

ENGL 1103 Reading Literature

Sean Teuton

Course Description

In this course, we will discover the practice of reading—slow, attentive, pleasurable reading. We will read to know but also to feel, and to imagine other meanings. The course will introduce us to literary forms such as short story, poetry, and drama, the literary devices writers employ, and the place of the literary works in history and culture.

Essays, Exams, and Other Requirements

The course requires one exam on literary forms, devices, history, and culture, and an in-class essay to demonstrate the practice of reading. Reading assignment quizzes. Regular attendance and participation. A screen-free classroom.

Required Textbooks

Mays, Kelly, ed. *The Norton Introduction to Literature* (Shorter 14th Edition): ISBN 978-0393886306.

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 (3-5 pgs)

MRST 2013, Introduction to Medieval and Renaissance Studies

Teacher: M. Long

Textbooks Required:

Barbara Rosenwein, *A Short History of the Middle Ages*

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 2023, Creative Writing I (ACTS Equivalency = ENGL 2013)

Teacher: Jane V. Blunski

Textbooks Required: TBA

Description: Beginning level workshop course in which students write original poems and stories. Reading and detailed discussion of poems and stories in anthologies is required. Designed to teach the student the fundamental techniques of fiction and poetry. Prerequisite: ENGL 1013 and ENGL 1023.

ENGL 20403, Rethinking Literature: Transmedia Poe

Faculty: Dr. Lissette Lopez Szwydky

Textbooks Required:

Edgar Allan Poe, *The Portable Edgar Allan Poe* (Penguin Classics, 2006). 978-0143039914.

Gris Grimly, *Edgar Allan Poe's Tales of Mystery and Madness* (2004). 978-0689848377.

Gareth Hinds, *Poe: Stories and Poems, A Graphic Novel Adaptation* (2017). 978-0763695095.

James Mascia, Pat Shand, Clay Adams, et al. *The Edgar Allan Poe Chronicles* (2019). (Kindle Only, ASIN B07T51MTW2).

Catherine Baab-Muguira, *Poe for Your Problems: Uncommon Advice from History's Least Likely Self-Help Guru* (2021). 978-0762499090.

Valentino Sergi, Francesco Corli, et al. *Edgar Allan Poe: The Horror Gamebook* (2021).

Additional readings are available on Blackboard.
Access to streaming / movie rental sites such as Netflix, Amazon, etc.

Description: This course will study the short stories and poetry of Edgar Allan Poe through a transmedia approach that includes original and remixed texts, graphic novels, films and television shows, games, and more! We will read Poe’s gothic classics like “The Tell-Tale Heart,” “The Black Cat,” “The Cask of Amontillado,” “The Pit and the Pendulum,” “The Masque of the Red Death,” as well as famous poems like “The Raven.” We will watch Netflix’s *The Fall of the House of Usher* and play immersive, story-driven games. We will explore the cultural power of storytelling across time, as well as the various aesthetic, cultural, historical, and social concerns that storytelling takes across genres, forms, and media—paying close attention to the ways that experiencing texts across several transmedia adaptations can help us become stronger readers, more effective storytellers, and innovative creators.

Essays, exams, and other major requirements: weekly reading journal; 2 interactive-activity assignments; book/film/game review; presentation; final project.

ENGL 20403: Rethinking Literature (Mean Streets and Hard Cases in Recent 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
Chester Himes, <i>The Real Cool Killers</i>	ISBN: 9780679720393
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 might have been labeled “picaresque” if they had appeared 450 years ago, or as “naturalist” had they arrived 80-90 years earlier than they did. 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 eight featured works are seen as losers in life’s contests—at first glance they appear unpromising as protagonists for ambitious literary works. We’ll ask what it is that 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 2063. Transatlantic Literature from 1640 to 1865. 3 Hours.

Teacher: J. Young

Course Description:

This course will survey American, African American, and Afro-Caribbean literatures from 1640 to 1865, between Europeans, Amerindian, and people of African descent. It aims to give a panoramic view of these subjects, relying on anthologized texts in many genres from a range of authors in order to introduce students to some of the major questions of American and Afro-diasporic literary and cultural histories. We will question the U.S. monopolization of that magical moniker “America,” by reading contemporaneous texts from “other” nations. We will trace seventeenth, eighteenth and nineteenth-century projects of literary nationalism that belie any certainty regarding the self-enclosed coherence of the nation. Readings will vary based on instructor expertise and interest. Prerequisite: ENGL 1023.

