

Undergraduate Course Description Packet, Spring 2024 (updated 10/26/23)

ENGL 1103, Reading Literature (Spring, 2024)

Teacher: R. Cochran

Textbooks Required:

The Norton Anthology of Short Fiction (shorter 8th edition), ISBN: 978-0393937763

Harold Bloom, *The Best Poems of the English Language*, ISBN: 978-0060540425

John Milton, *Areopagitica and Other Writings*, ISBN: 978-0140439069

Charles Portis, *The Dog of the South*, ISBN: 978-1585679317

William Shakespeare, *King Lear*, ISBN: 978-0743482769

Margaret Edson, ISBN: 978-0571198771

Description: This course will focus on careful reading of a wide range of literary works across a wide time span in English in various genres (poems, short stories, essays, one novel and two plays). We'll be interested in "what" and "how"—what the works are up to and how they go about it. Even in a speedy survey such as this, we'll likely find some occasions to note an awareness of participation in a "tradition," so that having reading work A and B will prove helpful in reading works C and D.

Essays, exams, and other major requirements for undergraduates: three short-answer quizzes, one in-class midterm, one sharply focused critical essay (3-5 pages), a take-home, open-book essay final.

MA advisory code: (determined by the Graduate advisors)

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

Teacher: TBA

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

Teacher: L. Sparks

Textbooks Required:

The Norton Anthology of English Literature, 10th edition, vol. C ISBN 978-0-393-60304-0

The Norton Anthology of English Literature, 10th edition, vol. D ISBN 978-0-393-60305-7

The Norton Anthology of American Literature, Shorter 10th edition, vol. 1: Beginnings to 1865 ISBN 978-0-393-69683-7

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

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

Members of class will be expected to read texts found in the Norton volumes listed above and several articles from The New York Times in order to discover and discuss connections between past and current writings.

Essays, exams, and other major requirements: Assignments will probably take the form of regular weekly work (e.g., discussion board, quiz, and/or journal response) that will encourage students to stay current with the assigned readings and also to develop organized notes over the course of the semester (in preparation for completing the larger assignments); one 4-5 page paper; and an end-of-semester creative posterboard presentation (e.g., the student writes their own “news article” for the NYT about an event of freedom/confinement focused upon in one of the assigned Norton readings; the student

reinterprets an event or theme of freedom/confinement focused upon in one of the Norton readings by writing about it in a new genre; or the student proposes a film adaptation of a Norton reading that places its central conflict of freedom/confinement in a modern context).

ENGL 2063, The Romance of Colonialism

Teacher: K. 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, *House of the Seven Gables* (ISBN 9781416534778)

Description: This course examines transatlantic literatures from the era surrounding American colonization. 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 early Romantic period. Throughout this era in American Literature, various nations' authors have sought to forge – through conflict and cooperation – a relationship to lands and peoples across multiple continents. Colonial-Era considerations of ethnicity, gender, class, and nation serve to challenge prevailing definitions of "America," and provide a more complete portrait of what it means to belong to the American land. This course will explore through reading, discussion, and critical essay how traditional as well as alternative narratives enrich our conceptions of self and nation in literature and culture, from antiquity through the early nineteenth century.

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

ENGL 2073, Transatlantic Literature from 1865 to 1945

Professor M. Keith Booker

Textbooks Required:

Digital textbook will be supplied free of charge.

Description: A broad survey of British, Irish, and American literature from 1865 to 1945. Coverage will include fiction by writers such as Mark Twain, Henry James, James Joyce, Virginia Woolf, and F. Scott Fitzgerald and poetry by such writers as Walt Whitman, Emily Dickinson, T. S. Eliot, William Carlos Williams, and W. B. Yeats. Emphasis will be on transatlantic connections, similarities, and differences.

Essays, exams, and other major requirements for undergraduates: Participation in discussion sessions. One formal critical essay, 3-5 pages, double-spaced, in length. Midterm and final exam.

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

Professor M. Keith 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 (2006), 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: Periodic journal entries, one critical essay (3-5 pages), mid-term exam, final exam.

