

Undergraduate Course Description Packet, Spring 2023

ENGL 1103, Reading Literature

Teacher: R. Cochran

Textbooks Required:

The Norton Anthology of Short Fiction (shorter 8th edition)

ISBN: 978-0393937763

Great Short Poems from Antiquity to the 20th Century. ISBN: 978-0486478760

Charles Portis, *Norwood*. ISBN: 978-0879517038

William Shakespeare, *The Tempest*. ISBN: 978-0300108163

Description: This course will focus on careful reading of a wide range of literary works in various genres (including one novel and two plays).

Essays, exams, and other major requirements for undergraduates: three quizzes, midterm, two critical essays (3-5 pages), take-home, open-book essay final.

ENGL 1103, Reading Literature

Teacher: C. Kayser

Textbooks Required:

Mays, Kelly J. *The Norton Introduction to Literature, Shorter 14th Edition*. ISBN: 9780393886306 (Paperback); 978393886283 (E-Book)

We will also be using online assignments that accompany the textbook.

Description: The purpose of this course is to introduce you to literary genres and literary analysis. We will learn skills in and practice close reading of texts in the genres of fiction, poetry, and drama, and hone our skills for written analysis of these texts. We will learn about the literary elements in each genre and practice analyzing them through writing and discussion.

Essays, exams, and other major requirements for undergraduates: reading quizzes; Blackboard and VoiceThread posts/responses; reading response papers; midterm exam; final essay (4-6 pgs).

ENGL 2043, Rethinking Literature: Justice.

Teacher: S. Dempsey

Textbooks Required:

Butler, Octavia, *Kindred*. ISBN: 978-0807083697.

Shelley, Mary, *Frankenstein* (Penguin Classics). ISBN: 978-0143131847.

Kushner, Tony, *Angels in America*, ISBN: 978-1559363846.

Additional readings will be distributed via Blackboard.

Description: How do we know the good? How do we practice justice? How do we resist injustice? Who is included in our We? These questions will be central to this course's inquiry into the parameters and challenges of living a just life. In order to encourage students to find their own answers to these questions, we will consider and debate how and why literature and other forms of media can facilitate our efforts at becoming more responsive to, and responsible for, the need for justice in our own time.

Drawing upon both classic and contemporary literature, films, and non-fiction, as well as readings in philosophy, religion, political theory, and history, this course will consider not only what it means to be just ourselves, but also how to work with others to potentially bend the arc of history towards justice. The way conceptions of justice interact with religious, racial, economic, gendered, and environmental perspectives will be an ongoing concern.

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

ENGL 2053 Transatlantic Literature from Beginning-1640

Teacher: M. Long

Textbooks Required:

The Broadview Anthology of British Literature: Concise Volume A, third edition.

ISBN 978-1554813124

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

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

Essays, exams, and other major requirements for undergraduates: regular short response papers, presentation, final paper.

ENGL 2063, Transatlantic Literature from 1640 to 1865: “A Spectrum of Liberty” – Considering Themes of Both Freedom and Confinement in the Literature of the Past and the News of Today

Teacher: L. Sparks

Textbooks Required:

The Norton Anthology of English Literature, 10th edition, vols. C and D

The Norton Anthology of American Literature, 10th edition, vols. A and B

Students will also need to set up a free subscription to *The New York Times* by going here: <https://uark.libguides.com/NYTIMESASG>.

Description: When we read British and American literature written in the 17th, 18th, and 19th centuries, what do we make of the idea of “liberty” as it was understood, interpreted, and responded to by men and women authors, of diverse cultural and class backgrounds, witnessing or living through a time of significant governmental change (like that effected during the American Revolution), a period of sustained structural and cultural oppression (like the duration of America’s slave economy), or an era of unprecedented socio-economic shifts (like those resulting from the rise of Britain’s Industrial Age)? What specific types of freedom—including different levels of confinement, oppression, and disenfranchisement—were being reported upon, critiqued, or creatively communicated through poetry, stories, plays, and nonfiction? And how do these centuries-old texts inform our reading about the variety of freedoms and non-freedoms (mass incarceration, specifically) reported on in news articles of today?

