

**Undergraduate Course Description Packet**  
**Spring 2020**  
**Updated: 10/29/19**

**ENGL 1213-001, Introduction to Literature: *The World's Greatest Prose Styles, Including Your Own***

**Instructor: K. Yandell**

**Textbooks Required:**

TBD.

**Description:** In this class we will study fiction and non-fiction prose styles widely recognized as the greatest in the English language, and to use both these examples and the classic rules of William Strunk and E. B. White to polish our own expository prose styles.

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

**ENGL 1213-002, Introduction to Literature**

**Instructor: S. Dempsey**

**Textbooks Required:**

Sandel, Michel, *Justice: What's the Right Thing to Do?* ISBN: 978-0374532505 Shelley,

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

Plato, *The Last Days of Socrates* (Penguin Classics). ISBN: 978-0140449280.

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 in an effort to 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 1213-003, Introduction to Literature**

**Instructor: S. Marren**

**Textbooks Required:**

*Oedipus Rex*

Agatha Christie *The Murder of Roger Ackroyd*

A Borges story or two

A Poe story or two

Alaine Robbe-Grillet *The Erasers*

George Simenon, A Maigret story or two

Some poems TBD

A play or two TBD.

**Description:** Long ago, the word “mystery” belonged to the realm of religion, and referred to matters unknowable except through divine revelation. Mysteries were the subject of our most significant stories, which were interpreted by priests who could reveal their hidden meanings. In the modern world, mystery is no longer sacred; it has shrunk to signify the uncertainty surrounding crime. Reading is no longer a priestly endeavor. This class will introduce students to literature through poetry, drama, and fiction that centers on mystery. As we read, everything hidden will be revealed, and we will no longer be at the mercy of secrets and enigmas as our ancestors were. Or will we? Mystery stories provide answers, and in so doing enable us to master our fears. But W. H. Auden says in his poem “The Sphinx,” “The answers that it utters have no uses.” And we’re still fearful. So how fragile is our sense that we’ve conquered mystery?

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

### **ENGL 1213-004, Introduction to Literature**

**Instructor: R. Roberts**

**Textbooks Required:**

Kate Chopin, short stories posted online.

Charles Chesnutt, short stories posted online.

Zora Neale Hurston, *Their Eyes Were Watching God* (0061120065)

Tennessee Williams, *A Streetcar Named Desire* (97808116029)

Suzi Lori Parks, *Topdog/Underdog* (1559362014)

Maya Angelou, *Selected Poetry* (0553255762)

Langston Hughes, *Selected Poetry* (067972818X)

Charles Portis, *True Grit* (159020459X)

Octavia Butler, *Kindred* (0807083690)

Suzette Haden Elgin, *The Ozark Trilogy* (1557285926)

**Description:** Southern Voices.

This course focuses on a variety of Southern voices, from Kate Chopin's short stories, Langston Hughes's poetry, to Suzan-Lori Parks's plays. Arkansas writers Charles Portis (*True Grit*), Maya Angelou (poetry), and Suzette Haden Elgin (fantasy) are featured, as well as television adaptations of Southern texts, such as *The Simpsons*, "A Streetcar Named Marge."

**Essays, exams, and other major requirements for undergraduates:** two short papers, a midterm, and a final exam.

#### **ENGL 2173-001, Literacy in America**

**Instructor: Staff**

**Textbooks Required:**

TBD.

**Description:** This introductory course examines different definitions of literacy and their connections to issues of socio-economic class, occupational status, economic and political structures, educational institutions, cultural organizations, and various media. Students will examine the social, as well as the cognitive, dimensions of literacy and consider the implications for literacy instruction in school.

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

#### **ENGL 2173-002, Literacy in America**

**Instructor: S. Connors**

**Textbooks Required:**

Davis, J. (2014). *Spare Parts: Four Undocumented Teenagers, One Ugly Robot, and the Battle for the American Dream*. ISBN: 9780374534981

Rose, M. (2002). *Lives on the Boundary: A Moving Account of the Struggles and Achievements of America's Educationally Underprepared*. ISBN: 9780143035466

**Description:** What is literacy, and what is it for? What does it mean to refer to literacy as a social practice? What is the state of adolescent literacy in the contemporary U.S.? These are some of the questions we'll explore in this course as we work together to examine different definitions of literacy (and, by extension, illiteracy) and interrogate their connections to issues of culture, power, economic and political structures, and social institutions. In doing so, we'll examine both the social and the cognitive dimensions of literacy, and consider their implications for literacy education as it takes shape in U.S. schools.

