

Undergraduate Course Description Packet, Fall 2023 (updated 3/29/23)

ENGL 1103, Reading Literature

Teacher: S. Marren

Textbooks Required:

Hedda Gabler, Henrik Ibsen

Wit, Margaret Edson

Another, TBA

The rest of the texts will be on Blackboard

Description:

To see what's really going on, you need to get close.

So, this course will introduce you to strategies for close, attentive, and imaginative reading. We will sample poetry, fiction, and drama, analyzing the various elements that shape the way we understand literary texts: structure, narrative voice, characterization, imagery, setting, etc.

Our objectives will be:

- *To acquaint ourselves with works of literature of various genres (fiction, poetry, drama)
- *To learn to apply close reading skills to the literature both in writing and in class discussions
- *To expand our working vocabulary of literary criticism, including an array of literary terms
- *To recognize ways that literature engages different perspectives (including those grounded in different cultures, religions, ethnicities, genders, etc.)
- *To formulate original ideas about works and develop them into brief, clearly written interpretations based on evidence from the texts

Essays, exams, and other major requirements for undergraduates: three exams; scene analysis; daily discussion questions; enthusiastic participation.

WLIT 1113, Introduction to World Literature First Semester

Teacher: M. Kahf

TENTATIVE Textbooks Required:

The Mahabharata. We will use either the Penguin Classics. ISBN 0140446818 or the Narayan translation ISBN 022605165X

The Epic of Son-Jara. Translated by John Williams Johnson, ISBN 0253207134

The Popul Vuh translated by Dennis Tedlock, ISBN 0684818450

The Tale of Princess Fatima, Warrior Woman, translated by Melanie Magidow, ISBN 0143134264

The Tale of Genji translated by Royall Tyler ISBN 0143039490

Description: This course introduces students to world classics rendered into in English, from ancient to medieval times, from civilizations in Africa, Asia, and pre-Columbian South America: The Epic of Gilgamesh, the Hebrew Bible, the Quran, The Mahabharata, The Epic of Son-Jara, The Popul Vuh, The Tale of Princess Fatima Warrior Woman, and The Tale of Genji. Students will learn why these works are still relevant today, by exploring adaptations and references to them in movies, art, comic books, and television series from the modern countries and peoples to whom these classics are most relevant. Do not buy books before checking with the professor close to semester's start, as this is just a tentative book list.

Essays, exams, and other major requirements for undergraduates: critical reflection essays, a multisensory group project, a zine, and consistent participation.

ENGL 1213—001, Introduction to Literature

Teacher: Sidney Burris

Textbooks Required

The Norton Introduction to Literature (shorter 14th edition), edited by Kelly J. Mays, ISBN 978-0-393-87091-6

Description: An introduction to the fundamental genres of literature, with special emphasis paid to our current trends in reading, writing, and the shaping of our tastes and preferences.

Essays, Exams, and Other Requirements: Frequent reading quizzes covering the day's assignments. These quizzes will not be announced in advance. Midterm and final, short-answer format. Two short critical essays on a work read in class. Two unexcused absences; after two absences, points will be deducted for each class missed.

MRST 2013, Introduction to Medieval and Renaissance Studies

Teacher: M. Long

Textbooks Required: Barbara Rosenwein, *A Short History of the Middle Ages* and/or *A Short Medieval Reader* (new editions of these have just come out, and I have not yet received review copies; contact me if you need to know which edition before April) 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 16th 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: midterm and final exams; short papers and quizzes throughout.

ENGL 2043, Rethinking Literature (Writing the Road)

Teacher: Cochran

Textbooks Required:

Martin and Imbarato, eds., *Colonial American Travel Narratives*

ISBN: 9780140390889

Kincaid, *A Small Place*

ISBN: 9780374527075

Twain, *Roughing It*

ISBN: 9780140390100

Kerouac, *On the Road*

ISBN: 9780142437254

Frazier, *Great Plains*

ISBN: 9780312278502

Gellhorn, *Travels with Myself and Another*

ISBN: 9781585420902

Hahn, *No Hurry to Get Home*

ISBN: 9781580050456

Other shorter readings on Blackboard

Description: Writers have published travel accounts since at least Herodotus, Ibn Battuta, and Marco Polo. The genre's currently going strong and is sufficiently respected for annual "Best Travel Writing of XXXX" volumes to be adjudicated and issued. More recent works explore significant environmental and social downsides of high-volume "tourism." We'll limit ourselves (with one exception) to works focused on the United States, from the colonial period to the dawn of the 21st century.

