

Undergraduate Course Description Packet Spring 2019

Updated: 10-16-2018

ENGL 0013, Reading Strategies

Instructor: 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

Instructor: Staff

Texts Required:

Sunstein, Bonnie Stone, and Elizabeth Chiseri-Strater. *FieldWorking: Reading and Writing Research* (4th Ed.) Bedford/St. Martin's. ISBN 9780312622756

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

Description: This course teaches students how to draft, revise, and edit their researched essays to demonstrate sound argumentation, development of ideas, clear organization, accurate analysis, awareness of writing conventions, and mastery of standard linguistic forms. The course approaches the teaching of writing skills by conducting primary research on particular discourse communities.

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

ENGL 1023, Composition II

Instructor: 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

Instructor: 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 1023-079 #4598 and 080 #4599**Title: Composition II Special Topics: The Discourse of Hip-Hop****Instructor: D. Priest****Texts Required:**Chang, Jeff. *Can't Stop Won't Stop: A History of the Hip-Hop Generation*.

St. Martin's Press, New York. ISBN 0-312-30143-X

(Most resources for this course are available for free from services like Spotify.)

Description: The most influential philosophers of this generation make meaning over beats. This course examines a range of hip-hop's voices, and what they teach about philosophy, art, race, inequality, sexuality, and more. All the while, we will seek to understand the artistic form itself, its history, and its profound influence on contemporary American discourses (social, political, academic, etc.). We will read illuminating excerpts from Jeff Chang, Patricia Hill Collins, Jean-Jacques Rousseau, and more, the core "texts" of this course will be over a dozen albums and mixtapes, by artists ranging from Big Daddy Kane to Cardi B. Through major writing assignments and activities, this course will continue to develop skills introduced in Comp I, such as analysis, revision strategies, synthesis of sources, organization and style.

Essays, exams, and other major requirements: Four essays (2-6 pages), a presentation, in-class discussion, and a heavy reading/listening load.

ENGL 1023-006 #1464 and 039 #5615**Title: Composition II Special Topics: Ecological Literacy and Bioregionalism****Instructor: G. Mauroner****Texts Required:***Saving Place: An Ecocomposition Reader*, by Dobrin, Sidney I., (ISBN 9780767413244)**Recommended texts:**

Assorted field guides, such as:

Ozark Wildflowers: A Falcon Guide, by D. Kurz.*Trees, Shrubs, and Vines of Arkansas*. (The Ozark Society)*Birds of Arkansas Field Guide*, by S. Tekiela.

Description: This course will continue to develop skills introduced in Comp I, such as analysis, revision strategies, synthesis of sources, organization and style, by examining the way nature and place are talked about—starting with how ideas of nature and wilderness are constructed and moving toward examining how places both impact and are impacted by communities (human and otherwise) and language—with a focus on local places and how those places relate to larger and larger areas (bioregion, continent, world). Students will select an outdoor study site to visit, and will spend time identifying the organisms that live there, mapping terrain, gathering weather and other data, and

watching how their site changes over the course of the semester. While some experience with scientific identification and ecological principles might come in handy, they are not required. The course will culminate in a research paper that will be revised for publication in a format of the class' choosing (blog, newspaper, website, etc.).

Essays, exams, and other major requirements: Four essays, a field notebook that details your semester-long study of an outdoor site of your choosing, in-class writing, groupwork, discussion of assigned readings, consistent attendance.

ENGL 1023-012 #1469

Title: Composition II Special Topics: "Zombies, Dragons, and Shapeshifters: Reading YA Fantasy"

Instructor: R. Thomas

Texts Required: *Dread Nation* by Justina Ireland (Balzar + Bray), *Tess of the Road* by Rachel Hartman (Random House), *Nimona* by Noelle Stevenson (HarperTeen), and one more YA fantasy text to be selected later in the semester, from a provided list. All other readings are provided, through the UARK library's database subscriptions.

Description: What do a book about zombies during the Civil War, a book about giant serpents living under the earth and dragon scientists, and a graphic novel about a shapeshifter girl who wants to become a supervillain have in common? This course aims to teach students how to answer that question using rhetorical concepts like audience, genre, and literacy, all while teaching them the critical reading, writing, and thinking skills they'll need to write more confidently and effectively. Over the course of the semester, students will read three recently published young adult fantasy books, as well as a fourth of their own choice. Students will explore why fantasy books are popular and beloved, what makes a book YA, and how to engage critically and deeply with texts and their own work as writers.

Essays, exams, and other major requirements: four essays, an essay proposal and annotated bibliography, three short "book reports" to show that they have selected and are reading their fourth book in a timely manner.

