

English Undergraduate Course Description Packet

Fall 2017

Updated 04-17-2017

ENGL 0013, Reading Strategies

Teacher: Staff

Texts Required:

McWhorter, Kathleen. *Efficient and Flexible Reading*, 10th Ed. ISBN 10: 0-205-90359-2

Description: This course focuses on developing reading skills and strategies essential for college success. The areas of concentration include vocabulary development, advanced comprehension skills, and critical reading. Comprehension is developed primarily through study of main ideas, supporting details, and organizational patterns, while critical reading addresses inference and analytical thinking. University credit is earned, but the course does not count toward a degree. This course is required of students not meeting state reading placement standards of (less than a 19) on the ACT reading score.

Examinations: Five tests and a final examination.

ENGL 1013, Composition I

Teacher: Staff

Texts Required:

Lunsford, Andrea. *St. Martin's Handbook* (8th Ed.) Bedford/St. Martin's. ISBN 9781319088262.

Behrens, Laurence and Leonard J. Rosen. *A Sequence for Academic Writing* (6th Ed.) Pearson. ISBN 978-0321906816.

Graff, Gerald, Cathy Birkenstein, and Russel Durst. *They Say/I Say with Readings* (3rd Ed.) Norton. ISBN 978-0393937510.

Description: To teach students how to use written sources from across the curriculum; and how to draft, revise, and edit for reflective analysis, sound argumentation, clear organization, well developed paragraphs, and correct sentences.

Requirements: Discussion; workshop; lecture; and the writing of papers, essay examinations, and exercises. The quality of writing will largely determine the final grade.

ENGL 1023, Composition II**Teacher: Staff****Texts Required:**

Lunsford, Andrea. *The St. Martin's Handbook* (8th Ed.) Bedford/St. Martin's. ISBN 9781319088262.

Wardle, Elizabeth and Doug Downs. *Writing About Writing* (2nd Ed.). Bedford/St. Martin's. ISBN 9781457636943.

Description: To continue to teach students the research and writing strategies and processes emphasized in Composition I but doing so through the analysis of the discursive and writing practices in their chosen fields of study. Students will reflect on writing as a communicative practice and will write critical essays that demonstrate sound argumentation, development of ideas, clear organization, effective analysis, awareness of writing conventions, and mastery of standard linguistic forms.

Requirements: Discussions; workshops; lectures; formal and informal analytical writing; exercises and activities that promote metadiscursive awareness. The quality of writing will largely determine the final grade.

ENGL 1023H, Composition II Honors**Teacher: Staff****Texts Required:**

Lunsford, Andrea. *The St. Martin's Handbook* (8th Ed.) Bedford/St. Martin's. ISBN 978-1319021375.

Wardle, Elizabeth and Doug Downs. *Writing About Writing* (2nd Ed.). Bedford/St. Martin's. ISBN 978-0312534936.

Description: To continue to teach students the research and writing strategies and processes emphasized in Composition I but doing so through the analysis of the discursive and writing practices in their chosen fields of study. Students will reflect on writing as a communicative practice and will write critical essays that demonstrate sound argumentation, development of ideas, clear organization, effective analysis, awareness of writing conventions, and mastery of standard linguistic forms.

ENGL 1033, Technical Composition II**Teacher: Staff****Texts Required:**

Markel, Mike. *Practical Strategies for Technical Communication* Bedford/St. Martin's. ISBN 9781319003364 Alred, et al.

Handbook of Technical Writing (11th Ed.) Bedford/St. Martin's. ISBN

978-1-457-67552-2

Description: The general goal of English 1033 is to teach students in technical fields the principles of effective written communication. The specific goal of this course is to introduce students to particular principles, procedures, and formats used in preparing some common types of documents encountered in technical fields.

Requirements: Lecture, discussion, exercises, peer-review workshops, exams, and several major writing assignments.

Prerequisite: ENGL 1013 Composition I Note: This course is designed for Engineering and Business majors.

English 1213, Introduction to Literature

Teacher: L. Hinrichsen

Texts Required (please buy these particular editions):

Tennessee Williams, *A Streetcar Named Desire* (New Directions, 978-0811216029)

Cormac McCarthy, *The Road* (Vintage, 978-0307387899)

Richard Wright, *Black Boy* (Harper Perennial, 978-0061130243)

Rita Dove, *The Penguin Anthology of Twentieth-Century American Poetry* (978-0143121480)

Texts Recommended (not required):

Thomas C. Foster, *How To Read Literature Like a Professor* (978-0062301673)

Description: This course offers an introduction to the discipline of literary studies through the close reading and discussion of classic poems, short stories, essays, novels, and plays. Here students will be offered an opportunity to exercise and enhance their ability to read, interpret, analyze, evaluate, and respond to literature. We will be interested in both exploring how literature works through a careful analysis of its formal characteristics as well as inquiring into why literature is worth studying in an academic setting in the first place. If our encounter with literature is not merely a form of escapism from the pressures of the “real” world, then how and why is it meaningful? If Joseph Conrad was right, and part of the value of literature lies in its ability “to make us see,” then in this class our focus will be on exploring precisely how literature can help us picture and understand situations outside our own personal knowledge, and thereby sharpen our sense of how our own experiences relate to other histories, cultures and identities.

Course Requirements:

Class Participation; Response Papers 10%; Two Short Essays; Midterm; Final.

ENGL 2003, Advanced Composition**Teacher: Staff****Texts Required:**Comer, Denise, *Writing in Transit*. ISBN 978-1-59871-803-4Bacon, Nora, *The Well-Crafted Sentence*. ISBN 978-1-4576-0673-1

Students will also need two essays they have written for a previous course, preferably two researched essays.