Essays, exams, and other major requirements for: to be finalized in consultation with the class, but (size permitting) we'll have an in-class presentation in affiliation with a 4-6 page research paper, and a take-home, open book final exam. **This class will not offer a asynchronous or remote instruction component.** Post-covid semesters have been plagued by record-setting absenteeism, so we'll be stressing regular attendance and encouraging active participation. There's a reason the University provides us with a campus stocked with well-lighted classrooms loaded with high-tech bells and whistles—they're spaces built to be occupied by people united short-term by shared intellectual pursuits. We'll attempt to rise again to this expectation.

ENGL 2053, Transatlantic Literature from the Beginning to 1640

Teacher: M. Kahf

TENTATIVE Textbooks Required:

The Popul Vuh translated by Dennis Tedlock, ISBN 0684818450

Aside from the above text, most readings will be from online open resources.

Description:

A critical and historical survey of the development of transatlantic literature from its beginnings to the seventeenth century. The focus of this section is literature from the

British Isles (including the matter of King Arthur), France, and Iberia (Spain), and one unit may cover the Mayan *Popul Vuh*. Students will explore literary trends of the period, and give attention to cultural exchange among peoples, immigration, racialization, and gender issues. Prerequisite: ENGL 1013 and ENGL 1023. Do not buy books before checking with the professor close to semester's start, as this is just a tentative book list.

Essays, exams, and other major requirements for undergraduates: critical reflection essays, a multisensory group project, an individual multimedia project, and consistent participation.

ENGL 2073—001, Transatlantic Literature, 1865-1945

Teacher: Sidney Burris

Textbooks Required : All readings will be supplied via Blackboard by the instructor. No textbooks required.

Description:A critical and historical survey of the development of transatlantic literature from 1640 to 1865, with attention to identifying cultural and/or historical trends of the period.

Essays, Exams, and Other Requirements: Frequent reading quizzes covering the day's assignments. These quizzes will not be announced in advance. Midterm and final, short-answer format. Two short critical essays on a work read in class

Attendance: two unexcused absences; after two absences, points will be deducted for each class missed.

English 2353 Survey of Modern and Contemporary American Literature: Native Americans in Modern America

Teacher: S. Teuton

Textbooks Required:

Thomas Berger, *Little Big Man*

Willa Cather, *The Professor's House*

Cormac McCarthy, *Blood Meridian*

Toni Morrison, *Paradise*

Theda Perdue and Michael Green, *North American Indians: A Very Short Introduction*

Leslie Silko, *Ceremony*

David Treuer, *The Hiawatha*
Richard Van Camp, *The Lesser Blessed*
James Welch, *The Death of Jim Loney*

Description: Though some speak of Native Americans in the past tense, they remain and thrive in America—and in the minds of modern Americans. In this course, we will explore the place and power of Native American life and thought in modern American literature, often defined as a response to post-World War I despair and alienation, but also to its incipient freedom and diversity. During the semester, we will consider how the Native American narrative of continuing presence in America challenges, enriches, and even heals the alienating modernity found in American literature. To understand the sources and power of what we'll call “Native modernity,” 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.

Essays, Exams, and Other Requirements: TBD.

ENGL 2073: Transatlantic Literature from 1865 to 1945

Teacher: L. Hinrichsen

Course Overview

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

Required Textbooks

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

Assignments

Weekly reading responses, 2 major papers

ENGL 3103-001, Approaches to Critical Thinking About Literature and Culture

Teacher: S. Dempsey

Texts Required: All readings will be distributed via Blackboard.

Description: This course explores what it means to think and write about literature. We will begin by addressing key questions about what we mean by literature, how it works, and what it might be good for. We will then turn toward two particularly influential strands of contemporary criticism: affect theory and ecocriticism. By doing so we will consider how the study of literature can help us better understand what it means to be human and how it gives us room to imagine how best to dwell within the world we find ourselves in. During the course of the semester, we will consider how these issues relate to different cultural perspectives, different genres (including science fiction), and different media such as painting, music, and film. Each week our readings will be drawn from a range of short literary works (poems, short stories, plays) as well from brief critical readings culled from the work of philosophers, theorists, and literary critics.

Essays, exams, and other major requirements for undergraduates: Weekly discussion board posts, which will form the basis of a final digital portfolio.

ENGL 3443, Topics in Literature, Science, and Medicine: FrankenSTEM

Faculty: Dr. Lissette Lopez Szwydky

Required Texts:

Emily Anthes, *Frankenstein's Cat: Cuddling Up to Biotech's Brave New Beasts*. ISBN: 978-0374534240.

