examining variations in form and style, we will also explore a variety of themes in these texts that relate in one way or another to the overarching questions guiding our class. These include, but are not limited to: questions related to class, race, ethnic, gender, and sexuality-based exclusion as well as identity; the American dream (and its discontents); assimilation and immigration; war and violence; civil rights and equality; and popular culture.

**Essays, exams, and other major requirements:** Active participation in class; 2 critical essays (5-6 pages each); 4-5 short-written assignments or “reaction pieces” (1 page each); a midterm and final exam.

### **ENGL 2353-002, Survey of Modern and Contemporary American Literature**

**Teacher: R. Roberts**

**Texts Required:**

Zora Neale Hurston, *Their Eyes Were Watching God* Harper Collins, 006093141- 8  
 Arthur Miller, *Death of a Salesman* Penguin, 0140247734  
 Amiri Baraka (LeRoi Jones) *Dutchman and The Slave* Perennial 978068821084-7  
 Maxine Hong Kingston, *The Woman Warrior* Vintage 989067972188-6  
 Octavia Butler, *Wild Seed* Warner Books 04460672-3  
 Sarah Ruhl, *Eurydice* Samuel French 9780573662447  
 Rudolfo Anaya, *Bless Me Ultima* Warner Books, 0446600253

Charles Portis, *True Grit* Overlook Press 159020459X  
 Sandra Cisneros, *Woman Hollering Creek* Vintage 978067973856  
 Louise Erdrich, *The Plague of Doves* Harper Collins 0440218772  
 American Academy of Poets, *Fifty Years of American Poetry* 0440218772

Additional required material will be posted on Blackboard.

**Description:** The aim of this course is to provide students with a broad introduction to modern and contemporary American literature. In addition to examining variations in form and style linked to key artistic movements and historical periods, we will explore a variety of themes. These include, but are not limited to: questions related to class-based, racial, ethnic, gendered, and sexual identity; American exceptionalism and sovereignty; the American dream (and its discontents); assimilation and immigration; war and violence; civil rights and equality; popular culture; ethnic literatures and “the canon.” We will read novels, plays, and poetry, and students will be required to see a play.

**Essays, exams, and other major requirements:** Class participation, including quizzes and response papers; midterm; one 5 page paper; final.

### ENGL 3013, Creative Writing II

**Teacher: Staff**

**Textbooks Required:**

Handouts and weekly worksheets only.

**Description:**

To develop skills in writing poetry and fiction.

**Assignments:**

- 1) Writing exercises in both fiction and poetry.
- 2) Self-motivated short story and/or poems. Student writers should complete a portfolio of a few poems and/or a short story before the last week of class.

**Prerequisite:**

In order to enroll in this course, students must have taken and successfully completed Creative Writing I (ENGL 2023).

### ENGL 3113, Introduction to Folklore

**Teacher: R. Cochran**

**Texts Required:**

Bringhurst, *A Story as Sharp as a Knife* ISBN 1553658396.  
 Glassie, *The Potter's Art* ISBN 0253213568  
 Marcus, Greil, *Mystery Train* (6<sup>th</sup> ed.) ISBN 0142181584

**Description:** The term “folklore” has fallen out of general use in recent years, often replaced by “traditional culture” as less burdened by implications of rusticity and “quaintness.” It remains useful and intellectually provocative, however, to investigate the enormous arena of cultural practice characteristically ignored both by the cognoscenti of “high culture” and the hucksters of “popular culture.” That’s what this class does. It generally splits into thirds—opens with verbal genres (tales, oral history, jokes, and the like) and moves to music before closing with material culture. We’ll do it a little differently this time, since the deepest, most challenging work we’ll study deals with verbal lore. We’ll end with that, following the usual sequence. What we’ll see is this: in all these areas of traditional life there exist, flying for the most part under the radar, attitudes and practices exerting an enduring if mostly unnoticed influence on more visible cultural landscapes. I’ve found this very cool, over the years, and I’ll do my best to make that enthusiasm plausible to you.

**Essays, exams, and other major requirements:** Grades will be generated from three sources: we’ll have four short-answer quizzes adding to 40% of the total grade, one paper counting for another 40% of the total, and one final contributing the final 20%. Quiz dates will be announced several times, well in advance, in class sessions. There will be no midterm. The final will be administered according to the official schedule, in the classroom.

### **ENGL 3173, Introduction to Linguistics**

**Teacher: T. Fukushima**

**Texts Required:**

Fromkin, Rodman, and Hyams. *An Introduction to Language*, Wadsworth.

**Recommended Readings:** Additional readings will be made available.

**Description:** This course aims to approach a scientific study of language with primary emphasis on modern linguistic theory and analysis. Topics include structures, variation, and historical development of various world languages as well as their relation to culture and society.

**Requirements:** Exercises (homework) 30%, term paper 30%, term paper presentation 10%, term paper summary 10%, final exam, 20%.

### **ENGL 3203, Introduction to Poetry**

**Teacher: M. Heffernan**

**Texts Required:**

*The Norton Anthology of Poetry*, 5th edition, 2005.

**Description:** An extended inquiry into the poetry of the English language from Anglo Saxon beginnings to the present, with strong emphasis on poems from the last 100 years. Paper: a study of poems selected by the student from the anthology, to be presented at the end of the semester.