Description: A course designed to continue to teach students the research and writing strategies and processes emphasized in Composition II by focusing on a variety of document genres, media, and discursive conventions. Students engage in rhetorical analysis, stylistic analysis, and adapting their stylistic choices to suit differing rhetorical situations. PREREQUISITES: ENGL 1013 and ENGL 1023.

Essays, exams, and other major requirements for undergraduates: four essays (5-6 pages), in-class writing exercises, quizzes, presentations and/or annotated bibliographies may be included as well.

ENGL 2013, Essay Writing**Teacher: Staff****Texts Required:**

Textbooks pending

Description: To teach students strategies for analyzing and writing creative nonfiction. Special attention will be given to certain forms that have served creative nonfiction well.

Procedures and Assignments: Discussion, workshop, lecture, and the writing of papers, essay examinations, and exercises. The quality of writing will largely determine the final grades.

Note: Students must possess a sound knowledge of sentence structure, standard usage, and the writing of expository essays. Students who do not have this knowledge should not enroll in the course.

ENGL 2023, Creative Writing I

Teacher: Staff

Texts Required:

Varies by instructor.

Description: A beginning-level lecture and workshop course introducing students to the writing of poetry and fiction.

Requirements:

Students produce both poetry and fiction. Final grade based mainly on a portfolio of writing and revisions produced during the semester, with class participation and attendance a high priority.

ENGL 2303, Survey of English Literature from the Beginning through the 17th Century

Teacher: N. Haydon

Texts Required:

The Broadview Anthology of British Literature: Concise Edition, Volume A, Third Edition

ISBN: 978-1-4881-0415-2

Description: As a critical and historical survey of texts, this class will engage in reading a wide range of literature from the British Isles, spanning from early to late medieval, to the Renaissance, and looking into the seventeenth-century. Ideas for consideration will be to examine different literary genres as they develop, and the way literature operated within the context it was produced in. Like any good class involving medieval literature, there might be occasions where we will spend an inordinate amount of time talking about things like monks and dragons, so be prepared for that.

ENGL 2303, Survey of English Literature from the Beginning through the 17th Century

Teacher: M. Long

Texts Required:

Broadview Anthology of British Literature, Concise Edition, Volume A, 2nd Edition

ISBN: 978-1554810482

Description: This course covers a very full millennium (roughly 600-1700 AD) of English languages, ranging from the Anglo-Saxon of *Beowulf* to the Anglo-Norman of Marie de France, from the Middle English of Chaucer to the archaisms of Spenser, and from the heady Elizabethan English of Shakespeare to Milton's polyglot syntax. Genres range from church history (Bede) to pastoral verse (Sidney), from religious polemic (Tyndale, Bale, et al) to protofeminist memoirs (Margery Kempe), from political utopias

(More) to otherworldly fairy tales (*Sir Orfeo*), from devotional texts (Julian of Norwich) to plays (*The Tragical History of Doctor Faustus*). The authors write from a tiny anchorhold, from the stage, and from the great English court to audiences who may or may not have sympathy (or even literacy, as we define it now); their religious beliefs take them from the monastery to the stake; their media run from recycled manuscripts to mass production via the printing press. We'll consider all these bolded words as categories—but not limitations—with which to frame and begin to understand the great variety of texts that this first millennium-or-so of “English” gives us.

Essays, exams, and other major requirements for undergraduates: two long-term research projects, active prepared attendance and participation in class discussion

ENGL 2323, Survey of Modern British, Irish, and American Post-Colonial Literature

Teacher: S. Burris

Texts Required:

The Norton Anthology of English Literature, Volume F, Ninth Edition, ISBN: 978-0-393-91254-8, 2012.

The Quiet American, Graham Greene, ISBN: 978-0-14-303902-0, 1955.

The Inheritance of Loss, Kiran Desai, ISBN-13: 978-0-8021-4281-8

Description: To become a careful and spontaneous reader of literature. To begin an investigation of the recognizable temperament that characterizes the century. To contextualize the literature by examining some of the important historical, cultural, and political forces that helped to shape it. To develop a critical vocabulary that is both specific to the twentieth century and cognizant of the historical periods that precede the century. To understand the fundamental notion of global citizenship.

Grading:

40%	10 reading quizzes (80 points, having dropped the two lowest)
25%	Mid-term—short answer & discussion (50 points)
25%	Final—short answer & discussion (50 points)
10%	Participation, attendance (20 points)

ENGL 2343, Survey of American Literature from Colonial through Naturalism

Teacher: S. Teuton

Texts Required:

Black Hawk, *Life of Black Hawk* (Penguin)

Bob Blaisdell, ed., *Great Speeches by Native Americans* (Dover)

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

Charles Brockden Brown, *Wieland* (Dover)

Christopher Columbus, *The Four Voyages* (Penguin)

William Fennimore Cooper, *The Last of the Mohicans* (Bantam)

Kathryn Derounian-Stodola, ed., *Women's Indian Captivity Narratives* (Penguin)
 Perdue and Green, *North American Indians: A Very Short Introduction* (Oxford)
 Walt Whitman, *Leaves of Grass* (Dover)

Description:

This course seeks to refresh our vision of American literature by facing east. That is, from the perspective of Native Americans, who witnessed the arrival of Europeans and the founding of America. We will place Native American voices in conversation with established authors, from the upheavals prompted by Columbus's invasion of "India," to the opening of the American West. Throughout this era in American literature, various authors have sought to forge—through conflict and cooperation—a relationship to lands and peoples across the North American continent. 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 American literature and culture, from pre-modernity to the middle nineteenth century.