Textbooks Required:

<i>Norton Anthology of American Literature, Beginnings to 1820</i>	ISBN: 9780393886122
<i>Norton Anthology of American Literature, 1820-1865</i>	ISBN: 9780393886139
<i>Norton Anthology of African American Literature (3rd Edition)</i>	ISBN: 9780393911558
<i>Pioneers of the Black Atlantic: Five Slave Narratives, 1772-1815</i>	ISBN: 9781887178983

Essays, exams, and other major requirements for undergraduates: three critical essays (3-5 pages), final essay project, enthusiastic participation.

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 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 20803-001 Transatlantic Literature, 1945-Present

Teacher: Sidney Burris

No textbooks are required for this course. All texts supplied by instructor.

Description: A critical and historical survey of the development of transatlantic literature from 1945-Present, with special attention given to identifying cultural and/or historical trends of the period.

Essays, exams, and other major requirements: two in-class writing assignments, six reading quizzes, one at-home assignment, one midterm, and one final.

ENGL 3013: Creative Writing II

Teacher: Davis McCombs

Textbooks Required: TBA Laboratory course for students who wish to attempt original work in the various literary forms. Prerequisite: ENGL 2023 or equivalent.

ENGL 3053, Technical Professional Writing and Social Justice

Teacher: M. Fernandes

Textbooks Required:

Alred, Gerald J., Charles T. Brusaw, and Walter E. Oliu, *Handbook of Technical Writing*, 12th Edition. ISBN 978-131-9058524.

Markel, Mike and Stuart A. Selber, *Practical Strategies for Technical Communication: A Brief Guide*, 3rd Edition. ISBN 978-1319104320.

Walton, Rebecca, Kristen Moore, and Natasha Jones. *Technical communication after the social justice turn: Building coalitions for action*. Routledge, 2019. ISBN 978-0367188474

Description:

This course introduces students to the theory and practice of technical and professional writing and its functions in workplace settings and social justice discourses in various local and global contexts. In this rhetorically-based course, students gain experience with a variety of writing situations, composing documents that solve problems or help readers make decisions, and grappling with the intersection of technical writing and social justice. Students learn current conventions in TPC and broadly applicable procedures for analyzing the audiences, purposes, and situations of professional writing, and learn multimodal strategies for adapting these conventions and procedures to meet the unique demands of each new situation and tasks.

Critical and rhetorical analysis of discourses in social justice through intersectional approaches. Students will apply their rhetorical, analytical, and technical skills in scaffolded projects that ask them to demonstrate technical communication skills to solve local problems.

Essays, exams, and other major requirements for undergraduates: one rhetorical analysis (5-7 pages), one group recommendation report (7-10 pages, multimodal), a final presentation

ENGL 31003, 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 3113 Folklore

Teacher: R. Cochran

Textbooks Required:

Benfey, Christopher, *Red Brick, Black Mountain, White Clay*
Russo, Joseph C., *Hard Luck and Heavy Rain*
Sean Wilentz & Greil Marcus, *The Rose & the Briar*

ISBN: 9780143122852
ISBN: 9781478016410
ISBN: 9780393328252

Other readings on Blackboard

Description: This course introduces the academic study of folklore in three sections, dealing with (in order) verbal culture (jokes, tales), music, and material traditions (vernacular architecture, ceramic traditions) poised between and overlapping with both “high culture” and “popular” culture.

Essays, exams, and other major requirements for undergraduates: regular attendance, at least some level of active participation, three to five short quizzes, one term paper project, take home essay final.

MA advisory code: (determined by the Graduate advisors)

ENGL 3203, Poetry

Teacher: Geoffrey Davis

Required Texts:

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

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

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

Requirements: Active and considerate engagement during class discussions and exercises, short written assignments, in-class recitation, midterm exam, and final exam.

ENGL 32103 - Fiction

Teacher: Bryan Hurt

Textbooks: Charters, Ann. *The Story and Its Writer* (10th ed.) - 978-1319525422

This course is designed to train you in the close reading of fiction and in the understanding of the genre. We will be reading a variety of stories and excerpts to introduce you to the various elements of the craft of fiction and to introduce you to its multiple forms. Part critical analysis and part creative writing, this dual approach to the form will deepen your knowledge and understanding of fiction.