ENGL 2083, Transatlantic Literature from 1945 to Present

Teacher: C. Kayser

Textbooks Required:

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

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

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

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

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

Williams, Tennessee. *A Streetcar Named Desire*. ISBN 978-0811216029

(Tentative list and other texts TBA)

Description: This course provides an introductory survey of literature from both sides of the Atlantic from 1945 to the present. While literary studies has traditionally divided British and American literature, a transatlantic view questions this distinction and considers how the Atlantic Ocean both divided and connected cultures of Europe, Africa, and America. Our course texts will lead us to discussions related to gender, race, ethnicity, disability, sexual identity, colonialism, nationality, and culture and cultural belonging. In addition to novels, we will read poetry from writers such as Elizabeth Alexander, Gwendolyn Brooks, and Joy Harjo, and short fiction written by Raymond Carver, Alice Munro, Joyce Carol Oates, and Alice Walker, among others.

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

ENGL 3013, Creative Writing II

Teacher: TBA

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.

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 3203, Poetry

Teacher: TBA

Textbooks Required: TBA

Description: A critical introduction to the genre.

ENGL 3213, Fiction

Teacher: Jen Fawkes

Description: A critical introduction to the genre.

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

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

Teacher: L. Sparks

Textbooks Required:

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

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

Wilson, Chris, and Bret Witter. *The Master Plan: My Journey from Life in Prison to a Life of Purpose*. ISBN 978-0-7352-1559-7.

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

Description: This course is open to all undergraduate students interested in the course topic but is intended to be particularly beneficial to students who are majoring/minoring in the following fields: Communication, Creative Writing, Criminology, Education, English, Gender Studies, Journalism, Pre-Law, Rhetoric/Composition, Social Work, and

Sociology. The course is also designed to complement the fall course on communicating effectively about the needs of women who are leaving prison and reentering society, though each course stands alone and has a distinct set of reading materials.

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

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

ENGL 3593 Topics in Gender and Sexuality: Premodern Reproductive Justice

ENGL 3713 Topics in Medieval Literature and Culture: Premodern Reproductive Justice

Teacher: M. Long

Textbooks Required:

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

Ross and Solinger's *Reproductive Justice: An Introduction* (ISBN 978-0520288201; online at Mullins)

The N-Town Plays, ed. Sugano (ISBN 978-1580441162, available free online)

The King of Tars, ed. Chandler (ISBN 978-1580442046, available free online)

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

The Trotula: An English Translation of the Medieval Compendium of Women's Medicine, ed. Monica Green (ISBN 978-0812218084, online at Mullins)

Joan Cadden, *The Meanings of Sex Difference*, ISBN 0521483786 (optional)

Leah DeVun, *The Shape of Sex*, ISBN 9780231195515 (optional)

Description: How did writers in the medieval and early modern periods talk about family planning? How do the stories they tell reveal their expectations about reproductive behaviors and outcomes? How did they provide care for each other? Using Ross and Solinger's *Reproductive Justice: An Introduction* as a lens, we will read and discuss medieval and early modern texts related to parenting, the ends of pregnancy, birth

control, family and household life, infanticide, sexualities, birth-related mortality and grief, and the racial, legal, philosophical, social, and religious intersections with these topics. We will read three plays (*Medea*, *Nativity*, and the *Digby Magdalene*), selections of two biographies (of Margery Kempe and Margaret Clitherow), a handful of romances (including *The King of Tars* and *Le Fresne*), medical treatises, 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 paper

ENGL 3603, Developmental Editing and Editorial Style

Teacher: Adam R Pope

Textbooks Required:

Schneider, A. *The Chicago Guide to Editing Fiction*. ISBN: **022676737X**

Norton, S. *Developmental Editing*, 2nd Edition. ISBN: **022679363X**

Garner, B. *Garner's Modern English Usage*. ISBN: 0197599028

Garner, B. *The Chicago Guide to Grammar and Punctuation*. ISBN: **022618885X**

Chicago Manual of Style (via UA Library Online)

Fahnestock, J. *Rhetorical Style*. ISBN: 0199764115

Description: This course introduces students to the work of the developmental and style editor. As the course develops, we'll learn the ins and outs of editing developmentally on documents with an eye towards refining a final piece for publication. Separate from copy editing, developmental editing looks to shape the overall document's focus and goals and is often an editorial process that takes place before a final copyedit. As part of the course, we'll also work to build our understanding of modern English grammar and usage as well as rhetorical uses of style. Finally, we'll also look at differences between the editing work we do for fiction versus non-fiction editing projects that may come across our desks.