ENGL 2343, Survey of American Literature from Colonial through Naturalism

Teacher: K. Yandell

Texts Required:

Christopher Columbus, et al: *The Four Voyages* (ISBN 9780141920429)
 William Bradford, *Of Plymouth Plantation, 1620-1647* (ISBN 0486452603)
 Catherine Maria Sedgick, *Hope Leslie* (ISBN 9780140436761)
 Charles Brockton Brown, *Wieland* (ISBN 9780140390797)
 Nathaniel Hawthorne, *The House of the Seven Gables* (ISBN 9781416534778)

Description: This course examines Romantic American literatures from the era surrounding American colonization. The course places literatures of indigenous American 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 American lands and peoples across the American continent. 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 American 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 2353, Survey of Modern and Contemporary American Fiction**Teacher: S. Marren****Texts Required:***Norton Anthology of American Literature, shorter 8th ed., vol. 2*, Nina Baym, ed.

Description: The purpose of this course will be to survey the literature written by Americans from around the turn of the last century to the present. We will read selections by male and female writers of different racial and ethnic backgrounds, regions, and classes, paying particular attention to the social context of each work.

Goals of the Course:

- *To acquaint ourselves with the works of a variety of twentieth-century and contemporary American authors
- *To engage with that work by reading actively and responding to it both in writing and in class discussions
- *To expand our working vocabulary of literary criticism
- *To formulate original theses about works and develop them into clearly written arguments

ENGL 2353, Survey of Modern and Contemporary American Fiction**Teacher: R. Cochran****Texts Required:**

Updike, ed., <i>Best American Short Stories of the Century</i>	ISBN 9780395843677
Edson, <i>Wit</i>	ISBN 9780822217046
Wilson, <i>Ma Rainey's Black Bottom</i>	ISBN 9780452261136
Williams, <i>Selected Poems</i>	ISBN 9780811209588
Eliot, <i>The Waste Land</i>	ISBN 9780375759345
Lathem, ed., <i>The Poetry of Robert Frost</i>	ISBN 9780805069860
Erdrich, <i>Four Souls</i>	ISBN 9780060935221
Robinson, <i>Housekeeping</i>	ISBN 9780312424091

Description: This course reads as widely as possible in modern American fiction, poetry, drama.

Essays, exams, and other major requirements: four quizzes (40% of grade), one 5-7 page critical essay (40% of grade), one final exam essay (20% of grade).

ENGL 2413, Introductory Topics in English: Women in Biblical Literature**Teacher: L. Walsh****Texts Required:**Karen L. King, *The Gospel of Mary of Magdala* (2003) ISBN: 978-0944344583Vanessa Ochs, *Sarah Laughed* (2nd ed., 2011) ISBN: 978-0827609280Phyllis Trible, *Texts of Terror* (1984) ISBN: 978-0800615376

Bible (Recommended Version: New Oxford Annotated Bible) ISBN: 978-0195289602

Description: This course introduces students to the major female characters of the Hebrew Bible and New Testament, and to the female figures who appear in Biblical genres such as wisdom literature, prophecy, and the epistles. We will discover how a literary approach to these texts has allowed contemporary readers to extract Biblical stories from misogynistic interpretive traditions—particularly stories of violence against women. We will also read alternative traditions of Biblical women such as rabbinical tales, the Acts of Thecla, and the Gospel of Mary Magdalene. These traditions did not make it into “the Bible,” but they often present bold women leaders in a more positive light than do their canonical counterparts.

Requirements: Class Participation, Short Response Essays, Two Exams**ENGL 3013, Creative Writing II****Teacher: Staff****Texts Required:**

Handouts and weekly worksheets only.

Description: To develop skills in writing poetry and fiction.**Assignments:**

- 1) Writing exercises in both fiction and poetry.
- 2) Self-motivated short story and/or poems. Student writers should complete a portfolio of a few poems and/or a short story before the last week of class.

Prerequisite:

In order to enroll in this course, students must have taken and successfully completed Creative Writing I (ENGL 2023).

ENGL 3013, Creative Writing II**Teacher: E. Gilchrist****Texts Required:**J.D. Salinger, *Nine Stories***Description:** To develop skills in writing poetry and fiction.**Assignments:** Writing exercises in fiction and/or poetry.**Prerequisite:** In order to enroll in this course, students must have taken and successfully completed Creative Writing I (ENGL 2023).**ENGL 3203, Introduction to Poetry****Teacher: J. DuVal****Texts Required:**Ferguson, Salter, Stallworthy, eds., *The Norton Anthology of Poetry*, 4th ed. (Norton)
ISBN 978-0-393-97920-6**Description:** We will use a comprehensive anthology to provide us with poems for discussion from the whole history of poetry in English up to the early 21st century. We will read Shakespeare to reveal the power of the English language in the words of its greatest master, and to discover poetry's fullest range through and beyond the lyric tradition, as a medium for understanding the intricacies of human action and interaction. We will also read collections by three early modern poets whose work has had an impact on the poetry of the present.**Assignments:** Students will be asked to contribute to class discussions and to write a substantial paper based on the readings**ENGL 3213, Introduction to Fiction****Teacher: T. Jensen****Description:** This is an intensive reading and discussion course that approaches short fiction from a writer's perspective. Issues of craft including plot, characterization, narrative style, structure, and general technique will be discussed. Students will study fiction primarily for elements of craft and style and will write analyses of short fiction and will experiment with writing their own short stories, at times emulating styles they've studied. Students will read collections of short fiction from writers such as Flannery O'Connor, Rick Bass, Sandra Cisneros, Percival Everett, Kelly Link, and Stephen Graham Jones.