ENGL 3253, The Latinx Image in Media

Teacher: Y. Padilla

Textbooks Required: *All reading materials will be available via Blackboard

Description: In this course, we will undertake a critical exploration of the image and experience(s) of Latino populations in the United States as represented in visual and print media, including film, television, news journalism, political discourse, comic books, and art. We will ground our analyses of these mediated images of Latinas/os/xs in secondary readings related to US Latina/o/x history, culture, politics, and socioeconomics. Special focus will be given to racialized and gendered stereotypes of Latinas/os/xs as well as the counter images and narratives generated and celebrated by Latina/o/x filmmakers, artists, writers, and critics. Despite the abundance of stereotypes that have been strategically employed by institutions of power (Hollywood, news organizations, government) to render Latinas/os/xs as consummate outsiders or “threats,” Latina/o/x cultural producers have not remained complacent. Through their work, they continue to challenge dominant means of envisioning who Latinas/os/xs are and notions of belonging within the US popular imaginary.

Essays, exams, and other major requirements for undergraduates: attendance and active participation in class discussions, 3-4 short written assignments, 1 critical essay (4-5 pages), mid-term, and final project.

ENGL 34403, Topics in Literature, Science, and Medicine: FrankenSTEM

ENGL 38703, Seminar in Medical Humanities: 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.

Richard Walker and Penny Preston, *Dr. Frankenstein's Human Body Book* (DK Children 2008). ISBN: 978-0756640910

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 writing assignments; presentation; final research paper (10-12 pages) OR equivalent creative/multimedia/educational final project.

ENGL 35903, Topics in Gender, Sexuality, and Literature: Communicating Effectively on the Needs of Women Who Are Leaving Prison and Reentering Society

ENGL 36003, 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 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 3713, Topics in Medieval Literature: Introduction to Old English
ENGL 5173, Topics in Medieval Literature: Introduction to Old English

Teacher: TBA

Textbooks Required: TBA.

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

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

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

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

Essays, exams, and other major requirements for graduate students at the 5000 level: TBA

ENGL 3853: Topics in African American Literature and Culture. 3 Hours.

Teacher: J. Young

Course Description: The Rhetoric of Black Radicalism

Recent debates such as whether or not black lives or all lives matter resurfaced in the media between 2013-2021 after cofounder of the Black Lives Matter movement, Alicia Garza, hash-tagged this very phrase. Within these years, we have seen an uptick in the public exhibition of such slogans, (e.g., me-too movement, Make America Great Again, Love Wins, etc.), on cars, clothes, and buildings. For some scholars and activists, one specific seat of controversy is how hashtags, statements, and radical speech acts can potentially lead to political and social reform. However, this is not a unique or novel conversation. Radical speech acts have, historically, led to sociopolitical actions and even the formation of movements. If we examine U.S. history, activists have engaged in radical speech acts in a variety of media in order to effect change. Some of these activists, especially those of African descent, have inhabited and transformed literary forms to render abolition. As a result, a tradition of black radicalism subsists if we study the production and reception of their essays and speeches. This course will focus on the history of black resistance to oppression and injustice from the early republic to the present through different forms of radical speech acts. The main question(s) that we will explore are as follows: how do radical speech acts shape and inform our understanding of social and political issues, including our very conception of the United States as a nation (and ourselves as a people)?

In this course, we will investigate such questions through reading radical speeches and essays from a range of black activists and examining the principles of persuasion that help shape the relationship between polemical language and activism. First, we will conduct a rhetorical

analysis of eighteenth and nineteenth century radical essays from writers such as Lemuel Haynes, Quobna Ottobah Cugoano, David Walker, and Maria Stewart. In addition to studying the text's rhetorical situation, students will study the public reception of these discourses in the era in which they were given. For the second essay, students will read essays from two early black feminists in the late nineteenth century, Ida B. Wells and Anna Julia Cooper, and listen to two speeches on civil rights from the twentieth century: Malcolm X's 1962 Speech on Police Brutality and Dr. Martin Luther King Jr.'s final speech, "I've Been to the Mountain Top." With the help of a secondary source, students will analyze one of the essays or speeches in the context of its rhetorical situation and study how these speech acts shaped future social movements. For the third and largest essay, students will build on the skills they develop in essay assignments one and two, as they engage with Angela Davis's 1972 speech on "Oppression and Repression" and Alicia Garza's 2016 speech on "Why Black Lives Matter" in the context of the debate surrounding Davis's speech and the movement to which Garza's speech gave its name.