Kathryn Karkup, *Making the Monster: The Science Behind Mary Shelley's Frankenstein*. ISBN: 978-1472933768.

Mary Wollstonecraft Shelley, *Frankenstein: Annotated for Scientists, Engineers, and Creators of All Kinds*. (MIT Press, 2017). ISBN: 978-0262533287.

Gris Grimly's Frankenstein. ISBN: 978-0061862984.

Victor Lavalle's Destroyer ISBN: 978-1684150557.

Jon Scieska, *Frank Einstein and the Antimatter Motor*. ISBN: 978-1419724923.

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

Description:

Mary Wollstonecraft Shelley's *Frankenstein; or, The Modern Prometheus* is one of the most widely recognized cultural narratives. The novel invites interpretive possibilities from literary, historical, cultural, and theoretical perspectives, and this course will emphasize its relationship to scientific and medical discoveries over the last 200+ years, as well as the ethical implications of the many technological inventions made since the late 18th century. This course will trace the cultural history of *Frankenstein* from novel to stage to political cartoons to film to television to graphic novels to children's media. We will meet many "Frankensteins" along the way—some monsters, some cyborgs—and examine these transmedia adaptations through their individual historical and cultural moments and their relationship to evolving scientific and medical discourses. The course will provide students with a critical framework for understanding storytelling over a wide range of media, including novel, stage, film, serial television, digital shorts, graphic novels, and other artistic forms and mediums.

Essays, exams, and other major requirements: attendance and participation; reflection/reading journal; 2 short, 2-page assignments; poster fair presentation; final research paper (10-12 pages) OR equivalent creative/multimedia/educational final project.

ENGL 3593, Topics in Gender, Sexuality, and Literature: Communicating Effectively on the Needs of Women Who Are Leaving Prison and Reentering Society

ENGL 3603, Topics in Rhetoric and Composition: Communicating Effectively on the Needs of Women Who Are Leaving Prison and Reentering Society

Teacher: L. Sparks

Textbooks Required (Tentative):

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

Carter, Lisa M., and Catherine D. Marcum, eds. *Female Offenders and Reentry:*

Pathways and Barriers to Returning to Society. Routledge: Taylor & Francis Group, 2018.

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

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

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

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

Essays, exams, and other major requirements: Assignments will take the form of weekly work, one short report/presentation, one longer researched conference paper, and an end-of-semester presentation on an original reentry program for women proposed by each student.

ENGL 3603, Topics in Rhetoric and Composition: Games, Technology, & Culture

Teacher: M. Fernandes

Textbooks Required: All texts are available on Course Blackboard and/or online.

Description: In this multimodal rhetorics and writing course, we will explore games as storytelling technologies. To do this, we will read about and play a range of games, including video games and tabletop role playing games like Dungeons & Dragons and A Quiet Year, and consider how we make meaning via multiple modes, including text,

sound, images, movement, space, and emotion. To better understand how games facilitate meaning-making, we will review theories in cultural rhetorics, multimodal composition, technical communication, digital humanities, and intersectional discourses on the representations of disability, race, gender, sexuality, and class in games. Through a combination of creative group projects and analytical writing, students will experiment with multimodal composition and gain experience in rhetorical analysis and critical making, with special attention to issues of ethics and accessibility in design. No experience with video games, TTRPGs, or design required.

Essays, exams, and other major requirements for undergraduates: weekly journals, social media participation, two critical essays, one collaborative culminating project.

ENGL 3623, The Bible as Literature
WLIT 3623, The Bible as Literature

Teacher: L. Walsh

Texts Required:

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

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

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

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

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

Requirements: Attendance and Participation, Weekly Short Writing Assignments

ENGL 3723, Topics in Renaissance Literature and Culture: Reading Hamlet

Teacher: J. Candido

Textbooks Required: Any respectable modern edition of Hamlet containing full glossarial and explanatory notes. The more extensive the notes, the better.

Description: We will spend the first several weeks of the course scrutinizing Hamlet, reading and responding to it as if it were a long poem, pausing over language, rhetoric, imagery, tone, characterization, habits of speech, symbolic meanings, dramaturgy, and literary motifs of all sorts. This will be a class in close reading with mandatory student participation. Students will be expected to read and re-read the play carefully and be prepared to answer questions on it during class discussion. All perspectives on the play are welcome.