ENGL 3263, African Americans in Film: “The College Experience”**Teacher: C. Bailey****Texts Required:**Diawara, Manthia. *Black American Film*. 0415903971

Description: This course will not only examine the way that African Americans are represented in mainstream popular cinema, but we will also look at the ways black Americans have represented themselves in film. In short, we will analyze films by both white and black directors to unearth what differences, if any, exist in these presentations. Specifically, our course theme will be the experiences of blacks in college, so the setting for the films will either be on college campuses, or alternatively, the setting may be the home community of characters preparing to go to college. Some of the course films include *Cooley High*, *School Daze*, *Higher Learning*, *Drumline*, and *The Great Debaters*, among others.

Course Requirements: one conference paper (8-10 pages), midterm, final exam, reading quizzes, enthusiastic participation.

DV (meets diversity requirement)

ENGL 3283, Studies in Pop Culture and Pop Genres: Film Noir**Teacher: K. Booker****Texts Required:**

None.

Description: Dark, violent, dangerous, cynical, and sexy, film noir has produced some of the most memorable films in American cinematic history. Film noir has been described as the most American of all film genres, yet it has also exercised a broad international influence (such as its crucial influence on the French New Wave), as well as an extensive influence on the works of contemporary American filmmakers (such as Quentin Tarantino). This course is intended to provide a survey of some of the leading works of film noir as well as a look at a few films clearly influenced by film noir. We will look at film noir in its original historical context, exploring its relationship to that context, but also exploring the ongoing appeal of the genre in other contexts.

Special assignments: One formal critical essay on some aspect of film noir, 5-10 pages, double-spaced, in length.

Examinations: Mid-term and final exams for all students.

ENGL 3433 Introduction to Chaucer: Chaucer's Canterbury Tales**Teacher: M. Long****Texts Required:**

Any one of the following three editions will be fine, but you *must* acquire a hard copy of one of them that you bring to each class. (They are relatively heavy.)

The Canterbury Tales, ed. Jill Mann, ISBN 978-0140422344

The Riverside Chaucer, 2nd or 3rd ed., ISBN 978-0395290316 or 978-0199552092

Description: For most of us, Chaucer is our first and best window into the medieval period, which brought us the Magna Carta and gingerbread, biological warfare and the stirrup, rhyme royale and the word for “fart,” government overreach and the Protestant Reformation. To say Chaucer’s *Canterbury Tales* serves as a prototype of our own contest-based reality shows may be accurate enough, but it also understates the fullness of his literary achievement. We will spend the semester reading the *Canterbury Tales* in Middle English and relevant analogues, sources, and scholarship in modern English. Prior knowledge of Chaucer or of Middle English is welcome but not required.

Essays, exams, and other major requirements for undergraduates: midterm research project, end-of-term critical essay (7-9 pages), regular reading quizzes, regular short response papers

ENGL 3593, Topics in Gender, Sexuality, & Lit: Postcolonialism and Gender in the Middle East and Beyond.**Teacher: M. Kahf****Texts Required:**

Octavia Butler, *Wild Seed* ISBN 978-0446676977

Laila Lalami, *The Moor’s Account* ISBN 978-0804170628

Radwa Ashour, *Granada* ISBN 978-0815607656

Ana Castillo, *So Far from God* ISBN 978-0393326932

Shahrnush Parsipur, *Women without Men* ISBN 978-1558617537

Others tba

Description: Reading postcolonial novels by women that explore ways of knowing that reach through and under dehumanizing colonial formations toward healing the body and the mind. How do women writers of postcolonial societies imagine alternate histories, decolonized futures, alternate love? “Postcolonial societies” include the Americas. The course includes African American, Chicana, Arab American, Egyptian, and Iranian writers. *This Bridge Called My Back* and Gloria Anzaldúa’s *Borderlands/LaFrontiera* are grandmother-texts to this course, as is *Food for Our Grandmothers: Writings by Arab and Arab American Feminists*.

Essays, exams, and other major requirements for undergraduates: Two papers; a team project; prepared participation. It will be difficult to adopt a passive, silent learning style in this active classroom.

DV (meets diversity requirement)

ENGL 3603-001, Writing Center Peer Tutor Pedagogy Class

Teacher: K. L. Madison

Texts Required:

Bedford Guide for Writing Tutors. Ryan and Zimmerelli, 2010. ISBN-13: 978-0-312-56673-

ESL Writers. Shanti Eds. Bruce and Ben Rafoth, 2009. ISBN-13: 978-0-86709-594-4

Longman Guide to Writing Center Theory and Practice. Eds. Robert Barnett and Jacob Blumner, 2008. ISBN-13: 978-0-205-57417-9

The St. Martin's Sourcebook for Writing Tutors. Eds. Christina Murphy and Steve Sherwood, 2011. ISBN-13: 978-0-312-66191-5

The Successful High School Writing Center. Eds. Dawn Fels and Jennifer Wells, 2011. ISBN-13:978-0807752524

Suggested:

The Writing Center Director's Resource Book. Eds. Christina Murphy and Byron L. Stay. 2006. ISBN-13: 978-0805856088

Description: Writing Center peer tutor pedagogy is a unique form of instructional expertise that is informed by both critical theory and learner-based strategies. Classroom teaching may not inform tutorial pedagogy; however, tutorial pedagogy's focus on one-on-one interaction can inform classroom technique or philosophy. While students learn to critically evaluate and effectively articulate writer concerns, they will also learn to collaborate with writers and other tutors. The course recognizes the complexity of learning effective writing skills in the classroom and the importance of trained tutors in building literacy competency and academic flexibility in students in Arkansas public schools and in the matriculation of underrepresented Arkansas populations at the University of Arkansas.

In this course, students will explore the theory and practice of peer consulting through class activities, readings, and discussions and through observing and participating in consultations. Students will use the opportunities offered to tailor their class work to best fit their academic goals and interests, although a heavy focus will be on tutoring writing across the curriculum and literacy issues.