Members of class will be expected to read texts found in the Norton volumes listed above and a number of articles from *The New York Times* in order to discover and discuss connections between past and current writings. Since this class meets MWF (11:50 – 12:40), a typical weekly schedule would be:

- Monday – instructor lecture on the assigned Norton literary text(s)
- Wednesday – class discussion on the assigned Norton literary text(s)
- Friday – group work on how the Norton literary text informs our reading of recently published *NYT* article(s)

Essays, exams, and other major requirements: Assignments will probably take the form of regular weekly work (discussion board, quiz, journal response) that will encourage students to stay current with the assigned readings and also to develop organized notes over the course of the semester (in preparation for completing the larger assignments); one 6-8 page researched conference paper; and an end-of-semester creative posterboard presentation (e.g., the student writes their own “news article” for the *NYT* about an event of freedom/confinement focused upon in one of the assigned Norton readings; the student reinterprets an event or theme of freedom/confinement focused upon in one of the Norton readings by writing about it in a new genre; or the student proposes a film adaptation of a Norton reading that places its central conflict of freedom/confinement in a modern context).

ENGL 2073, ENGL 2073. Transatlantic Literature from 1865 to 1945.

Teacher: S. Marren

Textbooks Required:

TBA

Description: This course will be an introduction to the key cultural movements and genres in Transatlantic literature from the Civil War to 1945. We will study authors and texts from regions as diverse as the Caribbean, Africa, North America, and Great Britain in the context of Transatlantic cultural exchanges, considering such themes as memory, migration, displacement, diaspora, and cross-cultural encounter.

Essays, exams, and other major requirements 4-5 page essay (drafted and revised), midterm, final, enthusiastic participation.

ENGL 2083, Transatlantic Literature from 1945 to Present

Teacher: C. Kayser

Textbooks Required:

Atwood, Margaret. *The Handmaid's Tale*. ISBN 978-0385490818

Churchill, Caryl. *Top Girls*. ISBN 978-0573630231

Gyasi, Yaa. *Homegoing*. ISBN 978-1101971062

Orwell, George. *Nineteen Eighty-Four*. 978-1472133038

Porter, Katherine Anne. *Ship of Fools*. ISBN 978-0316713900

Smith, Zadie. *White Teeth*. ISBN 978-0375703867

(Tentative list and other texts TBA)

Description: This course provides an introductory survey of literature from both sides of the Atlantic from 1945 to the present. While literary studies has traditionally divided British and American literature, a transatlantic view questions this distinction and considers how the Atlantic Ocean both divided and connected cultures of Europe, Africa, and America. Our course texts will lead us to discussions related to gender, race, ethnicity, disability, sexual identity, colonialism, nationality, and culture and cultural belonging. In addition to novels, we will read poetry from writers such as Allen Ginsberg, Langston Hughes, Sylvia Plath, Dylan Thomas, and short fiction written by Gail Jones, Doris Lessing, Philip Roth, Leslie Marmon Silko, and Eudora Welty, among others.

Essays, exams, and other major requirements for undergraduates: midterm and final exam; one essay (4-6 pgs); reading response papers; active participation.

ENGL 2083, Transatlantic Literature, 1945–Present (Global Campus)

Teacher: M. K. Booker

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

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

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

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

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

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

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

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

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

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

Essays, exams, and other major requirements: One critical essay (3-5 pages), mid-term exam, final exam, active participation.

ENGL 3083: Professional Topics: Humanities at Work

HUMN 3083: Humanities at Work

Humanities at Work: or, How to Get a Job with an English/Humanities Degree

Teacher: Lissette Lopez Szwydky-Davis

Textbooks Required:

Katharine Brooks, *You Majored in What?: Mapping Your Path from Chaos to Career*
ISBN 978-0452296008.

Blythe Camenson, *Great Jobs for Liberal Arts Majors* ISBN 978-0071482141.

Sheila Curran and Suzanne Greenwald, *Smart Moves for Liberal Arts Grads*
ISBN 978-1580087094.

Rob Biesenbach. *Unleash the Power of Storytelling: Win Hearts, Change Minds, Get Results*. (Eastlawn Media, 2018). ISBN 978-0991081424.