Exams and Papers: One short (3-5 page) in-class summary and evaluation and of a critical work on Hamlet, followed by a question-and-answer period. One longer (15-20 page) research paper on a subject of the student's choosing, approved by the instructor and presented in class, followed by a question-and-answer period. One take-home final exam.

ENGL 3723-001, Topics in Renaissance Literature and Culture: *Paradise Lost*

ENGL 3723H-001, Honors Topics in Renaissance Literature and Culture: *Paradise Lost*

Teacher: D. Stephens

Textbooks Required:

Rosenblatt, ed. *Milton's Selected Poetry and Prose*. ISBN 978-0-393-97987-9

Teskey, ed. *Paradise Lost*. Digital edition. 2nd edn. ISBN: 978-0-393-61716-0

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

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

Description: Milton's *Paradise Lost*, whose story of Eden is so woven into Western culture that we quote it even when we've never read it, perplexes readers with its charismatic Satan, its seemingly petty God, and its smiling tensions between Adam and Eve even before the fall. Prepare to find Milton both enchanting and aggravating—but always awe inspiring. We will seek to understand Milton on his own terms rather than holding him to our own religious or irreligious beliefs. At the same time, we will ask ourselves how, even when we disagree with Milton, his poetry can help us reexamine

some of the hardest questions in our modern world about social ills, rebellion, punishment, and violence. What powers or institutions should have authority over us? When is power gendered, classed, or raced? What happens inside of us when we defy authorities that we previously revered? Would rule by a benevolent and well-educated autocracy be better than rule by a poorly educated and internally fractured democracy? These are questions that Milton asks himself and his readers. We will read *Paradise Lost*, *Samson Agonistes*, selections of the shorter poetry, and extracts from several of the tracts on marriage, censorship, and the limitations of kingship. The format will be mostly discussion, with an occasional lecture. There will be a great emphasis upon class participation, including frequent informal paragraphs.

Essays, exams, and other major requirements: one original analytical paper; frequent short paragraphs in response to the readings; two short exams. Honors students will also make one oral report.

ENG 3753, The Works of J.R.R. Tolkien

MRST 3023, The Works of J.R.R. Tolkien

Teacher: J. B. Smith

Textbooks Required:

- J.R.R. Tolkien. *The Hobbit*. ISBN 0-345-33968-1.
- . *The Fellowship of the Ring*. ISBN 0-345-33970-3.
- . *The Two Towers*. ISBN 0-345-33971-1.
- . *The Return of the King*. ISBN 0-345-33973-8.
- . *The Silmarillion*. ISBN 0-345-32581-8
- . *Smith of Wootton Major and Farmer Giles of Ham*. ISBN 0345336062
- . *The Monsters and the Critics and Other Essays*. ISBN 026110263X
- . *The Legend of Sigurd and Gudrún*, ed. Christopher Tolkien

Tom Shippey. *The Road to Middle Earth*. ISBN 0261102753

Seamus Heaney, trans. *Beowulf*.

Digital Course Pack

Description: This course examines the life and works of J.R.R. Tolkien. In particular, we will study the critical reception of Tolkien's work, his status as a post-war writer, adaptations of his work, and his use of medieval literature in creating his own fictional

universe. We will also read a sampling of his professional scholarship as an Oxford professor of medieval languages and literature. The pace of this course is rigorous, so you may want to reread a few of your favorites before the semester begins.

Essay, exams, and other major requirements for undergraduates: attendance, shorter writing assignments, and final project.

ENGL 3903-001, Special Topics: Literary Magazine Production

Teacher: J. Blunski

Textbooks Required:

TBD.

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

Essays, exams, and other major requirements for undergraduates: TBD.

ENGL 3903-004, Special Topics: YA Graphic Memoir and the Art of Visual Storytelling

Teacher: S. Connors

Textbooks Required: TBD.

Description:

From video games and television shows to manga, movies, graphic novels, and social media, many of the texts that contemporary teenagers consume and produce rely on pictures as well as words to tell stories and communicate information. Beyond the occasional art elective, however, visual storytelling tends to receive relatively little, if any, attention in school, where instruction remains tied almost exclusively to the written word. One might wonder: if school only ever emphasizes written stories at the expense of the visual, can it really be said to prepare students to navigate the diverse textual landscape they are immersed in outside of school?

Beginning with that question, this course invites students to examine one form of visual storytelling in depth through reading and critiquing a diverse selection of graphic memoirs for teenagers. In the weeks to come, we'll investigate questions such as the following: Why should teachers make space for visual storytelling in the secondary school curriculum? What makes a text worthy of study, and another not? What can students learn when they're given opportunities to examine texts that use pictures and words to tell a story or communicate information? And finally, how are students' semiotic toolkits impacted when they are given opportunities to study the graphic memoir as a narrative form?