**Essays, exams, and other major requirements for undergraduates:** Literacy sponsors narrative (6-8 pages); literacy practices photo log and narrative; creative/multimedia projects; literacy research paper (10-12 pages); poster presentation; attendance and participation.

## **ENGL 2303-001, English Literature from the Beginning through the 17th Century**

**Instructor: D. Stephens**

### **Textbooks Required:**

Abrams, M. H., and Stephen Greenblatt, eds. *The Norton Anthology of English Literature, 9th edition.*

*either* packages volumes A, B, and C (ISBN 978-0393913002)

*or* separate volumes A and B (ISBN 978-0393912494 *and* ISBN 978-0393912500) *or*,

if you can find it, Volume 1 (ISBN 978-0393912470)

You're welcome to order the tenth edition of any of the above, but the ninth will be much cheaper. Note that there are all sorts of versions of this anthology (shorter editions, Major Authors editions, etcetera), so **\*\*\*pay attention to the ISBN numbers above \*\*\***

**Description:** Vikings! Monsters with mummies! Ghosts with hang-ups! Bawdy housewives, cross-dressing knights, and angels who invent the cannon! We'll read examples of English literature from the early Medieval period through the Tudor and Stuart periods, trying to dig in here and there instead of trying to cover everything. In addition to learning about genres developed during this period, we'll look at intersectional issues of gender, sexual orientation, religion, disability, race, nationality, social ambition, and whatever else can help us understand how we became who we are now, in all of our difficult and fabulous complexity.

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

**ENGL 2303-002, English Literature from the Beginning through the 17th Century**

**Instructor: M. Kahf**

**Textbooks Required:**

TBD.

**Description:** TBD

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

**ENGL 2313-001, Survey of English Literature from 1700 to 1900**

**Instructor: K. Madison**

**Textbooks Required:**

*The Longman Anthology of British Literature: The Restoration and the Eighteenth Century*, Volume 1C. ISBN 978-0205655274.

*The Longman Anthology of British Literature: The Romantics and their Contemporaries*, Volume 2A. ISBN 978-0205223169.

*the Longman Anthology of British Literature: The Victorian Age*, Volume 2B. ISBN 978-0205655267.

**Description:** This course serves as a general introduction to English Literature from the eighteenth century through the Romantic and Victorian periods of the nineteenth century. We will explore the development of literature in the British Isles through lectures, class discussions, and creative and critical writing assignments. We will also be investigating ways that empire, race, gender, and class shaped British literature and culture from 1700-1900.

**Essays, exams, and other major requirements for undergraduates:** Three exams, critical essay, conference presentation, creative style study, quizzes, attendance, and active class participation. Prerequisite: ENGL 1013 and ENGL 1023.

**ENGL 2323-001, Survey of Modern and Contemporary British, Irish, and Postcolonial Literature**

**Instructor: M. K. Booker**

**Textbooks Required:**

Digital Textbook will be supplied free of charge. Additional reading texts include:

Joseph Conrad, *Heart of Darkness* (1899)

Virginia Woolf, *To the Lighthouse* (1927)

Chinua Achebe, *Things Fall Apart* (1958)

Arundhati Roy, *The God of Small Things* (1996)

Zadie Smith, *White Teeth* (2000)

**Description:** The purpose of this course will be to survey the literature written by British, Irish, and postcolonial writers from the beginning of the twentieth century to the present. It will also include a significant amount of coverage of nonprint cultures, especially film. The course will be organized around five major topic clusters: “Modern British Literature,” “Modern Irish Literature,” “The Rise of British Film,” “Postcolonial Literature and Culture,” and “Contemporary British Culture: Globalization and Multiculturalism.”

**Essays, exams, and other major requirements for undergraduates:** One formal critical essay, approximately 5 pages, double-spaced, in length. There will be a series of quizzes, as well as a midterm and final exam.

**ENGL 2343-001, Survey of American Lit from the Colonial Period through Naturalism: *Colonial and Early Romantic Literature***

**Instructor: K. Yandell**

**Textbooks Required:**

TBD.