Maybe repeated for up to 9 hours of degree credit. This course is cross-listed with AAST 3853.

Required Texts:

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

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

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

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

Essays, exams, and other major requirements for undergraduates: two critical essays (4-6 pages), final essay project and annotated bibliography, enthusiastic participation.

ENGL 3873, Medical Humanities Seminar

ENGL 3873H, Honors Medical Humanities Seminar

Teacher: C. Kayser

Textbooks 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

Perkins-Valdez, Dolen. *Take My Hand*. ISBN: 978-0593337714

Wagamese, Richard. *Medicine Walk*. ISBN: 978-1571311160

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 shadowing 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 contact Dr. Kayser to inquire about availability of spots in the course.

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

ENGL 3903, 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, MEDH special topics "Medical Narratives: Patient, Provider and the Public"

Teacher: L. Gray

Textbooks required: no textbooks are required. Course materials and readings will be made available.

Description: This literature-based, medical humanities course centers around contemporary medical topics to explore narratives (using short stories, poems and non-fiction essays, along with traditional evidence-based, scientific research to complement). The design is to allow students to deepen a humanities appreciation within medical practices and to integrate real-world issues toward more complex understandings of the ways "story" evolves in health and wellness discourses. The course is divided into themes (for examples, love and reproductive politics; family; systems of poverty and how health is affected; tele-health and AI technologies; perceptions of wellness-based functional alternative and complementary practices versus traditional pathological treatments). Class discussions, as one focus, examine bias and class

within the privilege and responsibility of healthcare providers into the fast trust, authority and public vulnerabilities. We will explore social media impacts, along with comparisons of remote and rural spaces to suburban and socio-economically privileged ones; and, we will examine the polemics that have evolved in a "post-pandemic" world to consider industries, politics, communities and outcomes of health and ways the stories from these movements are reflected. This course is an introduction into research in these issues for any student entering these topic areas, with community guests joining our discussions.

Essays, exams, and other major requirements for undergraduates: four reflective responses, one interview, one final researched critical essay (5-6 pages), presentation and enthusiastic participation.

ENGL 3903 YA Graphic Memoir and the Art of Visual Storytelling
SEED 3993 YA Graphic Memoir and the Art of Visual Storytelling
CIED 5683 YA Graphic Memoir and the Art of Visual Storytelling

Teacher: S. Connors

Textbooks Required:

- Bell, Derrick. (2023). *The Talk*. ISBN-13: 978-1250349958.
- Feder, Tyler. (2020). *Dancing at the Pity Party: A Dead Mom Graphic Memoir*. ISBN-13: 978-0525553021.
- Gharib, Malaka. (2022). *It Won't Always Be Like This*. ISBN-13: 978-1984860293.
- Ha, Robin. (2020). *Almost-American Girl*. ISBN-13: 978-0062685094.
- Jamieson, Victoria and Omar Mohamed. (2020). *When Stars Are Scattered*. ISBN-13: 978-0525553915.
- Judge, Lita. (2018). *Mary's Monster: Love, Madness, and How Mary Shelley Created Frankenstein*. ISBN: 978-1626725003.
- Krosoczka, Jarrett. (2018). *Hey, Kiddo: How I Lost My Mother, Found My Father, and Dealt With Family Addiction*. ISBN-13: 978-0545902489.
- Martín, Pedro. (2023). *Mexikid*. ISBN-13: 978-0593462294.
- McCloud, Scott. (1994). *Understanding Comics*. ISBN-13: 978-0060976255.
- Nguyen, Trung Le. (2020). *The Magic Fish*. ISBN-13: 978-1984851598.
- Santat, Dan. (2023). *A First Time for Everything*. ISBN-13: 978-1250851048.
- Satrapi, Marjane. (2004). *Persepolis: The Story of a Childhood*. ISBN-13: 978-0375714573.
- Takei, George, Justin Eisinger, and Steven Scott. (2019). *They Called Us Enemy*. ISBN-13: 978-1603094504.