Description: What are the professional options for liberal arts and humanities majors outside of the conventional paths of teaching and publishing? This workshop will focus on preparing students to develop professional profiles and effective job application materials for a range of careers, including graduate school (for those interested). Readings will include book-length career guides and shorter web articles and blogs. We will cover strategies to make the most of academic time-to-degree in order to diversify career options. This course is for undergraduate students in all fields, but especially arts and humanities. MA and MFA students can enroll with special permission from the instructor. The course will focus on job applications for careers outside of traditional teaching jobs as well as (optional) graduate school applications. (This course does not cover the academic job market for MFA or PhD students.) All arts and humanities majors are welcome—similar advice and strategies apply for English, History, Philosophy, Theater, Communications, Art, and other liberal arts majors.

Essays, exams, and other major requirements: Drafting and revising several job application documents including multiple cover letters and résumés with (3) different professional focus areas (optional graduate school application may be used as 1 professional focus area); active peer review feedback; 2 presentations; professional web/social media presence; 2 reflective blogs.

ENGL 3103, Approaches to Critical Thinking About Literature and Culture

Teacher: S. Dempsey

Textbooks Required:

All readings will be distributed via Blackboard.

Description: This course explores what it means to think 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: A series of short response papers and/or notes from the field observations, which will be selected from and shaped into a final portfolio at the end of the semester.

ENGL 3203, Poetry

Teacher: G. Davis

Textbooks Required:

Mayes, Frances. *The Discovery of Poetry: A Field Guide to Reading and Writing Poems*. ISBN 0156007622.

Gay, Ross. *Catalog of Unabashed Gratitude*. ISBN 978-0822963318.

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

Essays, exams, and other major requirements for undergraduates: Active and considerate engagement during class discussions and exercises, short written assignments, in-class recitation, midterm exam, and final exam.

ENGL 3213: Fiction

Teacher: Padma Viswanathan

Textbooks Required: Subject to change. Doesn't include individual short stories, to be distributed by prof.

Martin Amis, *Time's Arrow*
Italo Calvino, *The Nonexistent Knight*
Alison Bechdel, *Fun Home*
Aphra Behn, *Oroonoko*
Miguel de Cervantes, *Dialogue of the Dogs*
Rachel Ingalls, *Mrs. Caliban*
Michelle Kuo, *Reading With Patrick*
Sara Levine, *Treasure Island!!!*
Shahrnush Parsipur, *Women Without Men*
Kamila Shamsie, *Burnt Shadows*

Description:

This is a course on literary analysis for creative writers. We will read pieces of fiction from various eras and countries, and parse their elements: narrative voice, characterization, structure, the handling of time, the inclusion or exclusion of events in plot creation, the evocation of a geographic and historical moment. All our discussions will circle this vexed question: what constitutes “truth” in an imagined work? Students should come away 1. better able to develop and defend a personal canon based on their own reading tastes, 2. with a stronger understanding of how stories and their effects are constructed, and 3. better able to employ all this knowledge in their writing.

Essays, exams, and other major requirements: Weekly reading responses or quizzes, one take-home test, one creative paper (fiction-writing) and a final paper which may be creative or analytic. No final exam.

ENGL 3283, Studies in Popular Culture and Popular Genres: Horror Film

Teacher: M. K. Booker

Textbooks Required: None. Electronic textbook will be supplied free of charge.

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

Essays, exams, and other major requirements: Students will be expected to view the required films on their own, generally via rental from Prime Video or another streaming service. Grade to be determined from one critical essay (4-5 pages), mid-term exam, final exam, active participation (including periodic brief written responses to films).

ENGL 3543, Topics in US Latino/Latina Literature and Culture: Intro to Latinx Literatures, Cultures, and Film

Teacher: Y. Padilla

Textbooks Required:

Angie Cruz, *Dominicana*, ISBN 978-1529304886

Gonzalez, Juan, *Harvest of Empire: A History of Latinos in America*. ISBN 978-0143119289