Essays, exams and other major requirements for undergraduates: TBD.

ENGL 3903-005, Special Topics: Mean Streets and Hard Lands in Contemporary American Fiction

Teacher: R. Cochran

Textbooks Required:

Dorothy Allison, <i>Trash</i>	ISBN: 9780452283510
Carolyn Chute, <i>The Beans of Egypt, Maine</i>	ISBN: 9780802143594
Ernest Hebert, <i>A Little More than Kin</i>	ISBN: 9781611686234
Denis Johnson, <i>Angels</i>	ISBN: 9780060988821
William Kennedy, <i>Ironweed</i>	ISBN: 9780140070200
Marilynne Robinson, <i>Housekeeping</i>	ISBN: 9780312424091
James Welch, <i>Winter in the Blood</i>	ISBN: 9780143105220

Other (shorter) introductory pieces on **Blackboard**

Description: The works at the center of this course would likely have been labeled as “naturalist” had they appeared 80-90 years earlier. In our first weeks we'll examine several short stories (and perhaps one drama) that were so labeled. The folks at the center of our seven featured works are seen by fellow citizens as bums (or worse), losers in life's contests—at first glance, they appear unpromising as protagonists for ambitious literary works. We'll ask what if anything ends up recommending them to our attention.

Essays, exams, and other major requirements for undergraduates: one critical essay, one in-class presentation, a final take-home essay exam, regular attendance, enthusiastic participation.

ENGL 4013, Undergraduate Poetry Workshop

Teacher: Rebecca Gayle Howell

Textbooks Required:

Ada Limón. *The Hurting Kind*

Natalie Diaz. *When My Brother was an Aztec.*

Davis McCombs. *Lore.*

Michael Shewmaker. *Leviathon.*

Ashley M. Jones. *Reparations Now!*

Jacob Shores-Argüello. *Paraíso.*

Description: Students will compose and edit individual poems in a community workshop environment and practice craft reading skills.

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

Prerequisite: ENGL 3013 or equivalent.

ENGL 4023-002: Undergraduate Fiction Workshop

Teacher: Bryan Hurt

Textbooks Required:

Catton, Eleanor, *Birnum Wood*, 9781783784271

Freeman, John, ed. *The Penguin Book of the Modern American Short Story* ISBN: 9781984877802

Description: This course explores the techniques used in fiction writing. We will read theoretical essays and short stories and discuss the effects these fictions achieve with their structures and narrative and aesthetic strategies deployed. This course is also workshop-based and each student will have three workshops over the course of the semester.

Essays, exams, and other major requirements: Two short stories or novel chapters (10-20 pages)

ENGLISH 4303, Introduction to Shakespeare

Teacher: J. Candido

Textbooks Required: any respectable edition of Shakespeare's plays or individual editions of the plays containing full glossarial and explanatory notes. The *Complete Works of Shakespeare* (ed. David Bevington) will be available through the university bookstore.

Description: We shall examine the basic contours of Shakespeare's career as a dramatist, drawing upon some of his most representative plays. Works to be read include the following:

Richard II

1 Henry IV

2 Henry IV

As You Like It

Twelfth Night

Measure for Measure

Macbeth

King Lear

The Tempest

Exams: Three exams, one over the histories, one over the comedies, and one over the tragedies and *The Tempest*.

ENGL 4303-901, Introduction to Shakespeare (Global Campus)

ENGL 4303-902, Introduction to Shakespeare (Global Campus)

Teacher: D. Stephens

Textbooks Required:

Greenblatt, Stephen, et al., eds. *The Norton Shakespeare, Third Edition, Digital Edition*. W. W. Norton, 2015. ISBN 978-0-393-68349-3 (\$33.50). Ebook, delivered by VitalSource to our Blackboard site.

This required text will appear on Blackboard as an e-book at the start of the semester. The cost will be around \$35-\$40, which is half what a hard copy would cost. Your student account will be charged approximately a week after the semester begins. If you already

have a copy of the complete Norton Shakespeare, third edition, one volume, ISBN 978-0-393-93499-1 (*not* the “Essential Plays” edition), we can arrange for you to opt out of having your student account charged. **Important note:** every semester, several students think they can get by with free online copies of the plays. Every semester, those students flounder during the exams, because their editions of the plays omit entire scenes that are in the Norton. Please don’t make this mistake!