Description: From video games and television shows to manga, movies, and graphic novels, many of the texts contemporary teenagers consume today use pictures and words to tell stories. Beyond the occasional art elective, however, visual storytelling receives little, if any, attention in school, where instruction remains tied to the written word. One might wonder: if school only ever emphasizes writing at the expense of the visual, can it truly be said to prepare students to navigate the diverse textual landscape they are immersed in outside of school? This course examines one form of visual storytelling—graphic

memoir. Throughout the semester, students will read a diverse selection of graphic memoirs for teenagers and investigate questions such as the following: How have educators' perceptions of comic books and graphic novels changed over time, and what has precipitated those historical shifts? By definition, what are comics, and what (if anything) is distinct about the form as a vehicle for storytelling? What distinguishes "high art" from "low art," and what makes a text worthy of study?

Essays, exams, and other major requirements for undergraduates: Throughout the semester, Students will complete a range of creative exercises designed to deepen their knowledge of how comics work as a narrative form and give them experience working with its conventions and structures.

Essays, exams, and other major requirements for graduate students at the 5000 level: Students will complete a range of creative exercises designed to deepen their knowledge of how comics work as a narrative form and give them experience working with its conventions and structures.

MA advisory code: (determined by the Graduate advisors)

ENGL 3923H, Cool Books about Stuff that Really Happened (Creative Nonfiction)

Teacher: Sidney Burris

Textbooks Required:

- *The Year of Magical Thinking*, Joan Didion
- *Blue Nights*, Joan Didion
- *Between the World and Me*, Ta-Nehisi Coates
- *The Solace of Open Spaces*, Gretel Ehrlich
- *This Is Water: Some Thoughts, Delivered on a Significant Occasion, About Living a Compassionate Life*, David Foster Wallace
- *The Wisdom of Insecurity: A Message for an Age of Anxiety*, Alan W. Watts
- *The Writing Life*, Annie Dillard
- *The Fire Next Time*, James Baldwin

Description: In this class, we will read and thoroughly discuss some of the coolest—the most important critical term I know—books in English. And all of these books are about stuff that actually happened: disease, culture wars, spirituality, graduation, landscape, love, racism, happiness, and death.

Essays, exams, and other major requirements: Students will be asked to turn in two specifically designed paragraphs (25 points each, **50** total); 5 in-class writing assignments (15 points each, **75** total), and a final essay worth **50** points. Class discussion and attendance are very important and will count for **25** points, making for a total of **200** points. These requirements are tentative as of now and might change before class begins. The syllabus will contain the final version.

ENGL 4013, Undergraduate Poetry Workshop**Teacher: Geoffrey Davis****Required Texts:**

Corral, Eduardo C. *Slow Lightning*. ISBN 9780300178937
Gay, Ross. *Catalog of Unabashed Gratitude*. ISBN 9780822963318
Howe, Marie. *What the Living Do*. ISBN 9780393318869
Lee, Li-Young. *Rose*. ISBN 9780918526533
Smith, Tracy K. *Life on Mars*. ISBN 9781555975845
Doty, Mark. *The Art of Description*. ISBN 9781555975630

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

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

ENGL 4023, Undergraduate Fiction Workshop**Teacher: Toni Jensen****Textbooks Required:**

None

Description: This course focuses on writing and revising fiction. Students will write two short stories or novel chapters for workshop and will revise one story or chapter. The class will explore craft concepts, and students will be expected to demonstrate knowledge of these craft concepts in their written workshop feedback to the other students. Assigned short readings (online) and the work written by the students will comprise most of the readings for the course.

ENGL 41403, American Film Survey: Meaningful Mundanity in American Prison and Reentry Films**ENGL 48403, Studies in Modern and Contemporary American Literature and Culture:
Meaningful Mundanity in American Prison and Reentry Films**

ENGL 49303, Studies in Popular Culture and Popular Genres: Meaningful Mundanity in American Prison and Reentry Films

Teacher: L. Sparks

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

Reading Materials Required:

Assigned readings will be primarily made up of articles or book chapters, available to class members through links in Blackboard. The primary textbook will be Dawn K. Cecil's *Prison Life in Popular Culture: From The Big House to Orange Is the New Black* (available through the "Library Resources" link in our course's Blackboard, at the top of the Content page.)

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

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

In addition, students will be asked to view a number of short videos available online through *The New York Times* website (nytimes.com) and PBS.org.

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

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

ENGL 43003-901, Introduction to Shakespeare (Global Campus)

ENGL 43003-902, 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 978-0-393269574** (approx. \$35). Delivered by VitalSource to Blackboard. This required text will appear on Blackboard as an e-book at the start of the semester. Your student account will be charged approximately a week after the semester begins. If you already own a hard copy of the complete Norton Shakespeare, third edition, ISBN (*not* the “Essential Plays” edition), contact me, and I 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 4583, Studies in Arab American Literature and Culture: Palestinian Literature

Teacher: M. Kahf

Textbooks Required – a TENTATIVE list:

This TENTATIVE list was created in March 2024 and may change; check with professor before you buy.