Muñoz, Manuel, *Zigzagger: Stories*, ISBN 978-0810120990

Thomas, Piri, *Down These Mean Streets*, ISBN 978-0679781424

Tobar, Héctor, *The Tattooed Soldier*. ISBN 978-0140288612

Description: Intro to Latinx Literatures, Cultures, and Film

A tradition of Hispanic/Latinx literary and cultural production has existed in the United States for centuries, dating back to the arrival of the Spanish in the 15th century. Since the decade of the 1980s, however, there has been a significant “boom” in this field largely due to social and political movements in the U.S. and abroad, as well as to newer waves of immigration from Latin America and the Caribbean. In this course we will explore this recent facet of Latinx literary and cultural production, paying close attention to how these texts engage with questions of gender, sexuality, ethnic and racial identities, (im)migration, and cultural/linguistic hybridity. Our readings will include the work of Latinx writers/critics/artists from various backgrounds (Nuyorican, Cuban American, Dominican American, Chicana/o/x, US Central American) and span multiple genres: novels, poetry, short stories, testimonial narratives, visual art, film, and critical articles.

Essays, exams, and other major requirements for undergraduates: attendance and active participation in class discussions, 4-5 short written assignments, 2 critical essays (4-5 pages, 8-10 pages), mid-term, and final exam.

ENGL 3583, Topics in Arab American Lit & Culture: Gender in Arab American Lit & TV
ENGL 3593, Topics in Gender, Sexuality & Literature: Gender in Arab American Lit & TV

Teacher: M. Kahf

Textbooks Required: To Be Announced, but these are potentials:

Randa Jarrar, *A Map of Home*. ISBN 0143116266
George Abraham, *Birthright*. ISBN 1943735670
Safia Elhillo, *The January Children*. ISBN 0803295987
Leila Ahmed, *A Border Passage* ISBN 0143121928
Zeyn Joukhadar, *The Map of Salt and Tears*. ISBN 150116905X
Elmaz Abinader, *Children of the Roojme* ISBN 0299157342

Tv program: *Mo* (currently streaming on Netflix)

Tv program: *Ramy* (currently streaming on Hulu)

Description: Masculinities, femininities, and gender-fluidity in Arab American literature: let's explore. We will watch an episode of *Mo* or *Ramy* (30m tv shows) each week and discuss, and read and discuss novels and poetry books, while learning the history of Arab American immigration and its intersections with systems of racism, imperialism, and heteronormativity.

Essays, exams, and other major requirements for undergraduates: classroom presentations; group work; regular short response papers; longer written work; engaged participation.

ENGL 3593, Topics in Gender, Sexuality, and Literature: Communicating Effectively on the Needs of Men Who Are Leaving Prison and Reentering Society
ENGL 3603, Topics in Rhetoric and Composition: Communicating Effectively on the Needs of Men Who Are Leaving Prison and Reentering Society

Teacher: L. Sparks

Textbooks Required:

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

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

In addition to the required texts listed above, students will be asked to read a number of articles published online by sources such as *The New York Times*, The Marshall Project, and the Prison Policy Initiative (made available to students through Blackboard). Select short texts by authors such as Jimmy Santiago Baca, Randall Horton, Reuben Jonathan Miller, and Bruce Western may also be assigned.

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

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

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

ENGL 3593, Topics in Gender, Sexuality, and Literature: The Comic Body in Renaissance Drama

ENGL 3723, Topics in Renaissance Literature and Culture: The Comic Body in Renaissance Drama

Teacher: D. Stephens

Textbooks Required:

Jonson, Ben. *The Alchemist and Other Plays*. Ed. Gordon Campbell. Oxford World's Classics ISBN 978-0199537310.

Lyly, Jon. *Gallathea*. (Will be provided on Blackboard.)

***You may use any good edition of the Shakespeare plays below, so long as your edition has plenty of notes (not just an introduction). I will order the following inexpensive editions:

Shakespeare. *As You Like It*. Ed. Juliet Dusinberre. Arden Shakespeare.
ISBN 978-1904271222.

Shakespeare. *1 Henry IV*. Ed. Barbara A. Mowat and Paul Werstine. Folger.
ISBN 978-1982122515.

Shakespeare. *The Merchant of Venice*. Ed. John Drakakis. Arden Shakespeare.
ISBN 978-1903436813.

Shakespeare. *A Midsummer Night's Dream*. Ed. Barbara A. Mowat and Paul Werstine.
Folger, Mass Market Paperback. ISBN 978-0743477543.