### ENGL 3213, Introduction to Fiction

**Teacher: E. Gilchrist**

**Texts Required:**

Faulkner, William, *Go Down, Moses*

“ *The Town*

Hemingway, Ernest, *The Old Man and the Sea*

McCarthy, Cormac, *No Country for Old Men*

“ *The Road*

“ *The Crossing*

McMurtry, Larry, *Duane's Depressed*

“ *The Last Picture Show*

O'Brien, Tim, *The Things They Carried*

**Assignments:** There will be open-book, in-class writing assignments about the book we're reading at the beginning of each class. We will read the pieces out loud and discuss them at length.

### ENGL 3223, Drama

**Teacher: D. Jolliffe**

**Texts Required:**

Priestly, James. *An Inspector Calls and Other Plays*. Penguin Modern Classics, 2001.

ISBN 014118535X

Karam, Stephen. *The Humans*. Theatre Communications Group, 2016.

ISBN: 1559365420

Nguyen, Qui. *Vietgone*. Samuel French, 2016. ISBN: 9780573706479

NOTE: All other plays taught in the courses are available at Internet sites.

**Description:** This course examines the development of drama as both a literary and a performative genre from antiquity to the present.

**Essays, exams, and other major requirements:** Two three-page response papers, one two-page theatre review, a midterm examination, and a final examination. Essays, exams, and other major requirements for graduate students at the 5000 level: one conference paper (7-10 pages), one longer paper (15-20 pages).

**ENGL 3553-001, Topics in Native American Literature and Culture: Native American Literature and the Environment**  
**ENGL 4133, Writing Nature**

**Teacher: S. Teuton**

**Texts Required:**

Charles Eastman, *From the Deep Woods to Civilization* (Dover Thrift)  
 Joy Harjo, *A Map to the Next World* (Norton)  
 Linda Hogan, *Power* (Norton)  
 George Horse Capture, *The Seven Visions of Bull Lodge* (Nebraska)  
 Frank Linderman, *Pretty Shield* (Nebraska)  
 N. Scott Momaday, *The Way to Rainy Mountain* (New Mexico)  
 Perdue and Green, *North American Indians: A Very Short Introduction* (Oxford)  
 Brian Swann, *Native American Songs and Poems* (Dover Thrift)  
 James Welch, *Fools Crow* (Penguin)

**Description:** Why do we associate the Native American with the natural world? From early encounters, Americans have viewed indigenous people and their relationship to the North American land as an example of environmental perfection. Examining that myth, this course considers how Native people and the environment might serve a fantasy in American ideas of wilderness but also might provide a legitimate model of ecological stewardship. In drawing on novel and poetry, autobiography and essay, short story and film, the course engages topics such as world views, sustainability, ethics, non-human relationships, and community. The course will pause at times to recover the historical moments in indigenous national pasts and federal Indian policy that shaped and continue to shape expressions of nature in Native American literature.

**DV (meets diversity requirement)**

**ENGL 3553-002, Topics in Native American Literature and Culture: Native American Literature of the Southern United States**  
**ENGL 3863, Topics in the Literature and Culture of the American South**  
**ENGL 4553, Studies in Native American Literature and Culture**

**Teacher: S. Teuton**

**Texts Required:**

Joy Harjo, *A Map to the Next World* (Norton)  
 Blake Hausman, *Riding the Trail of Tears* (Nebraska)  
 Tom Holm, *The Osage Rose* (Arizona)  
 LeAnne Howe, *Shell Shaker* (Aunt Lute)  
 Linda Hogan, *Power* (Norton)  
 Louis Owens, *Bone Game* (Oklahoma)  
 Perdue and Green, *North American Indians: A Very Short Introduction* (Oxford)  
 John Swanton, *Myths and Tales of the Southeastern Indians* (Oklahoma)

Lalita Tademy, *Citizens Creek* (Simon and Schuster)

**Description:** The North American South is ancestral home to diverse indigenous peoples who nonetheless share a similar land, history, religion, society, and art. This course will consider the various indigenous cultures and literatures that grow out of the South as an introduction to Native American literature. Beginning with the region's earliest oral stories, we will study the various worldviews, narratives, and images that inform the literature. Then, turning to novel, poetry, drama, and film, we will examine the legacy of these traditional texts as they intersect indigenous nations and histories. Despite the centrality of this literature to place, a number of southern indigenous authors write from and about the Oklahoma area, where many southern nations were forcibly displaced in the 1830s. To understand the sources and impact of this event and others on indigenous southerners, the course will pause at times to recover the historical moments in indigenous national pasts and federal Indian policy that shaped and continue to shape the literature.

**DV (meets diversity requirement)**

**ENGL 3593-001, Topics in Gender, Sexuality and Literature: Victorian Masculinities**  
**ENGL 3743, Topics in 19<sup>th</sup> Century British Literature and Culture: Victorian Masculinities**

**Teacher: S. Fox**

**Texts Required:**

Besant, Walter. *The Revolt of Man*. ISBN: 9781494439514

Dickens, Charles. *Hard Times*. ISBN: 9781416523734

Gaskell, Elizabeth. *North and South*. ISBN: 9780140434248

Grossmith, George & Weedon. *The Diary of a Nobody*. ISBN: 978-1853262012

Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. ISBN: 978-0486266886

Wells, H.G. *The Time Machine*. ISBN: 9780486284729

Wilde, Oscar. *The Picture of Dorian Gray*. ISBN: 9780486278070

In addition to these texts, we will read a selection of short primary and secondary sources available on Blackboard.