**Description:** Does colonialism engender Romanticism? Can Romanticism abet the goals of imperial projects? This course examines a broad sampling of American settlers' literatures from the eras surrounding American colonization. The course begins with pre-contact American Indian literatures, moves through the upheavals prompted by Columbus's invasion of "India," and ends with literatures of the American Romantic period. Throughout this era in American Literature, various nations' authors have sought to forge – through conflict and cooperation – a relationship to American lands and peoples across the American continent. Colonial-Era considerations of ethnicity, gender, class, and nation serve to challenge later eras' definitions of "America," and provide a more complete portrait of what it means to belong to the American land. This course will explore through reading, discussion, and critical essay how colonists' narratives enrich our

conceptions of self and nation in American literature and culture, from antiquity through the early nineteenth century.

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

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

**Instructor: R. Cochran**

**Textbooks Required:**

Dylan, *100 Songs* Edson,

*Wit*

Eliot, *The Waste Land*

Latham, ed., *The Poetry of Robert Frost*

Moore and Pitlor, eds., *100 Years of the Best American Short Stories*

Morrison, *Jazz*

Wilson, *Two Trains Running* Woodrell,

*Winter's Bone.*

**Description:** This class will read widely in modern (20th century) American literature (poetry, fiction, drama). Our papers will work to develop skills useful in the written analysis of verbal constructs.

**Essays, exams, and other major requirements for undergraduates:** Grades will be based upon four quizzes (40%), a 4-5 page analytic paper discussing a work or (more likely) part of a work not read in class (40%), and an open-book final exam essay (20%). No midterm.

I do not grade participation, though I do call on students for contribution to class discussions (which I hope will be spirited). I will discuss paper topic guidelines before the end of January. We devote a full week in April to working on papers. Each student will select **only one** of the two novels that end the class, and will thus have an additional week free from classes to work on papers.

I make every effort to meet classes in inclement weather- unless the University is closed, expect me to be there, expecting you. My office is in KH, #334; my office telephone is 5-5983; I do not hold regular office hours, but I happily meet with students by appointment. To set up an appointment email me at <rcochran@uark.edu>

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

Instructor: R. Cochran

### Textbooks Required:

Dylan, *100 Songs*

Edson, *Wit*

Eliot, *The Waste Land*

Erdrich, *Love Medicine*

Latham, ed., *The Poetry of Robert Frost*

Moore and Pitlor, eds., *100 Years of the Best American Short Stories*

Portis. *The Dog of the South*

Wilson, *Two Trains Running*

**Description:** This class will read widely in modern (20th century) American literature (poetry, fiction, drama). Our papers will work to develop skills useful in the written analysis of verbal constructs.

**Essays, exams, and other major requirements for undergraduates:** Grades will be based upon four quizzes (40%), a 4-5 page analytic paper discussing a work or (more likely) part of a work not read in class (40%), and an open-book final exam essay (20%). No midterm.

I do not grade participation, though I do call on students for contribution to class discussions (which I hope will be spirited). I will discuss paper topic guidelines before the end of January. We devote a full week in April to working on papers. Each student will select **only one** of the two novels that end the class, and will thus have an additional week free from classes to work on papers.

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## ENGL 3203-001, Poetry

Instructor: J. DuVal

### Textbooks Required:



*250 Poems*, edited by Peter Shakel and Jack Ridl, and attachments that I will send out at the beginning of class.

**Description:** Purpose of course: to develop skills in reading, understanding, and appreciate poetry; also to become intimately acquainted with many poems: some contemporary, many well-known classics in English and American poetry, and a few classics translated into English.

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

Reading Assignments: read poems several times, aloud as well as silently, from *250 Poems* and attachments of poems. Make sure you understand each sentence of a poem. Come back to them so that you know them almost by heart. Come to class prepared to read the poems aloud, with cell phones and texters off.

Writing assignments: three two-page typed papers on some aspect of one poem. One five- or six-page paper reporting on a single volume of poetry by a single poet.

Tests: Frequent quizzes; one midterm, one final.

**ENGL 3213-001, Fiction**

**Instructor: P. Viswanathan**

**Textbooks Required:**

Subject to change and additions. 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*

Shahrnush Parsipur, *Women Without Men*

Kamila Shamsie, *Burnt Shadows*

Michelle Kuo, *Reading with Patrick*

Elif Batuman, *The Idiot*

**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 strong 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 for undergraduates:** 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 3543-001, Topics in U.S. Latino/Latina Literature and Culture**

**Instructor: Y. Padilla**

### **Textbooks Required:**

Cruz, Angie, *Let it Rain Coffee*, ISBN 978-0743212045

Gonzalez, Juan, *Harvest of Empire: A History of Latinos in America*.