Essays, exams, and other major requirements for undergraduates: Weekly Editing Projects, Wiki Editing Project, Group Editing Project, and Agency Project.

ENGL 3723-001, Renaissance Literature and Culture: Lyric Poems of the Renaissance
ENGL 3903-004, Special Topics: Lyric Poems of the Renaissance
ENGL 3923H-003, Honors Colloquium: Lyric Poems of the Renaissance

Teacher: D. Stephens

Textbooks Required:

Norton Anthology of English Literature: The Sixteenth and Early Seventeenth Century, Volume B only. You may find used ninth or tenth editions for far less money than the new eleventh edition. Do *not* purchase the “Shorter Edition.” Purchase one of these:

Volume B, ninth edition, ISBN 978-0393912500

Or

Volume B, tenth edition, 978-0-393-60303-3

Or

Volume B, eleventh edition, ISBN: 978-1-324-06263-9

Description: Stressed out? This course is designed for low anxiety. We’ll read lots of poems, but most will be brief, and we’ll often go over entire poems together in class.

Lyrics are short poems that focus on the speakers’ emotions—about annoying lovers, attractive bed head, disorienting walks at night, friends who criticize your love life, bubonic plague, hovering cows, blissful kisses, crises of faith, being judged by one’s weight or skin color, inviting friends for dinner, fireflies, tortoise canoes, you name it. We’ll learn about lyric forms that were common during the English Renaissance: sonnets, lute songs, ballads, odes, elegies, and sestinas.

Essays, exams, and other major requirements: two essays (5-7 pages for non-honors; 8-10 pages for honors), two optional exams, enthusiastic participation. If you’re a creative writer, we can work out a deal for you to write a sonnet and then write about your authorial process to take the place of one essay.

ENGL 3853, Topics in African American Literature and Culture.

Teacher: Jarvis Young

Textbooks Required:

Henry Louis Gates Jr, William L. Andrews (Eds.): *Pioneers of The Black Atlantic: Five*

Slave Narratives, 1772-1815, ISBN: 1887178988

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

Norton Anthology of African American Literature (Eds): Henry Louis Gates, Jr. and Valerie A. Smith, ISBN 13: 9780393911558

Peter Hinks (Ed.): *David Walker's Appeal to the Coloured Citizens of the World*, ISBN 10: 0271019948

Description: Recent debates such as whether 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 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 oral and written works. 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)? We will investigate these questions by reading speeches, essays, and narratives 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 an analysis of eighteenth and nineteenth century narratives and essays from writers such as Lemuel Haynes, Quobna Ottobah Cugoana, Olaudah Equiano, David Walker, and Maria Stewart. In addition to studying the text's rhetorical situation, we will study the public reception of these discourses in the era in which they were given. For the second essay, we will read the writings of early black feminists from the late nineteenth century, Anna Julia Cooper and Ida B. Wells, and listen to 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 we 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.

Essays, exams, and other major requirements for undergraduates: two critical essays (5-7 pages), one research essay (7-10 pages), enthusiastic participation.

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 3923H (002): Documenting the Tibetan Crisis

Teachers: Sidney Burris & Craig Pasquino

Textbooks Required:

Ama Adhe, *The Voice that Remembers*. Boston: Wisdom Publications. ISBN: 0-86171-149-1

Other readings supplied by instructor.

Description: In 1959, the Dalai Lama fled from Tibet to escape Chinese persecution and set up a home in exile in Dharamsala, India. Ultimately over 100,000 Tibetans followed him to live out their lives, forced from their homeland, in a new and radically different country.