Pedagogy Portfolio, Literacy Memoir, Civic Literacy Research Project, Article Review, Article for *Peer Centered* or *The Dangling Modifier*, On-Location WC Space Analysis; Correspondence with WCA or WPA professionals, Literacy Research Paper, Literature Review Colloquium. Additionally, graduate students will write a publishable article for an appropriate on-line or print journal.

ENGL 3603-002, Topics in Rhetoric and Composition: Visual Rhetoric

Teacher: A. Pope

Texts Required:

Kostelnick, C. and M. Hassett, *Shaping Information: The Rhetoric of Visual Conventions*. ISBN 978-0809325023.

Ambrose, G. and P. Harris. *The Fundamentals of Typography (2nd Edition)*. ISBN: 978-2940411764

Description: Powerful, persuasive, and pervasive: in our Internet-driven culture, visuals not only matter, they often define organizations, movements, even individuals. But, how do we understand them as writers, as professionals, as students? In this course, we tackle that challenge by building an understanding of what visual rhetoric (the available means of persuasion) is, what it looks like, and how we can use it in our personal, professional, and academic lives. We'll cover a range of topics as we analyze and create visually powerful texts.

Essays, exams, and other major requirements for undergraduates: one visual rhetoric analysis report (short); one make-a-meme challenge (short); one organizational visual analysis report (short); one final project (choice of analysis or creative project).

ENGL 3603-003, Topics in Rhetoric and Composition: Rhetoric and Power

Teacher: V. J. Hsu

Texts Required:

Bowers, John W, et al. *The Rhetoric of Agitation and Control*, 3rd Edition. ISBN 978-1577666141

Description: What role does rhetoric play in the establishment, maintenance, and disruption of power? This class builds on students' rhetorical knowledge by exploring the intricate relationships among rhetoric, control, and resistance. Students will learn to define and apply key rhetorical concepts in the contexts of political agitation and social change.

Required Assignments: Bi-weekly reading response papers (250-500 words); one writing journal; one research paper (5-8 pages) with a brief oral presentation

ENGL 3623, The Bible as Literature**Teacher: L. Walsh****Texts Required:**Robert Alter, *The Five Books of Moses* ISBN: 978-0393333930Robert Alter, *The David Story* ISBN: 978-0393320770Robert Alter, *Strong as Death is Love: The Song of Songs, Ruth, Esther, Jonah, and Daniel* ISBN: 978-0393352252Amy-Jill Levine, *Short Stories by Jesus* ISBN: 978-0061561030

Bible (Recommended Version: New Oxford Annotated Bible) ISBN: 978-0195289602

Description: This course introduces students to the variety of literary forms found in the Bible, from nation-building narratives, to passionate love poetry, to provocative parables, and more. The course is designed for students encountering Biblical material for the first time as well as for those willing to take a literary approach to a familiar text. We will also examine earlier literary approaches to the Bible, such as midrash and allegorical exegesis, and the historical processes that shaped the Biblical canon into a larger story with a beginning, middle, and end.

Requirements: Dynamic Class Participation, Three Essays

ENGL 3713, Medieval Literature and Culture: Introduction to Old English**Teacher: J.B. Smith****Texts Required:**Peter Baker, *Introduction to Old English*, 3rd edition (Wiley-Blackwell, 2012). ISBN 978-0470659847

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

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

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

Essays, exams, and other major requirements for undergraduates: Attendance, participation, quizzes, translations, a midterm, and a final.

Essays, exams, and other major requirements for graduate students at the 5000 level: The same as for undergraduates, although your midterm and final will be more difficult.

ENGL 3743, Topics in Nineteenth-Century British Literature and Culture: Frankenstein: A Multimedia Cultural History

Teacher: L. Szwydky-Davis

Texts Required:

Mary Wollstonecraft Shelley, *Frankenstein*. (Longman 2nd edition) ISBN 978-0321399533.

Sergio Sierra and Meritxell Ribas, *Frankenstein: A Dark Graphic Novel* ISBN: 978-1464401046

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

Additional readings are available on Blackboard.

Access to streaming movie rental sites such as Netflix, Amazon, etc.

Description: Mary Wollstonecraft Shelley's *Frankenstein; or, The Modern Prometheus* is both an exemplary novel of British Romanticism and one of the most widely recognized cultural narratives. The novel invites interpretive possibilities from literary, historical, cultural, and theoretical perspectives. Much of the narrative's longevity is tied to its adaptation history—which began in 1823, just five years after the novel's appearance in 1818. This course will trace the cultural history of *Frankenstein* from novel to stage to political cartoons to film to television to graphic novels to children's and young adult fiction. We will meet many "Frankensteins" and examine these cultural adaptations in light of their individual historical and cultural moments. Assigned texts, plays, films, etc. will be supplemented by select theoretical and critical readings from varying perspectives including but not limited to adaptation theory, gender and sexuality studies, and postcolonial studies. In addition to giving students an in-depth view of the *Frankenstein* story's cultural evolution over two centuries, the course will serve as an introduction to adaptation studies (an interdisciplinary critical method heavily grounded in film and media studies). The course will provide students with a critical framework for understanding storytelling over a wide range of media, including novel, stage, film, serial television, short-form online video content, comic books, and other visual media. We will discuss the historical contexts of the adaptations in relation to media history and their respective socio-political contexts. Students from a wide range of disciplines and specializations are welcome, including English (Literature and Creative Writing), Communication, Education, History, Philosophy, Theater, Fine Arts, etc.; assignments will be tailored for student's individual curricular needs. Students will be asked to view several films out of class and to discuss them during class meetings.

Essays, exams, and other major requirements for undergraduates: wiki entry, research paper (12-15 pages) or equivalent creative/multimedia project, presentation, final exam, attendance and participation.