ISBN 978-0143119289

Menéndez, Ana, *In Cuba I was a German Shepard*, ISBN 978-0802138873

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 and Film**

A literary tradition of Hispanic Literatures has existed in the United States for centuries. In recent decades, this field has experienced a significant “boom” largely due to newer waves of immigration from Latin America as well as the emergence of social and political movements in the United States and abroad. In this course we will examine this recent facet of this literary tradition, paying close attention to how these texts engage with questions of gender, sexuality, ethnic and racial identity, im/migration, and the growth of transnational communities.

Specifically, we will look at the way that Latinx writers/critics/artists from various backgrounds (Nuyorican, Cuban American, Dominican American, Chicana/o, US Central American) explore these multifaceted topics in their poetry, novels, short stories, testimonial narratives, artwork, film, and critical articles. It is not only a question, then, of looking at what it means to be Latino/a in a U.S. context, but a global and transnational one. Additionally, given that we will be reading texts that include Spanglish and/or are bilingual, the question of cultural and linguistic hybridity will also be a central focus throughout the course.

**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 3553-001, Topics in Native American Literature and Culture: *Contemporary Native American Poetry***

**Instructor: S. Teuton**

**Textbooks Required:**

Sherman Alexie, *The Summer of the Black Widows*

Louise Erdrich, *Original Fire*

Eric Gansworth, *Nickel Eclipse*

Simon Ortiz, *Out There Somewhere*

Theda Perdue and Michael Green, *North American Indians*

Brian Swann, ed., *Native American Songs and Legends*

Laura Tohe, *No Parole Today*

Mark Turcotte, *Exploding Chippewas*

Ray Young Bear, *Black Eagle Child*

**Description:** While inheriting ancient poetics, Native American poets of North America today also draw on Western forms and devices to write in English what we call “contemporary Native American poetry.” Whether recalling ancestral homes, critiquing colonialism, or imagining rock and roll, these poets invoke the past as they demand the present. In reading several books of poetry that range across decades and tribal groups, we will seek to understand the changing place of contemporary Native poetry and identify those literary techniques and narrative themes that forge a new poetics. Whatever our findings, the ancestral beginnings of Native American poetry offer this truth: poetry belongs to the people. The course will create a community to enable the expression of that ideal. Students will thus actively read aloud, share, and respond to the poetry.

**Essays, exams, and other major requirements for undergraduates:** Attendance, participation, midterm and final examinations.

**ENGL 3593-001, Topics in Gender, Sexuality, and Literature: *The Body Comic in Renaissance***

***Drama***

**ENGL 4593-003, Studies in Gender, Sexuality, and Literature: *The Body Comic in Renaissance***

***Drama***

Instructor: 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. Barbara A. Mowat and Paul Werstine. Folger. ISBN: 978-1982109400.

Shakespeare. *1 Henry IV*. Ed. Barbara A. Mowat and Paul Werstine. Folger. ISBN: 0-7434-8504-1.

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. ISBN: 978-0-7434-7754-7754-3.

Shakespeare. *Twelfth Night*. Ed. Keir Flam. Folger. ISBN: 978-1-90343-699-8.

**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 for undergraduates:** two critical essays (5-6 pages), two exams, enthusiastic participation.

**ENGL 3593-002, Topics in Gender, Sexuality, and Literature: *Topic TBD***

**ENGL 3713-002, Topics in Medieval Literature and Culture: *Topic TBD***

**ENGL 4593-002, Studies in Gender, Sexuality, and Literature: *Topic TBD***

**Instructor: M. Long**

**Textbooks Required:**

*The Book of Margery Kempe*, ed. and trans. Anthony Bale, 978-0199686643  
*The Book of the City of Ladies*, ed. Earl Jeffrey Richards, 978-0892552306

**Description:** To understand the fifteenth-century *Book of Margery Kempe* fully requires a grasp of medieval literacies, Western religious culture, sexualities, pregnancy and parenting, marriage, Jesus and the Virgin Mary, politics, and geography--and even then the book might not make sense to us. It's a wild ride! Using Kempe's book as a guide to her cultural moment, we will read a selection of saints' lives, medieval fiction and poetry, mystical and theological texts, and medical writing; we will also read scholarship to help us understand Margery Kempe's perspective and how it can expand our own. Most texts will be provided on Blackboard.