**Description:** This course invites students to explore issues and questions concerning Victorian masculinity as depicted in a selection of primary and secondary readings (written by both male and female authors), and aligning those depictions with the changes happening in Victorian Britain, such as the rise of the middle class and the Industrial Revolution. This course will include discussions on how industrial, detective, dystopian, and science fiction portray and (re)shape ideas of masculinity.



**Essays, exams, and other major requirements:** Take-home mid-term. Final. Three wiki-posts.

**DV (meets diversity requirement)**

**ENGL 3593-005 Topics in Gender, Sexuality, and Literature: Premodern Women's Political Activism**

**MRST 3013-004 Special Topics in Medieval Studies**

**HIST 3983-001 Special Topics**

**Teachers: M. Long & F. Dominguez**

**Texts Required:**

978-0809131396 *Birgitta of Sweden: Life and Selected Writings*

978-0520201583 *Lucrecia's Dreams: Politics and Prophecy in Sixteenth-Century Spain*

978-0892551880 *The Writings of Christine de Pizan*

978-0199686643 *The Book of Margery Kempe*

978-0691164212 *The Life and Struggles of Our Mother Walatta Petros*

978-0226789668 *Paternal Tyranny*

978-0807070734 *Lieutenant Nun: Memoir of a Basque Transvestite in the New World*

**Description:** American women's political activism has been highly visible in the last year, with multiple meanings built into seemingly innocuous homemade pink hats and popular wry slogans derived from powerful men's offhand remarks. While less clearly visible in the medieval and early modern world, the influence of women in politics was as much a source of contention as it is today. This course considers the long history of less visible, more literate versions of global women's political activism. We will consider what women in strongly patriarchal societies could achieve (with and often against the wishes of men), as they carved out authority in places often restricted to them, in the realms of both spiritual and secular politics. We will take a case-study approach, reading deeply the texts left behind by and about women from the fourteenth through the seventeenth centuries, in Europe, Africa, and North and Central America. We'll encounter a lot of nuns, but also queens, street prophets, prolific mothers, and more than one cross-dressing soldier.

**Essays, exams, and other major requirements for undergraduates:** regular short response papers & in-class writing, final essay (7-9 pages)

**DV (meets diversity requirement)**

**ENGL 3603, Topics in Rhetoric and Composition: Rhetorical Analysis and American Identity****Teacher: J. Hsu****Texts Required:**Longaker, Mark and Jeffrey Walker. *Rhetorical Analysis: A Brief Guide for Writers*.

ISBN 978-0-205-56570-2

Atwan, Robert. *America Now*. ISBN 978-1319055110

**Description:** When Thomas Jefferson declared that “all men are created equal,” who did he mean by “all”? How have conceptions of that “all” changed (or not) throughout history? How are the terms nationhood, citizenry, and democracy deployed in the contexts of university campuses, news media, sporting events, legal policy and procedure, popular media, and more? Applying different methods of rhetorical analysis, we will examine print, visual, and multimodal texts to consider the ongoing struggle to redefine U.S. identity.

**DV (meets diversity requirement)****ENGL 3713-001, Topics in Medieval Literature and Culture: Saints’ Lives and Spiritual Hero(in)es****MRST 3013-001, Special Topics in Medieval Studies****MRST 3013H-001, Honors Special Topics in Medieval Studies****Teacher: M. Long****Texts Required:***The Golden Legend: Readings on the Saints*, ISBN 978-0691154077*The Book of Margery Kempe*, ISBN 978-0199686643*The Book of the City of Ladies*, ISBN 978-0140446890*The Tragedie of Mariam & The Lady Falkland Her Life*, ISBN 978-2883440050*She Said Yes: the Unlikely Martyrdom of Cassie Bernall*, ISBN 978-0743400527

**Description:** This course will start with Jesus and end with Sam Walton. Those touchstones of Arkansas culture will bookend deep study of the popular medieval genre that links them: hagiography, or stories about the lives of saints, such as St Jude or Mother Teresa. Saints found monastic orders, fight in wars, deliver babies, and sometimes cross-dress. Saints might be royalty, martyrs, dogs, or prostitutes. This is not a class for the faint of heart or weak of stomach: these texts are often graphic and sometimes shocking to modern readers. Understanding this genre requires a solid grasp of power dynamics, so we’ll often discuss class, race, gender, and politics. It also requires understanding generic conventions, historiography, and narrative theory, so we’ll talk about those things, too. Additionally, we’ll learn quite a bit about relics, pilgrimage, and performance. We’ll study hagiography as it develops during the medieval period, morphs to accommodate the Protestant Reformation, persists to shape a 19th-century abolitionist novel (which we’ll read), gives structure to films like *Selena* (which we’ll

watch), and influences contemporary museums (which we'll visit). All texts in modern or nearly modern English; most will be provided free online.