Since 2008, The TEXT Program at the University of Arkansas has been collecting interviews with the exiled Tibetans currently living in India. Using this footage, as well as the photographs we’ve archived, and other secondary reading material, students in this class will have the opportunity to gain first-hand knowledge of an exiled people that are thriving in exile, against all odds, while learning about the rich history that supports them. The class meets once a week on Tuesday evenings from 6:00-8:30, and during the

first half of the session, Professor Burris will lecture and host discussions on the most important aspects of Tibetan culture and history. In the second half of the class, working with documentarian, Craig Pasquinzo, students will be divided into teams and spend the semester making a five-minute documentary chronicling one of the aspects of Tibetan culture that most interests them.

The course requires no familiarity with Adobe or video-editing skills in general. All technical material is taught from the beginner's level. Video teams will also have the opportunity to record an interview with at least one Tibetan Buddhist monk as part of their documentary film. This course allows our students to become involved with a video-based human rights program that has been endorsed by both the Dalai Lama himself as well as ESPN!

Important note: if JOUR students would like JOUR 405V credit for this course, they need only consult the Journalism department, and they will issue a course substitution.

Course Requirements:

Students will be grouped into teams of 3-4 students and will produce, together, a documentary film of 3-5 minutes, due the last day of class; a film script; and several in-class writing assignments organized around the readings.

ENGL 3923H (004): The Literature and Practice of Nonviolence

ENGL 3903 (003): The Literature and Practice of Nonviolence

Teachers: Sidney Burris & Geshe Thupten Dorjee

Textbooks Required:

Chödrön, Pema. *The Places that Scare You*. Boston: Shambhala Press. ISBN: 1-57062-921-8

Description: The philosophy and practice of nonviolence are venerable disciplines that reside in every major religious tradition and stand at the beginning of Indian spirituality. Yet to this day, nonviolence, or *ahimsa* in Sanskrit, remains a marginal topic, often ignored in serious discussions of protest, civil disobedience, and our own psychological well-being. 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.

Now that “wellness” has become part of our daily lexicon, a portion of this class will address the ancient techniques associated with nonviolence that help us secure our own

mental health and happiness. These subjects are foundational to any understanding of “wellness” as they include meditation, mindfulness, compassion, and altruism. Most importantly, we will also study how these concepts and practices, when applied effectively to our daily lives, hour by hour, can strengthen our overall sense of well-being and self-esteem.

Course Requirements: The course requires a midterm, final, several reading quizzes, and an in-class writing assignment.

ENGL 4013, Undergraduate Poetry Workshop

Teacher: Davis McCombs

Textbooks Required: TBA

Description: Students will compose and edit individual poems in a community workshop environment and practice craft reading skills. Essays, exams, and other major requirements for undergraduates: TBD

Prerequisite: ENGL 3013 or equivalent.

ENGL 4023: Undergraduate Fiction Workshop

Teacher: Bryan Hurt

Textbooks Required: TBD

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

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

ENGL 4133: Writing Nature: Angling in Literature and Culture

Teacher: Geoffrey Davis

Textbooks Required: TBD

Description: Angling has captured imaginations in literary works from Dame Juliana Berners' *The Treatise of Fishing with an Angle* in the fifteenth century to Ernest Hemingway's *Old Man and the Sea* in the twentieth. It has inspired the creation of visual and popular art as well. With its parallels to humanity's ongoing search for truth and purpose, angling continues to inspire stories, studies, and myths. As such, this course takes a deeper look at modern and contemporary representations of fishing in poetry, nonfiction, and fiction, as well as in film and television. You need never have picked up rod and reel to appreciate the insights discovered via narratives about fishing. By the end, however, you may feel compelled to find some fish "lies" of your own to contemplate nature's underlying meanings and rich metaphors.

ENGLISH 4303, Introduction to Shakespeare

Teacher: J. Candido

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

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

Richard II

1 Henry IV

2 Henry IV

As You Like It

Twelfth Night

Measure for Measure

Macbeth

King Lear

The Tempest

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

ENGL 4303-901, Introduction to Shakespeare (Global Campus)
ENGL 4303-902, Introduction to Shakespeare (Global Campus)

Teacher: D. Stephens

Textbooks Required:

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

This required text will appear on Blackboard as an e-book at the start of the semester. The cost will be around \$40, which is half what a hard copy would cost. Your student account will be charged approximately a week after the semester begins. If you already have a copy of the complete Norton Shakespeare, third edition, one volume, ISBN 978-0-393-93499-1 (*not* the “Essential Plays” edition), we can arrange for you to opt out of having your student account charged. **Important note:** every semester, several students think they can get by with free online copies of the plays. Every semester, those students flounder during the exams, because their editions of the plays omit entire scenes that are in the Norton. Please don’t make this mistake!