ENGL 3763, Topics in Postcolonial Literature and Culture: Postcolonialism and Gender in Middle East and Beyond

Teacher: M. Kahf

Texts Required:

Octavia Butler, *Wild Seed* ISBN 978-0446676977
 Laila Lalami, *The Moor's Account* ISBN 978-0804170628
 Radwa Ashour, *Granada* ISBN 978-0815607656
 Ana Castillo, *So Far from God* ISBN 978-0393326932
 Shahrnush Parsipur, *Women without Men* ISBN 978-1558617537
 Others tba

Description: Reading postcolonial novels by women that explore ways of knowing that reach through and under dehumanizing colonial formations toward healing the body and the mind. How do women writers of postcolonial societies imagine alternate histories, decolonized futures, alternate love? "Postcolonial societies" include the Americas. The course includes African American, Chicana, Arab American, Egyptian, and Iranian writers. *This Bridge Called My Back* and Gloria Anzaldua's *Borderlands/LaFrontiera* are grandmother-texts to this course, as is *Food for Our Grandmothers: Writings by Arab and Arab American Feminists*.

Essays, exams, and other major requirements for undergraduates: Two papers; a team project; prepared participation. It will be difficult to adopt a passive, silent learning style in this active classroom.

ENGL 3863, Literature and Culture of the American South: Southern Ecologies

Teacher: L. Hinrichsen

Texts Required:

Sherri L. Smith, *Orleans* (Speak, 978-0147509963)
 Janisse Ray, *Ecology of a Cracker Childhood* (Milkweed, 978-1571313256)
 James Dickey, *Deliverance* (Delta, 978-0385313872)
 Linda Hogan, *Power* (Norton, 978-0393319682)
 Ken Hiltner, ed. *Ecocriticism: The Essential Reader* (Routledge, 978-0415508605)
 Dorinda Dallmeyer, et al., eds. *Elemental South: An Anthology of Southern Nature Writing* (U of Georgia P, 978-0820326894)

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

Description: The South has always existed, as Edward Ayers writes, “on the edge of extinction, for as long as people have believed there was a South they have also believed it was disappearing.” Against constructed, fantasized notions of the region—as an abundant paradise; a pastoral haven of order and simplicity; a feudal, aristocratic anachronism; a place cursed and ruined by its legacy of chattel slavery—there has been a parallel natural history of ecological dislocation and environmental degeneration, collapse, and commodification. Marked (but not exceptionally so) by the transition to modern ecological regimes characterized by the draining of the land by monoculture agriculture, asset-stripping, the exploitation of bio-capital, heightened privatization, and shifts from production to consumption, the U.S. South, like the broader Global South, is an increasingly precarious ecosystem.

Working against outdated notions of a southern “sense of place,” this course will engage a wide range of southern literature and cutting-edge literary criticism that complicates traditional conceptions of “nature” and “place” in order to emphasize the often dirty, polluted, compromised spaces of the U.S. South. In making sense of the non-sublime and the ecologically degraded, we will survey the concepts, questions, methods, and materials that have shaped the development of ecocriticism since its emergence in the 1990s, while examining the particular ways that southern literary texts register and respond to ecological crises, including climate change, carbon and chemical emissions, the loss of biodiversity, rising sea levels, ocean acidification, air toxification, and severe floods and droughts. In exploring ecological apocalypticism, petroculture, globalized risk, bioregionalism, animal studies, and other topics key to ecocriticism, we will contemplate what “greening the field” of southern studies means, and how and why issues of gender, race, and class continue to color debates about the meaning of “environment” in the humanities more broadly.

Course Requirements:

Final Research Paper; Midterm; Final; Response Papers; Course Participation.

ENGL 3903, Special Topics: Young Adult Literature

Teacher: S. Connors

Description: This course invites students to explore issues and questions that concern scholars interested in the study of literature for adolescents, while creating opportunities for them to read and write about young adult literature through the lens of literary theory.

ENGL 3903, Special Topics: Literary Nonrealisms: Transformations

Teacher: P. Viswanathan

Texts Required:

In addition, the instructor will post a number of short pieces on Blackboard

Apuleius, *The Golden Ass*

Shahrnush Parsipur *Women Without Men*

Christopher Wilson, *Cotton*
 Virginia Woolf, *Orlando*
 Yann Martel, *Self*
 Franz Kafka, *Metamorphoses*
 Italo Calvino, *The Cloven Viscount*

Description: This course focuses on fiction in which in which a central character, by some mystical mechanism, undergoes a material transformation. While all fiction is the stuff of invention, these stories trade in magic, the invisible and the unknowable. We will begin by reading some canonical myths and fairy tales, and move toward contemporary prose works. How do such works convince us? What does verisimilitude mean when we're talking about mermaids, genies, people who transform into plants or animals, or who change sex? And what makes these stories so irresistible, to read and to write?

Essays, exams, and other major requirements: Weekly reading responses; three short stories (4-10 pp each, 12 pt. font, double-spaced), the third of which can be a revision/expansion of one of the earlier pieces.

ENGL 4023, Undergrad Fiction Workshop

Teacher: E. Gilchrist

Description: The aim of this class is to write and rewrite three short stories.

Prerequisite: A grade of A or B in Creative Writing I and II.

ENGL 4143, American Film Survey

Teacher: K. Booker

Texts Required:

None.

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.

Special assignments: One formal critical essay on some aspect of American film, 5-10 pages, double-spaced, in length.

Examinations: Mid-term and final exams for all students.

ENGL 4303, Introduction to Shakespeare**Teacher: C. Kayser****Textbooks Required:**

Bevington, David. *The Complete Works of Shakespeare*. 7th edition. ISBN: 978-0321886514 will be available at the bookstore, but any quality edition of Shakespeare or individual editions of the plays is acceptable.