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

**ENGL 3723-002, Topics in Renaissance Literature and Culture: *Shakespeare's History Plays***

**ENGL 3903-011, Special Topics: *Shakespeare's History Plays***

**ENGL 3923H-003, Honors Colloquium: *Shakespeare's History Plays***

**Instructor: J. Candido**

**Textbooks Required:**

Any respectable edition of Shakespeare's plays or individual editions of the plays with full glossarial and explanatory notes.

**Description:** We shall examine in detail Shakespeare's two great tetralogies of history plays, beginning with his first tetralogy (*1, 2, and 3 Henry VI, and Richard III*) and then the second tetralogy (*Richard II, 1 and 2 Henry IV, and Henry V*). Throughout we shall be concerned with Shakespeare's concept of history and precisely how he understands the writing of history, but we shall also focus heavily on the plays as dramatic art.

**Essays, exams, and other major requirements for undergraduates:** Periodic oral reports, one in-class exam, and one 15-page research paper on a subject of the student's choice.

**ENGL 3743-001, Topics in Nineteenth-Century British Literature and Culture: *Loose Baggy Monsters: The Victorian Novel***

**ENGL 4573-002, Studies in Major Literary Movements: *Loose Baggy Monsters: The Victorian Novel***

**Instructor: K. Madison**

**Textbooks Required:**

Braddon, *Lady Audley's Secret*. ISBN 978-014-0435849

Brontë, *Jane Eyre*. ISBN 978-014-1441146

Dickens, *Hard Times*. ISBN 978-0141-439679

Gaskell, *Mary Barton*. ISBN 978-0140-434644

Eliot, *The Mill on the Floss*. ISBN 978-014-1439624

Hardy, *The Mayor of Casterbridge*. ISBN 978-014-1439785

**Description:** The characterization of a genre might strike fear into the hearts of many readers--except for those who find that the style of the Victorian novel merely reflects the substance of an era that was loose and baggy and monstrously complex. We will sample core Victorian texts in order to understand their place in and individual contributions to the development of the novel. In

so doing, we will discover the connections between Victorian novels, their authors, and the culture that influenced them both.

**Essays, exams, and other major requirements for undergraduates:** All students will take a midterm and final exam and write in-class short response essays (½-1 page), a research note (2-3 pages), and a conference presentation (10 minutes/5-6 pages).

**ENGL 3853-001, Topics in African-American Literature and Culture: *Octavia's Brood: Octavia Butler and the Black Science Fiction Heroine*** **ENGL 4563-001, Studies in Major Authors: *Octavia's Brood: Octavia Butler and the Black Science Fiction Heroine*** **ENGL 4853-001, Studies in African American Literature and Culture: *Octavia's Brood: Octavia Butler and the Black Science Fiction Heroine***

**AAST 4853-00X, Studies in African American Literature and Culture: *Octavia's Brood: Octavia Butler and the Black Science Fiction Heroine***

**Instructor: C. Bailey**

**Textbooks Required:**

TBD.

**Description:** TBD

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

**ENGL 3903-002, Special Topics: *Literature of Nonviolence***

**HUMN 425V, Colloquium: *Literature of Nonviolence***

**PLSC 390V, Special Topics: *Literature of Nonviolence***

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

**Textbooks Required:**

Gandhi, Mahatma. *On Nonviolence*, Ed. Thomas Merton. ISBN: 978-08112-1686-9

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

Nagler, Michael. *The Nonviolence Handbook: A Guide for Practical Action*. ISBN: 978-1-62656-1458

**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.

**Essays, exams, and other major requirements for undergraduates:** A mid-term examination, final examination, and ten reading quizzes.

**ENGL 3903-010, Special Topics: *Professionalization Workshop***

**HUMN 425V, Colloquium: *Professionalization Workshop***

**Instructor: L. 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.

**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. 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 for undergraduates:** 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; 3 reflective blog posts.