**Essays, exams, and other major requirements for undergraduates:** midterm research project, final critical essay (7-9 pages), regular short response papers & in-class writing

**ENGL 3743, Topics in 19<sup>th</sup> Century British Literature and Culture: Victorian Masculinities**

**ENGL 3593-001, Topics in Gender, Sexuality and Literature**

**Teacher: S. Fox**

**Texts Required:**

Besant, Walter. *The Revolt of Man*. ISBN: 9781494439514

Dickens, Charles. *Hard Times*. ISBN: 9781416523734

Gaskell, Elizabeth. *North and South*. ISBN: 9780140434248

Grossmith, George & Weedon. *The Diary of a Nobody*. ISBN: 978-1853262012

Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. ISBN: 978-0486266886

Wells, H.G. *The Time Machine*. ISBN: 9780486284729

Wilde, Oscar. *The Picture of Dorian Gray*. ISBN: 9780486278070

In addition to these texts, we will read a selection of short primary and secondary sources available on Blackboard.

**Description:** This course invites students to explore issues and questions concerning Victorian masculinity as depicted in a selection of primary and secondary readings (written by both male and female authors), and aligning those depictions with the changes happening in Victorian Britain, such as the rise of the middle class and the Industrial Revolution. This course will include discussions on how industrial, detective, dystopian, and science fiction portray and (re)shape ideas of masculinity.

**Essays, exams, and other major requirements:** Take-home mid-term. Final. Three wiki-posts.

**DV (meets diversity requirement)**

**ENGL 3863, Topics in the Literature and Culture of the American South: Native American Literature of the Southern United States**

**ENGL 3553-002, Topics in Native American Literature and Culture**

**ENGL 4553, Studies in Native American Literature and Culture**

**Teacher: S. Teuton**

**Texts Required:**

Joy Harjo, *A Map to the Next World* (Norton)

Blake Hausman, *Riding the Trail of Tears* (Nebraska)  
 Tom Holm, *The Osage Rose* (Arizona)  
 LeAnne Howe, *Shell Shaker* (Aunt Lute)  
 Linda Hogan, *Power* (Norton)  
 Louis Owens, *Bone Game* (Oklahoma)  
 Perdue and Green, *North American Indians: A Very Short Introduction* (Oxford)  
 John Swanton, *Myths and Tales of the Southeastern Indians* (Oklahoma)  
 Lalita Tademy, *Citizens Creek* (Simon and Schuster)

**Description:** The North American South is ancestral home to diverse indigenous peoples who nonetheless share a similar land, history, religion, society, and art. This course will consider the various indigenous cultures and literatures that grow out of the South as an introduction to Native American literature. Beginning with the region's earliest oral stories, we will study the various worldviews, narratives, and images that inform the literature. Then, turning to novel, poetry, drama, and film, we will examine the legacy of these traditional texts as they intersect indigenous nations and histories. Despite the centrality of this literature to place, a number of southern indigenous authors write from and about the Oklahoma area, where many southern nations were forcibly displaced in the 1830s. To understand the sources and impact of this event and others on indigenous southerners, the course will pause at times to recover the historical moments in indigenous national pasts and federal Indian policy that shaped and continue to shape the literature.

**DV (meets diversity requirement)**

**ENGL 3903-001, Special Topics: Medical Humanities Colloquium**  
**ENGL 3923H, Honors Colloquium**

**Teacher: C. Kayser**

**Texts Required:**

Reynolds, Richard, and John Stone, eds. *On Doctoring: Stories, Poems, Essays*. 3rd ed. ISBN: 978-0743201537;  
 Edson, Margaret. *Wit*. ISBN: 978-0571198771  
 Gawande, Atul. *Complications: A Surgeon's Notes on an Imperfect Science*. ISBN: 978-0312421700  
 Reynolds, Richard, and John Stone, eds. *On Doctoring: Stories, Poems, Essays*. 3rd ed. ISBN: 978-0743201537  
 Silko, Leslie Marmon. *Ceremony*. ISBN: 978-0140086836

**Description:** This course combines literary and critical texts that attend to the social rather than technical aspects of medicine, focusing on such topics as the human condition, personal dignity, social responsibility, cultural diversity, and the history of medicine. Through readings, class discussion, writing activities, and first-hand observation, students will practice critical analysis and reflection to instill in them a commitment to compassionate, community responsive, and culturally competent medical

care. This course requires a service-learning component that involves close interaction with a physician at a local clinic and medically-relevant service hours at a local agency in addition to the classroom time commitment. This course is only open to premedical students, who must meet with Dr. Jackson Jennings in order to enroll.

**Essays, exams, and other major requirements for undergraduates:** three essays, annotated bibliography for research essay, reflective journals.

### **ENGL 3903-002, Special Topics: Young Adult Literature**

**Teacher: S. Connors**

**Description:** This course invites students to explore issues and questions that concern scholars interested in the study of literature for adolescents, while creating opportunities for them to read and write about young adult literature through the lens of literary theory.

### **ENGL 3903-006, Special Topics: The Literature of Nonviolence**

**HUMN 4253, The Literature of Nonviolence**

**PLSC 3903, The Literature of Nonviolence**

**Teachers: S. Burris, G. Dorjee**

**Texts Required:**

Gandhi, Mahatma, *On Nonviolence*, Ed., Thomas Merton. ISBN: 978-0-8112-1686-9.

Hunt, Lynn. *Inventing Human Rights*. ISBN: 978-0-393-33199-8

Nagler, Michael, *The Nonviolence Handbook: A Guide for Practical Action*. ISBN: 978-1-62656-145-8

**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. 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.

**Exams and projects:** A mid-term examination, final examination, and 10 reading quizzes.

### **ENGL 3923H, Honors Colloquium: Medical Humanities Colloquium**

**ENGL 3903-001, Special Topics**

**Teacher: C. Kayser**

**Texts Required:**

Reynolds, Richard, and John Stone, eds. *On Doctoring: Stories, Poems, Essays*. 3rd ed.