Description: This course will provide you with a familiarity and understanding of Shakespeare's dramatic work and its contexts. We will examine his plays from a variety of perspectives: literary, theatrical, historical, sociopolitical, linguistic, theoretical, and aesthetic. We will also analyze contemporary imaginings of his work on stage and in other mediums, such as television and film, considering how his work resonates with audiences today.

Essays, exams, and other major requirements for undergraduates: two exams, one presentation, and a 4-6 page essay.

ENGL 4303, Introduction to Shakespeare**Teacher: R. Madison**

Description: This course is an introduction to the plays of William Shakespeare as they were performed in the theater 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.

ENGL 4553, Studies in Native American Literature and Culture**Teacher: S. Teuton****Texts Required:**

Sherman Alexie, *Reservation Blues*

Louise Erdrich, *Tracks*

Joy Harjo, *A Map to the Next World*

Thomas King, *Truth and Bright Water*

N. Scott Momaday, *Three Plays*

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

Leslie Marmon Silko, *Ceremony*

Richard Van Camp, *The Lesser Blessed*

James Welch, *Winter in the Blood*

Description: In 1969 Indigenous literature burst forth in North America. Indigenous people occupied Alcatraz Island in San Francisco Bay and a Kiowa writer named N.

Scott Momaday won a Pulitzer Prize for his novel *House Made of Dawn*. Suddenly Indians weren't simply an American memory: they were defiantly present—and building a literature. As an introduction to Native American literature, this course explores its growth during the Indigenous rights movement of the 1960s and 1970s. From here we'll ask how the Indigenous literature of that era influenced later decades and continues to shape twenty-first century Indigenous writers. In engaging novel and poetry, drama and film, the course considers the diversity of Indigenous nations and regions as well as topics in Indigenous communities today: migration and urban life, health and environment, literacy and education, gender and sexuality, colonialism and nationhood, worldview and identity.

DV (meets diversity requirement)

ENGL 4583, Studies in Gender, Sexuality, and Literature / ENGL 4843, Studies in Modern and Contemporary American Literature: Women in Modernism

Teacher: S. Marren

Texts Required (subject to change):

Barnes, *Nightwood*

Conrad, *Heart of Darkness*

Dinesen, *Seven Gothic Tales*

Eliot, *The Waste Land*

H.D. *Trilogy*

Hemingway, *The Sun Also Rises*

Hurston, *Their Eyes Were Watching God*

Larsen, *Quicksand*

Description: Women wander in the fiction and the poetry of the modern age; they are geographically, emotionally and intellectually restless. The purpose of this course will be to explore the relations between women and modern literature through the broad theme of exile. We will read selections by a few male writers, looking carefully at their portrayals of women and asking how the alienation experienced by men in their works differs from the forms of exile suffered by the women. And we will read a good number of works by women authors of the modern period. Some of the female authors we will read exiled themselves, trading the intellectual and creative limitations that oppressed them at home for artistic freedom in foreign lands. Many suffered acute psychological exiles as well, whether they ever left their native lands or not, because they were barred from the male-dominated realm of serious artists and thinkers. We will think about exile both as metaphor and material condition, and ask how the experience of exile has shaped the styles and themes of these writings.

DV (meets diversity requirement)

ENGL 4853, Studies in African American Literature and Culture: Mississippi in the Popular Imagination

Teacher: C. Bailey

Texts Required:

Laymon, Kiese. *Long Division*. 1932841725
 Moody, Anne. *Coming of Age in Mississippi*. 0440314887
 Ward, Jesmyn. *Men We Reaped*. 1608197654
 Tretheway, Natasha. *Native Guard*. 0618872655
 Wright, Richard. *Black Boy: A Record of Childhood and Youth*. 0061130249
 Davis, Edwin Adams. *The Barber of Natchez*. 0807102121
 Knight, Etheridge. *The Essential Etheridge Knight*. 0822953781

Description: Nina Simone once famously declared “Mississippi Goddam,” and while it is true that much of the state’s history is one of unchecked racism, there is much to love about Mississippi including the creative contributions of writers from the state. Focusing solely on African American writers, this course explores the writings of prominent Mississippians including Richard Wright, Natasha Tretheway, Kiese Laymon, and Jesmyn Ward. Additionally, the course will also look at representations of Mississippi through films including *Life, Mississippi Burning, In the Heat of the Night*, and *Mississippi Masala*.

Essays, exams, and other major requirements for undergraduates: one critical essay (4-5 pages), final exam, reading quizzes, enthusiastic participation.

DV (meets diversity requirement)

ENGL 4863, Studies in the Literature and Culture of the American South: Southern Ecologies

Teacher: L. Hinrichsen

Texts Required:

Sherri L. Smith, *Orleans* (Speak, 978-0147509963)
 Janisse Ray, *Ecology of a Cracker Childhood* (Milkweed, 978-1571313256)
 James Dickey, *Deliverance* (Delta, 978-0385313872)
 Linda Hogan, *Power* (Norton, 978-0393319682)
 Ken Hiltner, ed. *Ecocriticism: The Essential Reader* (Routledge, 978-0415508605)
 Dorinda Dallmeyer, et al., eds. *Elemental South: An Anthology of Southern Nature Writing* (U of Georgia P, 978-0820326894)

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

Description: The South has always existed, as Edward Ayers writes, “on the edge of extinction, for “as long as people have believed there was a South they have also believed it was disappearing.” Against constructed, fantasized notions of the region—as an abundant paradise; a pastoral haven of order and simplicity; a feudal, aristocratic anachronism; a place cursed and ruined by its legacy of chattel slavery—there has been a parallel natural history of ecological dislocation and environmental degeneration, collapse, and commodification. Marked (but not exceptionally so) by the transition to modern ecological regimes characterized by the draining of the land by monoculture agriculture, asset-stripping, the exploitation of bio-capital, heightened privatization, and shifts from production to consumption, the U.S. South, like the broader Global South, is an increasingly precarious ecosystem.