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

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

ENGL 4603, Special Studies: Climate Fiction

Teacher: M. Keith Booker

Textbooks Required:

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

Description: A general survey of the field of climate fiction, with a special focus on novels inspired by the recognition of the threat posed by catastrophic climate change. Modes will range from realistic explorations of existing climate situations to science fictional explorations of possible future crises and solutions. We will also supplement our

reading of novels with viewings of several films that address the topic of climate change in various ways. Novels to be read and discussed tentatively include the following:

White Noise (Don DeLillo, 1985)

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

Feed (M. T. Anderson, 2002)

Oryx and Crake (Margaret Atwood, 2003)

The Wind-Up Girl (Paolo Bacigalupi, 2009)

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

The Overstory (Richard Powers, 2018)

The Ministry for the Future (Kim Stanley Robinson, 2020)

Essays, exams, and other major requirements for undergraduates: Participation in discussion sessions. One formal critical essay, 4-6 pages, double-spaced, in length. Midterm and final exam.

ENGL 4903, Editing and Document Design

Teacher: Adam R. Pope

Textbooks Required:

The Copy Editor's Handbook, 4th Edition by Amy Einsohn and Marilyn Schwartz. ISBN: 0520286723

White Space is Not Your Enemy, 3rd Edition by Kim Golombisky and Rebecca Hagen. ISBN: 1138804649

Thinking with Type by Lipton. ISBN: [1568989695](https://www.amazon.com/dp/1568989695).

The Chicago Manual of Style, 17th Edition (**available for free via UARK library online**) by UCP Editorial Staff. ISBN 9780226287058

The Adobe Creative Cloud (available via University IT for a steep discount)

Description: How do editors work and find work? What is the process for developmental editing, copy editing, and final proofreading? How do documents get designed for print? How do you develop and maintain a house style guide for publications? In this course, we'll tackle these questions and more by building a solid foundation of editing skills while concurrently building our skills with industry-standard software such as Adobe InDesign and Illustrator. By the end of the course, you'll be able to edit prose, lay out documents for print publication, and create ready-for-press books, flyers, or manuals.

Essays, exams, and other major requirements for undergraduates: Small-Scale Copyediting Project, Style Guide, Large Scale Copyediting Project, Document Portfolio

ENGL 4903, (Queer and Trans of Color Film) Studies in Rhetoric and Composition

Teacher: Pritchard

Textbooks Required:

All course readings will be accessible via Blackboard or URL link.

Description: This course, and undergraduate seminar, will examine films about and/or directed by lesbian, gay, bisexual, and transgender people of color that have been produced independently or within the mainstream film industry. The course traces the history of queer of color film from boundary breaking documentaries filmed or released in the mid to late 1980s by Marlon Riggs and Jenny Livingston, to experimental and independent films in the 1990s, followed by examining the emergence of a cadre of new queer of color filmmakers from the first decade of the 21st century including Alice Wu, Rashaad Ernesto Green, Parvez Sharma, and Sydney Freeland. We will also screen and discuss more recent films including the 2017 Academy Award “Best Picture” winner *Moonlight*, directed by Barry Jenkins.

Throughout the semester we will explore how each of these films and the filmmakers engage with or disrupt dominant narratives of lesbian, gay, bisexual, transgender, two-spirit, gender nonconforming and queer people of color. We will examine how these directors create a cinematic vocabulary that draws from queer of color life, culture, history, and politics, or pushes us to think more critically about issues occurring in everyday life beyond the world created in the films. While the limited amount of time means that the class cannot cover every queer of color film that has ever been released, the course aims to provide a representative and comprehensive perspective of queer of color film historically and contemporarily.

In addition to screening films, students will read and discuss scholarly articles and book chapters. From each text students will enrich their writing and discussion of the major themes emerging from each film. An instructional aim of the course is to engage students in the meaning and practice of writing, thinking, and discussing critically film and other cultural texts through the lens of intersectionality and narratives centered on LGBTQ people of color.

Essays, exams, and other major requirements:

2 Critical Analysis Papers (6 pages each); Final Paper/Project; Discussion Leader Assignment (Group); Class Participation.

In addition to these assignments, students are expected to learn major concepts presented in class lecture and be an active and regular contributor to class discussion. There may also be, as needed, quizzes on reading and lecture. Informal and short assigned writing assignments (e.g., freewriting, brainstorm exercises) may also be assigned as needed to assist with synthesis of class material and discussion.