ISBN: 978-0743201537;

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

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

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

Silko, Leslie Marmon. *Ceremony*. ISBN: 978-0140086836

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

**Essays, exams, and other major requirements for undergraduates:** three essays, annotated bibliography for research essay, reflective journals.

### ENGL 4013, Undergrad Poetry Workshop

**Teacher: G. Davis**

**Texts Required:**

TBD

**Description:** To develop as poets, we must cultivate a dedicated reading practice and precise study of prosody with an informed appreciation of its craft. 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.

**Major requirements:** several new drafts of original poetry, in-class recitations, final portfolio of revised work, regular attendance, and lively participation in workshops and class discussions of weekly reading assignments.

**ENGL 4023, Undergraduate Fiction Workshop****Teacher: P. Viswanathan****Texts Required (Doesn't include individual short stories and essays to be distributed by prof):**Wood, James, *How Fiction Works*. ISBN: 978-0312428471**Description:** This is a workshop course for fiction writers. Our objectives are to become better readers and writers. Emphasizing the first will translate naturally to the second, so you will do a lot of reading and reflecting in this course, on published work, on your own writing, and on the work of your peers.**Requirements:** 3 stories or revisions (5-15 pp. each), presentation on a writer or work of fiction that has influenced you, final portfolio, participation. No final exam.**Prerequisite:** A grade of A or B in Creative Writing I and II.**ENGL 4133, Writing Nature: Native American Literature and the Environment  
ENGL 3553-001, Topics in Native American Literature and Culture****Teacher: S. Teuton****Texts Required:**Charles Eastman, *From the Deep Woods to Civilization* (Dover Thrift)Joy Harjo, *A Map to the Next World* (Norton)Linda Hogan, *Power* (Norton)George Horse Capture, *The Seven Visions of Bull Lodge* (Nebraska)Frank Linderman, *Pretty Shield* (Nebraska)N. Scott Momaday, *The Way to Rainy Mountain* (New Mexico)Perdue and Green, *North American Indians: A Very Short Introduction* (Oxford)Brian Swann, *Native American Songs and Poems* (Dover Thrift)James Welch, *Fools Crow* (Penguin)**Description:** Why do we associate the Native American with the natural world? From early encounters, Americans have viewed indigenous people and their relationship to the North American land as an example of environmental perfection. Examining that myth, this course considers how Native people and the environment might serve a fantasy in American ideas of wilderness but also might provide a legitimate model of ecological stewardship. In drawing on novel and poetry, autobiography and essay, short story and film, the course engages topics such as world views, sustainability, ethics, non-human relationships, and community. The course will pause at times to recover the historical moments in indigenous national pasts and federal Indian policy that shaped and continue to shape expressions of nature in Native American literature.

**ENGL 4303-001, Introduction to Shakespeare****Teacher: J. Candido****Texts Required:**

Any respectable edition of Shakespeare or individual editions of the plays. *The Complete Works of Shakespeare*, ed, Bevington will be available through the university bookstore.

**Area of Coverage:** We shall examine the basic contours of Shakespeare's career as a dramatist, drawing upon some of his most representative plays. Likely works to be read include the following: Richard II 1 Henry IV 2 Henry IV A Midsummer Night's Dream As You Like It Twelfth Night King Lear Hamlet The Tempest

**Papers and Examinations:** Two in-class exams and one 5-page critical paper.

**ENGL 4303-002, Introduction to Shakespeare****Teacher: R. Madison****Texts Required:**

You are required to have individual copies of the plays (Pelican Shakespeare ISBNs given):

<i>The Taming of the Shrew</i>	978014-3128-625
<i>Richard III</i>	978014-0714-838
<i>Richard II</i>	978014-0714-821
<i>Romeo and Juliet</i>	978014-3128-571
<i>A Midsummer Night's Dream</i>	978014-3128-588
<i>The Merchant of Venice</i>	978014-0714-623
<i>Henry IV Part I</i>	978014-0714-562
<i>As You Like It</i>	978014-0714-715
<i>Hamlet</i>	978014-3128-540
<i>Twelfth Night</i>	978014-3128-595
<i>Measure for Measure</i>	978014-0714-791
<i>King Lear</i>	978014-3128-557
<i>Macbeth</i>	978014-3128-564
<i>The Tempest</i>	978014-0714-852

**Description:** This course is an introduction to the plays of William Shakespeare as they were performed in the theatre of his day. Close reading will emphasize Shakespeare's humanism, stagecraft, and metrical art. Plays will be selected from the histories, comedies, tragedies, and romances. Neither line-memorization nor acting skill is required, but scenes of each play will be produced as staged readings. Students *will* be required to read aloud.