Shakespeare. *Twelfth Night*. Ed. Barbara A. Mowat and Paul Werstine. Folger, Mass
Market Paperback. ISBN 978-0743482776.

Description: While reading comedies written for the stage by Tudor and Stuart playwrights, we will ask ourselves what audiences of the time found funny about the human body and how this comedy was gendered and sexed. It wasn't only the definitions of femininity and masculinity that were in turmoil; because the science of anatomy was uneasily suspended between centuries-old Greek texts and a scanty number of more recent dissections, the definitions of what made bodies male or female were also in question, and sexuality was not always binary. How did anatomical knowledge affect what bodily attributes or actions made people laugh? What *sorts* of laughter did authors seek—delighted, censorious, embarrassed? What can we make of the fact that Tudor audiences were fascinated by cross-dressing and homoeroticism? Does it make a difference that all of the actors were male, some of them little boys? What visual cues did male actors use to signal femininity? What can we learn about the comedy that the earliest audiences found in atypical bodies? How did class differences influence the gendering of bodily comedy? We will read *Epicene*, a play in which a male character pretends to be female in order to marry a man; *As You Like It*, for which a male actor dresses as a female character who pretends to be a man who at one point pretends to be a woman; *Gallathea*, in which two female characters dressed as male characters fall in love with each other, sending the Greek gods into a tizzy; *Bartholomew Fair*, in which puppets give a pompous Puritan a lecture on the non-binary sexuality of puppets; *A Midsummer Night's Dream*, which uses cross-species gendering to make us figure out new definitions of masculine heroism; *Henry IV*, in which jokes against the masculinity of a very large character become increasingly uncomfortable; *The Merchant of Venice*, which may or may not have attempted to counter sexism against women by asking its audience to contrast pure European women with raced male bodies; and *Twelfth Night*, which

compares women to gloves turned inside-out and which explores non-binary gender partly by shaming social climbers.

Essays, exams, and other major requirements: two critical essays (5-6 pages), two exams, a reading journal, enthusiastic participation.

ENGL 3603, Studies in Rhetoric and Composition: Social Media and Social Justice

Teacher: M. McIntyre

Textbooks Required:

Andre Brock, *Distributed Blackness: African American Cybercultures*

[ISBN: 978-1479829965] (free as a Kindle ebook; free ebook access via the library)

Sarah Jackson, Moya Bailey, and Brooke Foucault Welles, *#HashtagActivism: Network of Race and Gender Justice* [ISBN: 978-0262043373] (free ebook access via the library)

Zeynep Tufekci, *Twitter and Tear Gas: The Power and Fragility of Networked Protest* [ISBN: 978-0274756650] (free ebook access via the library)

Selected essays, articles, and other works available via Blackboard

Description: This course explores the intersections of rhetoric, writing, social media, and social justice. How do social media spaces reproduce existing injustices? How do activists use new technologies, genres, and spaces to work toward a more socially just world? What can we learn from Black, Indigenous, and Latino/a/x scholars and other scholars of color about social justice, social media, and writing? We'll discuss social media posts, videos, podcasts, essays, books, and other genres/media, and we'll consider how these various forms impact their messages. We'll also think through how new genres have made space for and/or continued to exclude groups that have all-too-often been ignored or silenced in more traditional (and academic) spaces and genres. The work of this class is both creative and analytical: we will examine a variety of texts and genres, and I'll ask you, too, to create multiple genres, some that will be familiar and some that will likely be less familiar.

Essays, exams, and other major requirements for undergraduates:

Big Questions Papers (2): Over the course of the semester, you'll have 3 opportunities to submit a "Big Question" essay; you'll need to submit 2 of these essays by the end of the semester. These essays require you to craft a question based on our readings and, using

those readings, offer one or more answers to that question. Your answer(s) need not be complete; instead, consider this opportunity to explore a question of your choice.

Semester-long Ongoing Reflections: Reflection is a vital part of all learning. It helps us think concretely about what we've done and consider our successes and challenges. It helps us build healthy and sustainable writing, thinking, and learning habits. For all of these reasons, each week, you'll be asked to write a brief reflection about our class and/or your work. There is no minimum word requirement for these entries. If you complete each of the weekly entries over the course of the semester, you'll receive all the points in this category.