Working against outdated notions of a southern “sense of place,” this course will engage a wide range of southern literature and cutting-edge literary criticism that complicates traditional conceptions of “nature” and “place” in order to emphasize the often dirty, polluted, compromised spaces of the U.S. South. In making sense of the non-sublime and the ecologically degraded, we will survey the concepts, questions, methods, and materials that have shaped the development of ecocriticism since its emergence in the 1990s, while examining the particular ways that southern literary texts register and respond to ecological crises, including climate change, carbon and chemical emissions, the loss of biodiversity, rising sea levels, ocean acidification, air toxification, and severe floods and droughts. In exploring ecological apocalypticism, petroculture, globalized risk, bioregionalism, animal studies, and other topics key to ecocriticism, we will contemplate what “greening the field” of southern studies means, and how and why issues of gender, race, and class continue to color debates about the meaning of “environment” in the humanities more broadly.

Course Requirements:

Final Research Paper; Midterm; Final; Response Papers; Course Participation.

ENGL 4933-001, Studies in Pop Culture and Pop Genres: Film Noir

Teacher: K. Booker

Texts Required:

None.

Description: Dark, violent, dangerous, cynical, and sexy, film noir has produced some of the most memorable films in American cinematic history. Film noir has been described as the most American of all film genres, yet it has also exercised a broad international influence (such as its crucial influence on the French New Wave), as well as an extensive influence on the works of contemporary American filmmakers (such as Quentin Tarantino). This course is intended to provide a survey of some of the leading works of film noir as well as a look at a few films clearly influenced by film noir. We will examine film noir in its original historical context, exploring its relationship to that context, but also exploring the ongoing appeal of the genre in other contexts.

Special assignments: One formal critical essay on some aspect of film noir, 5-10 pages, double-spaced, in length.

Examinations: Mid-term and final exams for all students.

ENGL 4933-002, Studies in Popular Culture and Popular Genres: Frankenstein: A Multimedia Cultural History

Teacher: L. Szwydky-Davis

Texts Required:

Mary Wollstonecraft Shelley, *Frankenstein*. (Longman 2nd edition) ISBN 978-0321399533.

Sergio Sierra and Meritxell Ribas, *Frankenstein: A Dark Graphic Novel* ISBN: 978-1464401046

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

Additional readings are available on Blackboard.

Access to streaming movie rental sites such as Netflix, Amazon, etc.

Description: Mary Wollstonecraft Shelley's *Frankenstein; or, The Modern Prometheus* is both an exemplary novel of British Romanticism and one of the most widely recognized cultural narratives. The novel invites interpretive possibilities from literary, historical, cultural, and theoretical perspectives. Much of the narrative's longevity is tied to its adaptation history—which began in 1823, just five years after the novel's appearance in 1818. This course will trace the cultural history of *Frankenstein* from novel to stage to political cartoons to film to television to graphic novels to children's and young adult fiction. We will meet many "Frankensteins" and examine these cultural adaptations in light of their individual historical and cultural moments. Assigned texts, plays, films, etc. will be supplemented by select theoretical and critical readings from varying perspectives including but not limited to adaptation theory, gender and sexuality studies, and postcolonial studies. In addition to giving students an in-depth view of the *Frankenstein* story's cultural evolution over two centuries, the course will serve as an introduction to adaptation studies (an interdisciplinary critical method heavily grounded in film and media studies). The course will provide students with a critical framework for understanding storytelling over a wide range of media, including novel, stage, film, serial television, short-form online video content, comic books, and other visual media. We will discuss the historical contexts of the adaptations in relation to media history and their respective socio-political contexts. Students from a wide range of disciplines and specializations are welcome, including English (Literature and Creative Writing), Communication, Education, History, Philosophy, Theater, Fine Arts, etc.; assignments will be tailored for student's individual curricular needs. Students will be asked to view several films out of class and to discuss them during class meetings.

Essays, exams, and other major requirements for undergraduates: wiki entry, research paper (12-15 pages) or equivalent creative/multimedia project, presentation, final exam, attendance and participation.

World Literature

WLIT 1113, World Literature I

Teacher: Staff

Texts Required:

Lawall & Mack, eds. *The Norton Anthology of World Literature Norton Vols. A, B, C* (3rd Ed.). Norton. ISBN 978-0393933659.

Description: A study of world literatures from approximately 2500 B.C. to approximately 1650, 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 general goal is to provide students with the proper analytic tools and background information that will enable students 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 probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.

WLIT 1113H, Honors World Literature I

Teacher: Staff

Texts Required:

Lawall & Mack, eds. *The Norton Anthology of World Literature Norton Vols. A, B, C* (3rd Ed.). Norton. ISBN 978-0393933659.

Description: A study of world literatures from approximately 2500 B.C. to approximately 1650, 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 general goal is to provide students with the proper analytic tools and background information that will enable students 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 probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.

WLIT 1123, World Literature II

Teacher: Staff

Texts Required:

Lawall & Mack, eds. *The Norton Anthology of World Literature Norton Vols. D, E, F* (3rd Ed.). Norton. ISBN 978-0393933666.

Description: A study of world literatures from approximately 1650 to the present. The general 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 probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.

WLIT 1123H, Honors World Literature II

Teacher: Staff

Texts Required:

Lawall & Mack, eds. *The Norton Anthology of World Literature Norton Vols. D, E, F* (3rd Ed.) Norton. ISBN 978-0393933666.

Description: A study of world literatures from approximately 1650 to the present. The general 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 probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.