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

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

English 4553 Indigenous Literature and the Spirit World

Teuton

Description: The North American Indigenous world was and remains alive with unseen forces that govern the survival of all life in the universe, and Indigenous people continue to access this spiritual power through prayer, ritual, ceremony—and story. This course explores how contemporary Indigenous writers, in novel, autobiography, and poetry, seek but also question such belief systems on the path toward human betterment.

Required Texts

1. George Horse Capture, *The Seven Visions of Bull Lodge*
2. Frank Linderman, *Pretty Shield*
3. John Neihardt, *Black Elk Speaks*
4. Louis Owens, *Bone Game*
5. Perdue and Green, *North American Indians*
6. Eden Robinson, *Monkey Beach*
7. Leslie Marmon Silko, *Ceremony*
8. Richard Wagamese, *Keeper 'N Me*
9. James Welch, *Fools Crow*

Other Requirements: Attendance and participation, midterm and final examinations

English 4553 Contemporary Native American Literature

Teuton

Description: As an introduction to Indigenous North American literature, this course explores the growth of twentieth-century Native American literature that continues to shape twenty-first-century Indigenous writers. In engaging novel and poetry, we will consider the diversity of Native American nations and regions as well as topics in tribal communities today: migration and urban life, health and environment, literacy and education, gender and sexuality, colonialism and nationhood, worldview, and identity.

Required Texts:

1. Sherman Alexie, *Reservation Blues*
2. Louise Erdrich, *Tracks*
3. Joy Harjo, *A Map to the Next World*
4. Linda Hogan, *Power*

5. Simon Ortiz, *Men on the Moon*
6. Perdue and Green, *North American Indians: A Very Short Introduction*
7. Leslie Marmon Silko, *Ceremony*
8. Richard Van Camp, *The Lesser Blessed*

Other Requirements: Attendance and participation, midterm and final examinations

ENGLISH 4723, Shakespeare and the Law

Teacher; J. Candido

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

Description: In this course we will read and discuss five plays of Shakespeare from a literary point of view, emphasizing matters such as theme, style, structure, characterization, and the like, but with special attention to those issues in the plays that suggest moral, legal, or ethical problems of interpretation. In a certain sense, each of these works is a "problem play," and we will explore the full range of "problems" in them. There will be a dual focus: (1) on the plays as works of literary art, and (2) on the important ethical, legal, and moral issues they raise.

Works to be read:

Julius Caesar

Richard II

Henry V

The Merchant of Venice

Measure for Measure

Essays, exams, and other major requirements: a short (5-minute) "conversation starter" presented in class on each of the plays; one research essay (7-10 pages) assessing major scholarship on a single play or group of plays; one extensive (20-page) paper on a subject of the student's choice, to be approved by the instructor.

English 4573, Studies in Major Literary Movements: Transatlantic Modernism

Teacher: S. Marren

Textbooks Required:

Virginia Woolf, *To the Lighthouse*

Joseph Conrad, *Heart of Darkness*

James Joyce, *Dubliners*

William Faulkner, *As I Lay Dying*

Jean Rhys, *Good Morning, Midnight*

Nella Larsen, *Quicksand*

Samuel Beckett, *Waiting for Godot*

Various additional readings provided in Blackboard

(This list has not been finalized; please check with Dr. Marren before purchasing the texts)

Description: The purpose of this course will be to survey transatlantic modernist literature and to sample the criticism of various kinds that it has generated.

“...on or about December,
1910,
human character changed.”