Culminating project: As our course concludes, I'll ask you to choose a final project that is meaningful for you. You may select any genre you'd like and any topic that's relevant to the work of this course so long as your project represents approximately 20 hours of work. (You'll submit a cover letter with your final draft of the project that describes how you spent your time and how your project is connected to the work of this class.)

ENGL3603, Topics in Rhetoric and Composition: Digital Rhetorics, Ethics, and Culture

Teacher: M. Fernandes

Textbooks Required:

Gillespie, Tarleton. *Custodians of the Internet: Platforms, Content Moderation, and the Hidden Decisions That Shape Social Media*. ISBN: 9780300235029

Roberts, Sarah T., *Behind the Screen: Content Moderation in the Shadows of Social Media*. ISBN 9780300235883.

Noble, Safiya U. *Algorithms of Oppression: How Search Engines Reinforce Racism*. ISBN: 9781479837243

Description: This course explores the intersections of digital rhetorics, platform technologies, and ethics to examine a range of topics including content moderation, misinformation and disinformation, and algorithmic recommendation on digital platforms such as Google, Twitter, Instagram, Amazon, and Spotify, among others. Drawing from interdisciplinary perspectives, including digital rhetoric and writing studies, technical communication, legal studies, and critical data studies, we will consider how these platform technologies affect how we communicate and influence our everyday information and meaning-making processes.

Essays, exams, and other major requirements for undergraduates: social media participation, weekly responses, two critical essays, one 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: Dynamic Class Participation, Weekly Short Writing Assignments

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
- . *Sir Gawain and the Green Knight, Pearl, Sir Orfeo*. ISBN: 0345277600
- . *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 3863: Topics in Literature and Culture of the American South: Contemporary Multicultural Southern Literature

Teacher: Lisa Hinrichsen

Description: This course will examine contemporary literature that situates southern identity within a postmodern, diverse, and international context. In foregrounding cultural similarities between the U.S. South and the Global South, these texts process complicated questions of historical trauma, diasporic identity, and cultural assimilation, and reconceptualize exclusionary and exceptionalist notions of nation and region by placing the U.S. South in a transnational perspective. How does multicultural literature challenge the long-standing assumption that one must be born in the South to understand it? What does it mean when we understand the U.S. South in solidarity with other "Global Souths," or developing countries with similar economic histories of belated capitalist modernization, slavery, and exploitation of labor and raw materials? How do texts by Asian, Latinx, and Native American writers in the U.S. South realign racial histories previously thought of in terms of black-white binaries? We will raise these and other

questions as we explore how recent multicultural southern literature plays a key role in a field of study increasingly challenging its own dominant fictions. Note that this course will situate primary texts in relation to recent critical and theoretical work in southern studies and related fields. We will examine how southern studies has been enriched rather than threatened by the influx of global identities and capital to the U.S. South, and we will explore new methodologies for understanding and reconceptualizing memory, history, place, and community, while paying special attention to the form of the novel.

Textbooks Required:

Juli Delgado Lopera, *Fiebre Tropical* (Amethyst, 978-1936932757)

Monique Truong, *Bitter in the Mouth* (Random House, 978-0812981322)

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

Erna Brodber, *Louisiana* (UP Mississippi, 978-1578060313)

Jesmyn Ward, *Sing, Unburied, Sing* (Scribner, 978-1501126079)

In addition to these texts, we will screen several films and read a wide range of short stories, poems, and critical essays on Blackboard.