**ENGL 3903-004, Special Studies: *Young Adult Literature and Literary Theory***

**Instructor: S. Connors**

**Textbooks Required:**

- Cormier, R. (1974). *The Chocolate War*. ISBN: 9780375829871
- De la Peña, M. (2009). *We Were Here*. ISBN: 9780385736701
- Hinton, S. E. (1967). *The Outsiders*. ISBN: 9780142407332
- King, A. S. (2013). *Ask the Passengers*. ISBN: 9780316194679
- Lavalle, V. (2018). *Victor Lavalle's Destroyer*. ISBN: 9781684150557
- Lo, M. (2010). *Ash*. ISBN: 9780316040105
- Oppel, K. (2015). *The Nest*. ISBN: 9781442403161
- Poston, A. (2017). *Geekarella*. Philadelphia, PA: Quirk Books.
- Smith, S. (2013). *Orleans*. ISBN: 9780147509963
- Schrefer, E. (2012). *Rescued*. ISBN: 9781338196382
- Stork, F. (2010). *Marcello in the Real World*. ISBN: 9780545056908
- Whaley, J. (2012). *Where Things Come Back*. ISBN: 9781442413344
- Yancey, R. (2009). *The Monstrumologist*. ISBN: 9781416984498
- Additional readings are available on Blackboard. <http://learn.uark.edu>

**Description:** In *Literature for Today's Young Adults*, Nilsen and Donelson (2009) write, "Young adult literature is not the whole of literature, but it is an increasingly important part. The future teacher or librarian 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 invites students to collaboratively investigate topics and issues that are of interest to scholars and educators in the field of young adult literature. Throughout the semester, students will read a diverse range of young adult novels with the goal of understanding how the genre mirrors and critiques contemporary social and political issues, how it imagines the relationship between teenagers and social institutions, and how it acknowledges teenagers' potential to work for social justice.

**Essays, exams, and other major requirements for undergraduates:** research paper (10 pages); critical response paper (8 pages); creative/multimedia projects; quizzes; poster presentation; attendance and participation.

**ENGL 3903-005, Special Studies: *Literary Magazine Production (Undergraduate)***

**Instructor: J. Blunsch**

**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

**Pre-requisite:** ENGL 2023

**ENGL 3923H-002, Honors Colloquium: *Writing History & Making Films***

**HUMN 425V, Colloquium: *Writing History & Making Films***

**JOUR 405V, Specialized Journalism Seminar: *Writing History & Making Films***

**Instructor: S. Burris**

**C. Pasquino**

**Textbooks Required:**

Adhe, Ama. *The Voice That Remembers: A Tibetan Woman's Inspiring Story of Survival*.

ISBN: 978-0861711499.

**Recommended Secondary Material:**

Powers, John. *History as Propaganda: Tibetan Exiles Versus the People's Republic of China*. ISBN: 978-0-19-517426-7.

Shakya, Tsering. *The Dragon n the Land of the Snows: A History of Modern Tibet Since 1947*. ISBN: 978-0-14-0919615-3.

Blondeau, Anne-Marie and Katie Buffetrille, *Authenticating Tibet: Answers to China's 100 Questions*. ISBN: 978-0-520-24928-8.

**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 traditional research paper (8-10 pp.) 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 by 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 Programs' travels throughout India--all of this material will be available to students in the class, as they plan their research paper and design their film.

The course will be team-taught by Professor Sidney Burris, Director of the TEXT Program and a Professor of English, and Craig Pasquinzo, a documentary filmmaker and graduate with a Masters degree from the Fulbright College of Journalism.

Students taking the Honors colloquium section may opt either to do a film that is a little longer or a separate and additional short film (2-3 minutes).

Course website: <http://readwrite.typepad.com/historyfilm/>

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

- Research paper (8-10 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 and 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 4013-001, Undergraduate Poetry Workshop**

**Instructor: D. McCombs**

**Textbooks Required:**

TBD.

**Description:** To develop as poets, we must cultivate a dedicated reading practice and precise study of prosody with an informed appreciation of its craft. Our promise as writers is inextricably linked with our integrity as readers—of people, of relations, and, most certainly, of texts. As such, we will be reading contemporary books of poetry and will explore places where poetry takes place outside of the classroom: namely, in performances like readings. Most importantly, you will write often and in an environment as welcoming as it is demanding.

**Essays, exams, and other major requirements for undergraduates:** Several new drafts of original poetry, in-class recitations, final portfolio of revised work, regular attendance, and lively participation in workshops and class discussions.

### **ENGL 4023-001, Undergraduate Fiction Workshop**

**Instructor: B. Hurt**

**Textbooks Required:**

TBD.