— Virginia Woolf

We like to think of ourselves as postmodern, but in many ways, we are still living inside the ideas and forms created by the brazen insurrection which was transatlantic Modernism. Modernists upended conventions across literature, music, art, and architecture, producing, as Michael Levenson writes, “forbidding work [that] belonged to complicated, unforgiving times. Living without the gods of progress or reason—and without God—they tried this, tried that, reached further, failed, and then failed better (Beckett’s phrase).” In this class we will sample various Modernist texts, watching these writers break away from their Romantic and Victorian precursors, challenging our expectations with respect to plot, character, and the uses of language itself. With breathtaking idealism, Modernists hoped that art could become the cohesive force that religion had once been. Our reading, writing, and discussions will consider if this is possible, and center on the meaning of our Modernist inheritance for our own “complicated and unforgiving times.”

Essays, exams, and other major requirements for: term paper (7-10 pages), midterm and perhaps final exam, enthusiastic participation.

ENGL 4713 Topics in Medieval Literature and Culture: Medieval Storytelling

Teacher: M. Long

Textbooks Required:

[all texts provided online]

Description: This course introduces you to the many medieval genres meant for literary “storytelling” and will also teach you to discern the broader cultural values imbued in those stories—that is, the inadvertent “storytelling” that reveals what English writers and readers really thought about gender, people of other races and religions, truth and deceit, sex, marriage, friendship, and parenting. These “stories” of the Middle Ages are important for us to understand not only as story-readers and -tellers, but also because we still live in the world they and their stories made. We’ll read literary texts by Chaucer, Marie de France, and that prolific storyteller Anonymous, as well as other forms of storytelling such as sermons, medical treatises, and visual art. We’ll practice close reading and thoughtful writing.

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

ENGL 4903, Document Design and Editing

Teacher: Adam R Pope

Textbooks Required:

Lupton, E. & Jennifer Cole Phillips. *Graphic Design the New Basics*. ISBN: 9781616893323

Lupton, E. *Thinking with Type*, 2nd Edition. ISBN: 1568989695

Einsohn, Schwartz, & Bucky. *The Copyeditor’s Handbook and Workbook*. ISBN: 0520306678 *The Chicago Manual of Style* (via UA Library Online)

Saller, C. *The Subversive Copy Editor*. ISBN: **978-0226239903**

Description: This course introduces students to the worlds of design for print publication as well as the world of copy editing (or copyediting if you want to mess with people and

use both spellings at once). As part of this course, we'll build a foundational understanding of how to layout documents for print publication and how to design documents that meet the needs of professional organizations and workplaces that we may be part of. We'll also work to professionally copyedit texts, primarily focusing on the Chicago style guide as our basis for decision making.

Essays, exams, and other major requirements for undergraduates: Design Portfolio, Convention Replication Assignment, Agency Project, Group Editing Work, and weekly discussions and design/editing sprints.

ENGL 4933, Studies in Popular Culture and Popular Genres: Science Fiction Film

Professor M. Keith Booker

Textbooks Required:

Digital textbook will be supplied free of charge.

Description: This course is intended to provide an advanced survey of science fiction film, with an emphasis on American science fiction films from the 1950s to the present. We will pay special attention to the cultural history of this important genre and to the ways in which it resonates with trends in American history and society as a whole. In particular, we will focus on three-different subgenres of science fiction film, including alien invasion films, films about artificial intelligence or artificial humans, and films that function as social or political satire.

Essays, exams, and other major requirements: All students will be required to write brief informal responses to the material presented in each class and one formal critical essay on some topic related to science fiction film. There will be a midterm and a final examination.

ENGL 4933, Studies in Popular Culture and Popular Genres: Horror Film

Teacher: M. K. Booker

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

Description: This course will involve viewing and discussion of a number of important modern horror films. The goal will be to gain familiarity with a number of important films, as well as to obtain a better understanding of horror as a genre and of the history of this genre. We will examine several different kinds of horror films, with a particular emphasis on films that reflect a fear of cultures that are less modern than mainstream American culture, including folk horror films, such as *The Wicker Man* and *Midsommar*; rural horror films, such as *The Texas Chain Saw Massacre* and *The Cabin in the Woods*; and cultural horror films such as *Drag Me to Hell*.

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