Essays, exams, and other major requirements for undergraduates:

Book Review (Written and Multimedia Component) (25%), Anthology Creation Project (40%), Wikipedia Editing Project (10%), Course and Discussion Board Participation (25%)

ENGL 3903: Literature for Adolescents: Young Adult Literature and Literary Theory

Teacher: S. Connors

Textbooks Required:

Craft, J. (2019). *New Kid*. ISBN: 978-0062691194

Hinton, S. E. (1967). *The Outsiders*. ISBN: 978-0140385724

Johnson, G. M. (2021). *All Boys Aren't Blue*. ISBN: 978-0241515037

Lockhart, E. (2008). *The Disreputable History of Frankie Landau-Banks*. ISBN: 9780786838196

Smith, S. (2013). *Orleans*. G. P. Putnam's Sons. ISBN: 978-0147509963

Schrefer, E. (2012). *Endangered*. Scholastic. ISBN:

Slater, D. (2017). *The 57 Bus*. ISBN: 978-1526361233

Stork, F. (2010). *Marcelo in the Real World*. Arthur A. Levine. ISBN: 978-0545056908

Whaley, J. C. (2012). *Where Things Come Back*. ISBN: 978-1471125331
White, K. (2019). *The Dark Descent of Elizabeth Frankenstein*. ISBN: 978-0525577966
Williams, A. D. (2019). *Genesis Begins Again*. ISBN: 978-1481465816
Zentner, J. (2016). *The Serpent King*. ISBN: 978-0553524055

Description: In *Literature for Today's Young Adults*, Nilsen and Donelson (2009) argue, "Young adult literature is not the whole of literature, but it is an increasingly important part. The future teacher . . . unfamiliar with young adult literature begins disadvantaged and, given the flow of the presses, is likely to remain so. To remain ignorant is to be professionally irresponsible with the result being a disaster for students who will miss out on the delights of reading for pleasure." This course examines topics and issues that are of interest to scholars and educators who work with young adult literature. Students will read a diverse range of young adult fiction and nonfiction through various critical lenses for the purpose of examining how the genre mirrors and critiques contemporary social and political topics, and how it imagines the relationship between teenagers and the social institutions they experience.

Essays, exams, and other major requirements for undergraduates: two critical response papers (7-8 pages), final project, active participation in small discussion groups

ENGL 3903, Special Topics: The Literature of Nonviolence
HUMN 4253: The Literature of Nonviolence
PLSC 3903: The Literature of Nonviolence

Teachers: S. Burris, G. Dorjee

Textbooks Required:

Gandhi, Mahatma, *On Nonviolence*, Ed., Thomas Merton. ISBN: 978-0-8112-1686-9.
Chödrön, Pema, *Practicing Peace in Times of War*, ISBN: 978-59030-500-3
Prejean, Sister Helen, *The Death of Innocents*, ISBN-13: 979-8985679809

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.

Essay, exams, and other major requirements for undergraduates: A mid-term examination, final examination, and 10 reading quizzes.

ENGL 3903-004, Special Topics: Literary Magazine Production

Teacher: Jane 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 3923H: Writing History & Making Films

JOUR 405V: Writing History & Making Films

HUMN 425V: Writing History & Making Films

Teachers: Sidney Burris, Craig Pasquinzo

Description: This innovative course and film-lab will introduce students to the two fundamental skills that structure the most important media outlets that we consult on a daily basis: historical research and basic video editing skills. *No prior knowledge of film-editing is required.* The course will require two projects that dynamically support and enrich one another: 1) a paper that explores your personal response to the assigned book by Ama Adhe (8-10 pp.) and that will supply the background for 2) a documentary film (5-10 minutes). The course will focus on the Tibetan refugee situation and will use the extensive film archives of The TEXT Program (Tibetans in Exile Today)—the University's oral-history project that chronicles the lives of Tibetan refugees currently living in India, and is directed Professor Sidney Burris, one of the instructors of the class. For the documentary film, students will be given access to these archives and photographs that include not only interviews with Tibetans, but hours of footage from The TEXT Program's travels throughout India—all of this material will be available to students in the class, as they organize their paper and design their film.

Make sure to check out our course website (<http://readwrite.typepad.com/historyfilm/>) as well as the website for The TEXT Program (<http://textprogram.uark.edu>).

Textbooks Required:

The Voice that Remembers: A Tibetan Woman's Inspiring Story of Survival. Ama Adhe. Wisdom Publications. ISBN: 978-0861711499

Essays, exams, and other major requirements for undergraduates:

Personal essay—5-7 pp. on a topic designed by students in consultation with the teachers of the course. The paper will be due midway through the semester.

Documentary film—5-10 minutes that supplements, arises from, or otherwise enhances and illustrates the research paper.