Susan Abulhawa, *Mornings in Jenin*. ISBN: 978 1608190461

Hala Alyan, *The Arsonist's City*. ISBN: 978 036 869523 3

Anon., *The Epic of Dhat al-Himma: Princess Fatima, Warrior Woman* ISBN 978 0 14 313426 8

Sarah Cypher, *The Skin and Its Girl* ISBN 978-0593499559

Poems by George Abraham, Naomi Shihab Nye, Fady Joudeh (short texts online)

Nadia Afifi, "The Lonely Time Traveler of Kentish Town" (short story online)

Adania Shibli, *Minor Detail*. ISBN 978 0 8112 2907 4. The UA Middle East Studies Program will provide, during second week of semester, free copies of Adania Shibli's novella, *Minor Detail* to students enrolled in this class.

Description: "Palestine is a story away," wrote professor & poet Refaat Alareer, who died in Israeli bombing of Gaza, October 2023. This course offers the history and culture of Palestine through literature. Exploring cultures as fluid and multiform, we will pay particular attention to history & ideologies, genre & form, and gender & sexualities. Mostly novels, some poetry, dashes of folktale, short story, drama, and maybe a spot of narrative film or television. Lectures will ground you in historical backgrounds. No knowledge of Arabic language required.

Essays, exams, and other major requirements for undergraduates: video essays showing critical analytical thinking, one multi-sensory project, peer evaluation. Those taking the course at the 4000 level will have an additional writing assignment.

ENGL 4593 Topics in Gender and Sexuality: Bad Moms in Medieval Lit

ENGL 4713 Topics in Medieval Literature and Culture: Bad Moms in Medieval Lit

Teacher: M. Long

Textbooks Required:

Seneca, *Medea*, trans. Ahl (ISBN 978-0801494321)

Selections from *The Book of Margery Kempe*, ed. Anthony Bale (ISBN 978-0199686643,
online at Mullins)

The Lady Falkland Her Life, ed. by Ferguson and Weller (ISBN 978-2883440050)

Hamlet, any edition

Beowulf, ed. by Maria Dahvana Headley (ISBN 978-0374110031)

Canterbury Tales (online resources provided)

Christine de Pizan, *Book of the City of Ladies*, ed. Earl Jeffrey Richards (978-0892552306)

Description:

How did writers in the medieval and early modern periods decide which moms are bad? How do the stories they tell reveal their expectations about motherhood and mothering? How fair—and how enduring—are these assessments? We will discuss multiple examples of “bad” moms and “good” ones, including Melusine and La Llorona, the Virgin Mary and Eve, Grendel’s mother and Hamlet’s, plus many moms you’ve not yet heard of. We’ll learn what matricentric feminism is, and we’ll use that theoretical lens to read plays, saints’ lives, romances, Marian miracle tales, selections of two biographies (of Margery Kempe and Margaret Clitherow), trial records, and sermons. Most texts will be available for free online; I have listed full-book information above for those who prefer not to read on screens.

Essays, exams, and other major requirements for undergraduates: regular short response papers, active class participation, final research paper

**ITAL 41203-001 / ITAL 51203-001 / ENGL 47103-002 / ENGL 51703-004 /
/ MRST 30203-001 / WLLC 5750V-006
Dante: A Journey Between Visions and Words**

Teacher: D. D’Eugenio

Textbooks Required:

Robert M. Durling, Ronald L. Martinez, *The divine comedy of Dante Alighieri: Inferno*. New York: Oxford University Press, 1997.

Robert M. Durling, Ronald L. Martinez, *The divine comedy of Dante Alighieri: Purgatorio*. New York: Oxford University Press, 2003.

Robert M. Durling, Ronald L. Martinez, *The divine comedy of Dante Alighieri: Paradiso*. New York: Oxford University Press, 2011.