**Description:** This course explores the techniques used in fiction writing. During the first few weeks, we will read theoretical essays, short stories, and novels for technique, and discuss the effects these fictions achieve with their structures and narrative and aesthetic strategies deployed. This course is also a workshop and each student will have two stories up for discussion over the course of the semester. In addition, I'll be assigning reading and writing exercises.

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

### **ENGL 4133-002, Writing Nature: *Ecopoetics***

### **ENGL 4133H-002, Honors Writing Nature: *Ecopoetics***

**Instructor: S. Dempsey**

**Textbooks Required:**

Butler, Octavia, *Parable of the Sower*. ISBN: 978-1538732182.

Dillard, Annie, *Pilgrim at Tinker Creek*. ISBN: 978-0061233326.

Powers, Richard, *The Overstory*. ISBN: 978-0393356687.

Thoreau, Henry David, *Walden*. ISBN: 978-0691070896.

Additional readings will be distributed via Blackboard.

**Description:** This course explores what it means to think about literature and representation in relation to physical environments and ecological concerns. We will be particularly interested in the variety of ways literature can affect the way we think and feel about environments, animals, plants and climate change. Moments of wonder, grace, sympathy, disorientation, despair, shock, horror, and hope will all be considered. One of our ongoing concerns will be in considering if and how ecological writing may be not simply pleasurable (or disconnecting) to read, but whether as a form of mediation it can serve a greater good.

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. In addition, brief critical readings will be culled from the work of philosophers, theorists, and literary critics.

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

## **ENGL 4143-001, American Film Survey**

**Instructor: M. K. Booker**

### **Textbooks Required:**

Digital textbook will be supplied free of charge.

**Description:** A general survey of the history of American film, covering most of the major categories, including many of the most respected classics of American film. We will, for example, view most of the American Film Institute's list of the ten greatest American films. We will, however, also cover several examples of genre film (such as science fiction, horror, gangster films, and film noir). We will trace the evolution of American film within its historical context, noting the ways in which this evolution engages in dialogue with American history as a whole.

**Essays, exams, and other major requirements for undergraduates:** One formal critical essay, 5-10 pages, double-spaced, in length. There will be a series of quizzes, as well as a midterm and final exam.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** One formal critical essay, 15-25 pages in length. One formal in-class presentation. There will be a final exam.

**ENGL 4303-002, Introduction to Shakespeare**

**Instructor: 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. Like 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 for undergraduates:** Two in-class exams and one 5-page out-of-class writing assignment.

**ENGL 4303-003, Introduction to Shakespeare**

**Instructor: R. Madison**

**Textbooks Required:**

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

<i>The Taming of the Shrew</i>	978014-3128-625
<i>Richard III</i>	978014-0714-838
<i>Richard II</i>	978014-0714-821
<i>Romeo and Juliet</i>	978014-3128-571

<i>A Midsummer Night's Dream</i>	978014-3128-588
<i>The Merchant of Venice</i>	978014-0714-623
<i>Henry IV Part 1</i>	978014-0714-562
<i>As You Like It</i>	978014-0714-715
<i>Hamlet</i>	978014-3128-540
<i>Twelfth Night</i>	978014-3128-595
<i>Measure for Measure</i>	978014-0714-791
<i>King Lear</i>	978014-3128-557
<i>Macbeth</i>	978014-3128-564
<i>The Tempest</i>	978014-0714-852

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

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

**ENGL 4713-002, Studies in Medieval Literature and Culture: *The Quran as Literature***

**MEST 4103-00X, Special Topics in Middle East Studies: *The Quran as Literature***

**MRST 4003-00X, Medieval and Renaissance Studies Colloquium: *The Quran as Literature***

**WLIT 3523-001, The Quran as Literature RLST ?**

**Instructor: M. Kahf**

**Textbooks Required:**

Your choice of a translation of the Quran (may use online translation).

Enst, Carl. *How to Read the Quran: A New Guide* . University of North Carolina Press, 2011. ISBN: 0807835161.

Sells, Michael. *Approaching the Quran*. White Cloud, 2007. ISBN: 978-1883991692.

Lings, Martin. *Muhammad: His Life Based on the Earliest Sources*. Inner Traditions, 2006. ISBN 978-1594771538.

Kaltner, James. *Inquiring of Joseph: Approaching a Biblical Character through the Quran*. Michael Glazier Books, 2003. ISBN: 978-0814651537.