Reading & lecture quizzes—These will occur mainly in the first half of the semester, and will be derived from the lecture and readings on Tibetan history, culture, politics, and religion.

ENGL 4013, Undergraduate Poetry Workshop

Teacher: G. Davis

Textbooks Required:

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

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

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

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

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

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

Essays, exams, and other major requirements for undergraduates: Several new drafts of original poetry, in-class exercises, a final portfolio of revised work, considerate engagement during workshop, and lively participation during discussions.

The workshop is a training-ground for serious writers, in which their work will be discussed critically. What's more, to develop as poets we must cultivate a dedicated reading practice and precise study of prosody with an informed appreciation of its craft, as our promise as writers is inextricably linked with our integrity as readers—of people,

of relations, and, most certainly, of texts. As such, we will be reading contemporary books of poetry and will explore places where poetry takes place outside of the classroom: namely, in performances like readings. Most importantly, you will write often and in an environment as welcoming as it is demanding.

ENGL 4023. Undergraduate Fiction Workshop

Teacher: Toni Jensen

Textbooks Required: TBA.

Description: Gives close attention to individual manuscripts in a workshop environment. Prerequisite: ENGL 3013 or equivalent.

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

ENGL 4133, Nature Writing: Bears and Other Beasts

Teacher: R. Cochran

Textbooks Required:

Helen McDonald, *H is for Hawk*. ISBN-13: 978-0802124739

Barry Lopez, *Of Wolves and Men*. ISBN-13: 978-0684163222

Marian Engel, *Bear*. ISBN-13: 978-0879236670

Carl Safina, *Beyond Words*. ISBN-13: 978-1250094599

Henry Williamson, *Tarka the Otter*. ISBN-13: 978-1681374246

[article-length readings on Blackboard]

Description: Two or three years back I wanted to devote an entire semester's course to reading about bears—no animal I know has a deeper-in-time and wider-in-space mythic footprint. I called it "Reading and Writing About Bears." My enthusiasm was not widely shared; not quite a handful of students signed up; the course didn't make. One book from that list survives here, but the proposal here is wider and less deep—science, fiction, memoir, one book often thought of as aimed at young readers.

Essays, exams, and other major requirements for undergraduates: Midterm (20%), one in-class presentation (20%), one term paper essay (40%), final (20%)

ENGL 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
A Midsummer Night's Dream
As You Like It
Twelfth Night
Hamlet
Macbeth
The Tempest

Essays, exams, and other major requirements: Three in-class 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 1300-1800 words, four exams, and twenty-two reading journal submissions of 100 words each.

ENGL 4713 Topics in Medieval Literature and Culture: Medieval Storytelling

Teacher: M. Long

Textbooks Required:

[all texts provided online]

Description: This course introduces you to the many medieval genres meant for literary “storytelling” and will also teach you to discern the broader cultural values imbued in those stories—that is, the inadvertent “storytelling” that reveals what English writers and readers really thought about gender, people of other races and religions, truth and deceit,

sex, marriage, friendship, and parenting. These “stories” of the Middle Ages are important for us to understand not only as story-readers and -tellers, but also because we still live in the world they and their stories made. We’ll read literary texts by Chaucer, Marie de France, and that prolific storyteller Anonymous, as well as other forms of storytelling such as sermons, medical treatises, and visual art. We’ll practice close reading and thoughtful writing.

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

ENGL 4843, The American Novel Since World War II

Teacher: M. K. Booker

Textbooks Required: None. Electronic textbook will be supplied free of charge.

Description: This course will involve a reading and discussion of a number of important American novels published since World War II, at the same time developing a basic understanding of the outlines of the history of the American novel since World War II. We will cover a number of prominent novelists, including Thomas Pynchon, Sylvia Plath, E. L. Doctorow, Don DeLillo, Toni Morrison, Louise Erdrich, Salman Rushdie, N. K. Jemisin, and Colson Whitehead. We will cover novels in a number of key categories, including postmodernism, historical novels, climate novels, and novels that focus on gender issues.

Essays, exams, and other major requirements: There will be a critical essay (4-5 pages), mid-term exam, final exam, and periodic brief written responses to novels).

ENGL 4903, (Film, Rhetoric, and Queer People of Color) 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.