Course Description:

This course is devoted to one of the most fascinating and influential masterpieces of Western literature, Dante Alighieri’s *Divine Comedy*, and examines it as a text between words and images through readings from Dante’s work, as well as through the exploration of the *Divine Comedy*’s visual representations. From manuscript sources to Botticelli, from Doré to Blake to Flaxman, from Guttuso to Birk, from comics to cinema to videogames, the course allows students to navigate Dante’s journey from the dark wood of error to the vision of truth as a visual and sensorial experience. Modern reproductions and interpretations of the work are used to expose students to the continuing appeal of the *Divine Comedy* in our own era across time, geography, and media. We will investigate selected cantos from *Inferno*, as well as some from *Purgatorio* and *Paradiso* that bring into focus the history and culture of the medieval world, the historical and political context in which Dante worked, and the poetic and cultural traditions that influenced him. Relatedly, we will investigate the value of literary adaptations and attempt to answer such questions as: How is Dante’s *Divine Comedy* being translated, adapted, or illustrated in the new context? What aspects of the poem are highlighted, and which are downplayed? How can Dante’s text have a global artistic appeal beyond Italy? Students will also participate in the installation of an exhibit on Dante’s items

preserved at the University of Arkansas Special Collections and will be exposed to lectures on cutting-edge scholarship of Dante. The course is designed to strengthen critical thinking and guide students toward close readings of literary material. Students will hone their critical thinking skills while developing the tools necessary for perceptive literary and cultural analysis of a variety of texts and media.

Assessment:

The students' final grade will be determined using the following breakdown:

1. Work in Class/Participation/ Contribution to Exhibit (15%)
2. Weekly Online Discussions (Microsoft Teams/Portfolio) (15%)
3. Oral Presentations (35%)
4. Reflection Papers (10%)
5. Final Project (25%)

More detailed guidelines will also be available closer to the due date of the assignments.

ENGL 45903-001, Studies in Gender, Sexuality, and Literature: Gender in Renaissance Drama
ENGL 460H3-001, Honors Special Studies: Gender in Renaissance Drama
ENGL 47203-001, Studies in Renaissance Literature and Culture: Gender in Renaissance Drama

Teacher: D. Stephens

Textbooks Required:

Shakespeare, William. *Macbeth*. Edited by Barbara Mowat and Paul Werstine. Folger Shakespeare Library, Simon and Schuster, 2003. ISBN-13: 978-0743477109. \$6.99.

Shakespeare, William. *Much Ado About Nothing*. Edited by Barbara Mowat and Paul Werstine. Folger Shakespeare Library, Washington Square Press, 2004. ISBN-13: 978-0743482752. \$5.99.

Free texts with notes will be provided for *Gallathea*, *The Duchess of Malfi*, *The Tragedy of Mariam*, *The Winter's Tale*, and *The Witch of Edmonton*.

Description:

We will look at gender and sexuality in seven plays, accompanied by film clips. Many Elizabethan and Jacobean ideas about gender will be strange to us: some people wrote as though men and women were almost separate species, while others spoke wrote as though there were really only one sex. Girl babies were popularly thought to be deformities unintended by Nature, but paradoxically, boy children were feminine until puberty. A woman who was indicted for dressing like a man and serving in the army but occasionally going home and dressing as a woman was instructed by the court judge to choose either sex and stick with it. The politically savvy Queen Elizabeth claimed she believed that men were the rightful rulers. Theatrical productions often played with the layers of gender created when boy actors played the parts of female characters who disguised themselves as men. We will investigate how the performance of gender intersected with law, medicine, wealth and poverty, religion, witch trials, monarchy, war, education, travel, and parenting.

Essays, exams, and other major requirements: one short essay, two exams, enthusiastic participation.

ENGL 48303, Studies in American Literature and Culture to 1900

Kay Yandell

Textbooks Required:

Christopher Columbus, et al: *The Four Voyages* (ISBN 9780141920429)

William Bradford, *Of Plymouth Plantation, 1620-1647* (ISBN 0486452603)

Harriet Jacobs, *Incidents in the Life of a Slave Girl*, (ISBN:

Charles Brockton Brown, *Wieland* (ISBN 9780140390797)

Nathaniel Hawthorne, *The House of the Seven Gables* (ISBN 9781416534778)

Description: This course examines American literatures up to 1900. The course places literatures of indigenous and enslaved peoples in conversation with the upheavals prompted by Columbus's invasion of "India," and ends with literatures of the nineteenth century. Throughout this era in American Literature, various authors have sought to forge – through conflict and cooperation – a relationship to lands and peoples across multiple continents. Colonial- and Civil-War-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 be an American. 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 literature and culture, from antiquity through the nineteenth century.

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