**Essays, exams, and other major requirements for undergraduates:** weekly reading quizzes; final objective exam.

**Essays, exams, and other major requirements for graduate students:** weekly reading quizzes; term essay.

**ENGL 4553, Studies in Native American Literature and Culture: Native American Literature of the Southern United States**  
**ENGL 3553-002, Topics in Native American Literature and Culture**  
**ENGL 3863, Topics in the Literature and Culture of the American South**

**Teacher: S. Teuton**

**Texts Required:**

Joy Harjo, *A Map to the Next World* (Norton)  
 Blake Hausman, *Riding the Trail of Tears* (Nebraska)  
 Tom Holm, *The Osage Rose* (Arizona)  
 LeAnne Howe, *Shell Shaker* (Aunt Lute)  
 Linda Hogan, *Power* (Norton)  
 Louis Owens, *Bone Game* (Oklahoma)  
 Perdue and Green, *North American Indians: A Very Short Introduction* (Oxford)  
 John Swanton, *Myths and Tales of the Southeastern Indians* (Oklahoma)  
 Lalita Tademy, *Citizens Creek* (Simon and Schuster)

**Description:** The North American South is ancestral home to diverse indigenous peoples who nonetheless share a similar land, history, religion, society, and art. This course will consider the various indigenous cultures and literatures that grow out of the South as an introduction to Native American literature. Beginning with the region's earliest oral stories, we will study the various worldviews, narratives, and images that inform the literature. Then, turning to novel, poetry, drama, and film, we will examine the legacy of these traditional texts as they intersect indigenous nations and histories. Despite the centrality of this literature to place, a number of southern indigenous authors write from and about the Oklahoma area, where many southern nations were forcibly displaced in the 1830s. To understand the sources and impact of this event and others on indigenous southerners, the course will pause at times to recover the historical moments in indigenous national pasts and federal Indian policy that shaped and continue to shape the literature.

**DV (meets diversity requirement)**

**ENGL 4563, Major Authors: Octavia's Brood, Octavia Butler and the Afro Futurist Aesthetic**

**Teacher: C. Bailey**

**Texts Required:**

Butler, Octavia. *Wildseed*. ISBN 978-0446676977  
 Butler, Octavia. *Kindred*. ISBN 978-0807083697  
 Butler, Octavia. *Fledgling*. ISBN 978-0446696166  
 Butler, Octavia. *Parable of the Sower*. 978-0446675505  
 Butler, Octavia. *Bloodchild*. ISBN 978-1583226988  
 Butler, Octavia. *Lilith's Brood*. ISBN 978-0446676106  
 Hopkinson, Nalo. *Brown Girl in the Ring*. ISBN 9780446674331  
 Jemisin, N.K. *Fifth Season*. ISBN 978-0316229296  
 Okorafor, Nnedi. *Who Fears Death*. ISBN 978-0756407285

**Description:** Octavia Butler has often been called the “grand dame” of science fiction and with this in mind, this course seeks to explore some of her most critically acclaimed and most popular novels. In addition to unearthing the importance of Butler’s contributions to science fiction, African American literature, and modern American literature more generally, the course also will explore some of the major characteristics of the Afrofuturist movement and its influence on literature, music, fashion, and art. Finally, the course will introduce students to contemporary black women writers whose novels are influenced by Octavia Butler’s oeuvre.

**Requirements:** One article review (3-4 pages), one research essay (8-10 pages)

**DV (meets diversity requirement)**

**ENGL 4573, Studies in Major Literary Movements: Early American Short Story**

**Teacher: K. Yandell**

**Texts Required:**

*The Norton Anthology of Short Fiction*, full 7th edition, ISBN 978-0-393-92611-8

**Description:** This course surveys the growth and development of short fiction as a genre from the 18th century to the present day. Our interests will be formal (What counts as a short story? What are the distinctive narrative tactics we associate with shorter narratives? How do short stories persuade, inform, delight, appall, etc?), historical (Under what conditions are certain short fictions produced? What events or circumstances do they represent? How do short stories imagine historical events?), and philosophical (What sorts of truth do short narratives convey? How do short fictions provide models for cognition?). We’ll draw from the literary tradition of the United States primarily, but will also look briefly at the broader American and European cultural context in which the short story develops. Authors might include Brown, Irving, Poe, Hawthorne, Twain,

James, Fitzgerald, Hemingway, Faulkner, O'Connor, Walker, Erdrich, Viramontes, or others.

**Major Course Requirements:** enthusiastic class participation, three exams, three short essays.

**ENGL 4593-001, Studies in Gender, Sexuality, and Literature: Privacy, Publicity, and Modernist Women Writers**

**ENGL 5803, Advanced Studies in Modern and Contemporary Literature**

**Teacher: S. Marren**

**Texts Required:**

Cather	<i>My Antonia</i> <i>O Pioneers</i> <i>Song of the Lark</i>
Larsen	<i>Quicksand</i> <i>Passing</i>
Wharton	<i>The House of Mirth</i> <i>The Touchstone</i>
Woolf	<i>A Room of One's Own</i>

This reading list is subject to change—check with Dr. Marren before you buy the books for this class, please. And there will be several supplementary readings provided via Blackboard.

**Description:** For at least six months before her death in 1982, Djuna Barnes's Greenwich Village neighbors had been uneasy. Every day they had smelled smoke coming from her apartment. "As they waited and worried outside," critic Catherine Stimpson writes, "Barnes was inside, destroying her correspondence." Willa Cather, too, had attempted to destroy all her correspondence, and had in her will enjoined biographers from quoting any of her letters. "She wanted no tourists inspecting her life," writes her biographer, Hermione Lee. Women writers were fiercely protective of their privacy during the Modernist period, even as they craved public recognition of their work. This course will explore the deep ambivalence about both privacy and publicity in the work of several of these writers. We will study the meaning of those concepts within a culture steeped in advertising and public relations and captivated by celebrity, and consider the irony that literary fame during the Modernist period required exploiting the very market forces that these same artists also wanted, often desperately, to escape.