**Description:** This course offers academic perspectives on the Quran. Topics covered include: history of the text, structure, literary style, and rhetorical strategies of the Quran. Traditional Islamic views and critical academic views of the origins of the Quran. The Quran's treatment of Biblical figures. Gender and women in the Quran. The Quran's role in Islam and Muslim devotional practices. Comparison of translations of the Quran. Current and classical interpretative debates about the Quran. Orientalism, postcolonialism, and the Quran. The Quran as subtexts in other literature.

**Essays, exams, and other major requirements for undergraduates:** Exams, class presentation, paper.

**ENGL 4853-002, Studies in African American Literature and Culture: *Racial Passing Narratives***  
**AAST 499V-00X, African and African American Studies Seminar: *Racial Passing Narratives***

**Instructor: S. Marren**

**Textbooks Required:**

*Running a Thousand Miles for Freedom: The Escape of William and Ellen Craft from Slavery*, William and Ellen Craft. ISBN: 978-0-8203-2104-2.

*The House Behind the Cedars*, Charles Chesnutt. ISBN: 0140186859.

*The Autobiography of an Ex-Colored Man*, James Weldon Johnson. ISBN: 048628512X.

*Passing*, Nella Larsen. ISBN: 0142437271.

*Plum Bun*, Jessie Redmon Fauset. ISBN: 0807009199.

*Black No More*, George Schuyler. ISBN: 0486480402.

*Flight*, Walter White. ISBN: 0807122807.

*Black Like Me*, John Howard Griffin. ISBN: 0451192036

*The Human Stain*, Philip Roth. ISBN: 0375726349.

**Description:** Several years ago, Rachel Dolezal briefly erupted into unsought media celebrity when her white parents outed her--the Spokane NAACP president and an Africana Studies professor at Eastern Washington University--as a white woman passing for black. Why, everyone was wondering, would a white woman darken her skin and adopt elaborate African American hairstyles so as to seem black? Was this cultural appropriation, as her critics said, or was it an unusually public demonstration of the fictiveness of race, as her supporters held? It is quintessentially American to be a "self-made man"; why, then has social mobility by means of passing most often been considered not enterprising but deceptive? In this course, we will read an



array of fictional and nonfictional narratives of racial passing, and watch a few films on the subject, examining how they seem both to reinforce and to undermine racial (and often gender and class) boundaries. We will attempt to make sense of the recent upsurge of interest in racial passing in our supposedly “postracial” society, and consider how the literature of passing challenges notions of family, social mobility and cultural progress.

**Essays, exams, and other major requirements for undergraduates:** I will occasionally provide supplementary readings through email or blackboard, as well. More on that later. We will also watch some films, and perhaps have a guest speaker on one occasion.

### **WLIT 1113, World Literature: Beginning to 1650 A.D.**

**Instructor: Staff**

#### **Textbook Required:**

Martin Puchner, general editor. *th* *The Norton Anthology of World Literature Shorter 4 Edition*, Volume 1, Norton, 2019. ISBN 9780393602876.

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

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

### **WLIT 1113H, Honors World Literature: Beginning to 1650 A.D.**

**Instructor: Staff**

#### **Textbook Required:**

Martin Puchner, general editor. *The Norton Anthology of World Literature Shorter 4<sup>th</sup> Edition*, Volume 1, Norton, 2019. ISBN 9780393602876.

**Description:** For students who qualify for the Honors Program, a study of world literatures from approximately 2500 B.C. to approximately 1650 A.D. and from a wide range of cultural traditions that can include Mesopotamia and ancient Egypt, Greece, Rome, China, India, the Middle East,

Japan, Europe, Africa and the Americas. The goal is to provide students with the proper analytic tools and background information that will enable them to appreciate, and to analyze critically, texts from diverse genres, periods, and cultural traditions.

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

**WLIT 1123, World Literature: 1650 A.D. to Present**

**Instructor: Staff**

**Textbook Required:**

Martin Puchner, general editor. The Norton Anthology of World Literature Shorter 4<sup>th</sup> Edition, Volume 2, Norton, 2019. ISBN 9780393602883.

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

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

**WLIT 1123H, Honors World Literature: 1650 A.D. to Present**

**Instructor: Staff**

**Textbook Required:**

Martin Puchner, general editor. The Norton Anthology of World Literature Shorter 4<sup>th</sup> Edition, Volume 2, Norton, 2019. ISBN 9780393602883.

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

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