**Essays, exams, and other major requirements for undergraduates:** two critical essays (5-6 pages), final exam, enthusiastic participation

**DV (meets diversity requirement)**

**ENGL 4593-002, Studies in Literature and Gender: Feminist Rhetorics**  
**ENGL 4903-002, Studies in Rhetoric and Composition: Feminist Rhetorics**

**Teacher: J. Hsu**

**Texts Required:**

Margaret Atwood, *The Handmaid's Tale* (New York: Anchor, 1998). ISBN: 978-0385490818

Royster, Jacqueline and Gesa Kirsch. *Feminist Rhetorical Practices: New Horizons for Rhetoric, Composition, and Literacy Studies*. ISBN 978-0809330690

Chávez, Karma. *Standing in the Intersection: Feminist Voices, Feminist Practices in Communication Studies*, ISBN: 978-1438444901

**Description:** This course draws from a wide range of perspectives to define feminism as an intersectional and coalitional pursuit—one premised upon dismantling oppressive social and political structures. We will read print, visual, and multimodal texts as rhetorical artifacts in order to examine their roles in networks of power. While holding gender as a central concern, we will also consider how it intersects with issues of race, class, nationality, disability, and sexuality. In addition, we will examine present-day feminist activisms and consider strategies for engaging current rhetorical ecologies.

**DV (meets diversity requirement)**

**ENGL 4713-001, Studies in Medieval Literature and Culture: Old English II**  
**ENGL 5173-001, Advanced Studies in Medieval Literature and Culture**  
**ENGL 6113-001, Seminar in Medieval Literature and Culture**  
**MRST 3013-003, Special Studies**

**Teacher: J.B. Smith**

**Description:** This class surveys a wide variety of literature in Old English. Some areas that the class will focus on are: the poems of Cynewulf; religious poetry; law & literature; homilies; visions of the East; Old English writing after 1066; and riddles and other enigmatica. Note that this survey does not include *Beowulf*, as that is a separate course.

\*\*Students must have taken introduction to Old English before taking this class. Readings will be in Old English and in Modern English translation.\*\*

**Assignments:** translation & participation; literature review; final project.

**ENGL 4713-002, Studies in Medieval Literature and Culture: Literature of Spain 711-1615 CE**

**MEST 4003-004, Middle Eastern Studies Colloquium**

**WLIT 3713-001, Literature of Spain**

**WLIT 6713-001, Literature of Spain**

**Teacher: M. Kahf**

Course description pending.

**ENGL 4713-003, Studies in Medieval Literature and Culture: Chaucer *Non-Canterbury Tales***

**Teacher: W. Quinn**

**Texts Required:**

The Riverside Edition remains the definitive edition of Chaucer's *Works* and will be available at the University Bookstore.

Any complete edition of Chaucer's Works may be used instead.

**Description:** This course focuses on Chaucer's earlier career as an author—his so-called French and Italian periods. It also includes a consideration of his lyric experiments. Special attention will be paid to manuscript formatting as prompts for the reading process. Having studied *The Canterbury Tales* for a full semester is NOT a prerequisite but the ability to read Middle English proficiently is necessary.

**Essays, exams, and other major requirements for undergraduates:** 3 bibliographic reports (2-3 pp. each), 1 8-10 pp. paper, enthusiastic participation.

**ENGL 4743 Studies in Nineteenth Century British Literature and Culture: Poetics of Modernity**

**Teacher: S. Dempsey**

**Texts Required:**

Hopkins, Gerard Manley, *Poems and Prose*. ISBN 978-0140420159.

Stevens, Wallace, *The Collected Poems: The Corrected Edition*. ISBN: 978-1101911686.

Tennyson, Alfred, *In Memoriam* (Noraton Critical Editions). ISBN 978-0393979268

Whitman, Walt, *Leaves of Grass and Other Writings*, ISBN 978-0393974966.

Woolf, Virginia, *To the Lighthouse*. ISBN 978-0156907392.

Additional readings will be distributed via Blackboard.

**Description:** In this class we will be concerned with poetry not simply as a literary genre but as a mode of thinking. Poetry, or *poiesis*, is rooted in the act of making and creation, and one of our central concerns will be to understand how literature participates in the processes that dissolve, diffuse, and dissipate “things as they are” in order to “make it new.” Our focus will be on Victorian and Modernist poetics.

In addition to the works and authors listed above, emphasis will also be placed on the work of Baudelaire, Benjamin, Dickinson, Rossetti, Swinburne, Wilde, Yeats, and Eliot.

**Essays, exams, and other major requirements for undergraduates:** Two tests, two essays, and several one-page response papers.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** one conference paper (7-10 pages), one longer paper (15-20 pages).

### **ENGL 4903, Topics in Rhetoric and Composition: Editing and Publication.**

**Teacher: A.R. Pope**

**Texts Required:**

Rude, C. D. & A. Eaton (2010). *Technical Editing* ISBN 978-0205786718  
 Lupton, E. (2010). *Thinking with Type, 2<sup>nd</sup> Edition*. ISBN 978-1568989693  
 Adobe Creative Cloud (via IT Services or Campus Lab)

**Description:** This course focuses on the craft and profession of editing, covering textual editing as well as the publication layout process. We’ll look at copyediting, proofreading, comprehensive editing, as well as the ways that texts are formatted and prepped for publication. We’ll spend time with texts from different areas, but provide a thorough grounding for work as a professional editor, especially in technical and professional settings. We’ll use the Adobe Creative Cloud to create print-ready layouts for publication, with a final assignment culminating in a custom editing of your favorite public domain literary work.

**Essays, exams, and other major requirements for undergraduates:** two editing projects, one style guide, and one final book project (custom layout ready for print with Amazon Createspace or other self-publishing outlets).

### **ENGL 4903-002, Studies in Rhetoric and Composition: Feminist Rhetorics**

### **ENGL 4593-002, Studies in Literature and Gender: Feminist Rhetorics**

**Teacher: J. Hsu**

**Texts Required:**

Margaret Atwood, *The Handmaid’s Tale* (New York: Anchor, 1998). ISBN: 978-0385490818  
 Royster, Jacqueline and Gesa Kirsch. *Feminist Rhetorical Practices: New Horizons for*

*Rhetoric, Composition, and Literacy Studies*. ISBN 978-0809330690  
 Chávez, Karma. *Standing in the Intersection: Feminist Voices, Feminist Practices in Communication Studies*, ISBN: 978-1438444901

**Description:** This course draws from a wide range of perspectives to define feminism as an intersectional and coalitional pursuit—one premised upon dismantling oppressive social and political structures. We will read print, visual, and multimodal texts as rhetorical artifacts in order to examine their roles in networks of power. While holding gender as a central concern, we will also consider how it intersects with issues of race, class, nationality, disability, and sexuality. In addition, we will examine present-day feminist activism and consider strategies for engaging current rhetorical ecologies.

**DV (meets diversity requirement)**

## World Literature

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### WLIT 1113, World Literature I

**Teacher: Staff**

**Textbook Required:**

Lawall & Mack, eds. *The Norton Anthology of World Literature Norton Vols. A, B, C* (3rd Ed.). Norton. ISBN 978-0393933659.

**Description:** A study of world literatures from approximately 2500 B.C. to approximately 1650, and from a wide range of cultural traditions that can include Mesopotamia and ancient Egypt, Greece, Rome, China, India, the Middle East, Japan, Europe, Africa and the Americas. The general goal is to provide students with the proper analytic tools and background information that will enable students to appreciate, and to analyze critically, texts from diverse genres, periods, and cultural traditions.

**Requirements:** Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.

### WLIT 1113H, Honors World Literature I

**Teacher: Staff**

**Textbook Required:**

Lawall & Mack, eds. *The Norton Anthology of World Literature Norton Vols. A, B, C* (3rd Ed.). Norton. ISBN 978-0393933659.

**Description:** A study of world literatures from approximately 2500 B.C. to approximately 1650, and from a wide range of cultural traditions that can include Mesopotamia and ancient Egypt, Greece, Rome, China, India, the Middle East, Japan, Europe, Africa and the Americas. The general goal is to provide students with the proper

analytic tools and background information that will enable students to appreciate, and to analyze critically, texts from diverse genres, periods, and cultural traditions.

**Requirements:** Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.

### **WLIT 1123, World Literature II**

**Teacher: Staff**

**Textbook Required:**

Lawall & Mack, eds. *The Norton Anthology of World Literature Norton Vols. D, E, F* (3rd Ed.). Norton. ISBN 978-0393933666.

**Description:** A study of world literatures from approximately 1650 to the present. The general goal of WLIT 1123 is to provide students with the proper analytical tools and background information for a fruitful encounter with great literary works from a wide range of cultural traditions.

**Requirements:** Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.

### **WLIT 1123H, Honors World Literature II**

**Teacher: Staff**

**Textbook Required:**

Lawall & Mack, eds. *The Norton Anthology of World Literature Norton Vols. D, E, F* (3rd Ed.) Norton. ISBN 978-0393933666.

**Description:** A study of world literatures from approximately 1650 to the present. The general goal of WLIT 1123 is to provide students with the proper analytical tools and background information for a fruitful encounter with great literary works from a wide range of cultural traditions.

**Requirements:** Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.



**WLIT 3713-001, Literature of Spain: Literature of Spain 711-1615 CE**  
**ENGL 4713-002, Studies in Medieval Literature and Culture**  
**MEST 4003-004, Middle Eastern Studies Colloquium**  
**WLIT 6713-001, Literature of Spain**

**Teacher: M. Kahf**

**Course description pending.**

**DV (meets diversity requirement)**

**WLIT 3983, Special Studies: World Epics**

**Teacher: R. Cochran**

**Texts Required:**

Gilgamesh	ISBN 0374523835
The Gododdin	[Online]
Tain	ISBN 0739499719
Sunjata	ISBN 0872206971
Pele and Hiiaka	ISBN 1330099400
The Wedding of Mustajbey's Son Bećirbey	[Blackboard]
Kēngē Kreshnikēsh	[Blackboard]
Nine Visits to the Mythworld	ISBN 1550549707
Kalevala	ISBN 0192817000

**Description:** Poems described as epics are both widely distributed and greatly venerated. Reading selections from a great many from widely distributed cultural contexts allows each to illuminate the others. We will also view a number of film clips.