ENGL 1023-055 #1497 & 061 #5622

Title: Composition II Special Topics: *Pride and Prejudice* takes on Y.A.

Instructor: S. Fox

Texts Required:

The St. Martin's Handbook, 7th ed., by A. Lunsford. (Bedford/St. Martin's)
Epic Fail (Epic), by Claire LaZebnick (978-0-06-192126-1)
Pride and Prejudice (*Pride*), Jane Austen (ISBN 978-0141439518)
Prom and Prejudice (*Prom*), by Elizabeth Eulberg (ISBN 978-0545240772)
Pride and Prejudice (*Manga*), by Jane Austen (ISBN 978-1-927925-18-8)

A selection of secondary texts will be available on BlackBoard

You will need access to *YouTube* for:

The Lizzie Bennet Diaries (YouTube), written by Hank Green and Bernie Su.

We will watch in class:

Pride and Prejudice (2005) (Netflix), directed by Joe Wright.

Description: This course will continue to develop skills introduced in Comp I, such as analysis, revision strategies, synthesis of sources, organization and style, while focusing on adaptation theory through the lens of Jane Austen's *Pride and Prejudice*. Throughout the semester we will examine various adaptations of Austen's work, focusing on texts meant for a Young Adult Audience (YA novels, a movie, a web series, and a graphic novel). We will look at how themes from the original text are dealt with when moved from the Regency period to the twenty-first century.

Essays, exams, and other major requirements for undergraduates: We will write three essays, and one creative writing assignment. There will also be short weekly writing assignments. This class does require a fair amount of reading.

ENGL 1023-054 #5621

Title: Composition II Special Topics: On the Media: News Literacy and Current Events

Instructor: S. Ramey

Texts Required:

N/A (All readings will be available online; you will need internet access)

Description: This course will continue to develop skills introduced in Comp I, such as analysis, revision strategies, synthesis of sources, organization and style, by using the podcast *On the Media*, among other critical sources, to consider the discourse surrounding news coverage. Technology has complicated the issues of anonymity and credibility regarding how we receive information about current events, making it crucial that we develop self-awareness of our news-reading habits and an evidence-based approach to choosing what, and who, we believe. We will borrow from pop culture, philosophy, and journalism history to study how the media shape us and we shape the media.

Essays, exams, and other major requirements: 4 essays (4-8 pages each), weekly rhetorical analyses of news items, reading quizzes, active participation in discussion, and a moderate to heavy reading load.

ENGL 1023-048 #1493 & 063 #1503**Title: Composition II Special Topics: Let Your Voice Be Heard: Advocating Your Cause (A Choose-Your-Own-Topic Course)****Instructor: D. T. Blair****Texts Required:**

All texts can be accessed through our class Blackboard page. As there are no textbooks, students will be required to print their readings and bring them to class.

Description: Everyone has the need to be heard. Heard by family, by friends, by mentors, by critics, leaders, followers, employers and investors. We have stories to share, causes to advocate, scholarships to win, groups to organize, startups to fund, people to impress to inspire. This course seeks to enable students to be heard by teaching them to become discursively and rhetorically aware compositionists, while continuing to develop skills introduced in Comp I, such as analysis, revision strategies, synthesis of sources, organization and style. Students will each select their own message to carry through semester, moving through the pattern of thinking, having something to say, and saying it to be heard. These units build towards an original text at the end of the semester that is designed to communicate a specific message to a specific audience with the goal of being heard. By following their classmates' progress as we workshop together, students will gain experience with a variety of contexts, allowing them to more confidently and actively participate in political, academic, religious, and entrepreneurial conversations. Multimodal final projects are encouraged.

Essays, exams, and other major requirements for undergraduates: Students will produce four major essays (multimodal options encouraged for the last essay), record and rework one vlog post, work in groups to present one reading to the class, complete in-class assignments, and actively participate in group discussions and workshops.

ENGL 1023-014 #1471 & 025 #1481**Title: Composition II Special Topics: Literacy in Film****Instructor: C. Pincumbe**

Texts Required: N/A (All readings will be available online. Several films will need to be rented and viewed on your own time)

Description: This course will continue to develop skills introduced in Composition I such as analysis, revision strategies, research strategies, organization, and conventions of style, by using film and sources critical of film as content for discussion. Despite the amount of popular media we consume, film is often overlooked as a significant form of communication and visual literacy. This class will examine the personal and societal impact of film, and will analyze the ways in which we process and consume film as a medium.

Essays, exams, and other major requirements: 4 essays (between 3 and 8 pages), short midterm exam, weekly reading/viewing responses, active participation in discussion, light to moderate reading load, moderate to heavy film viewing.

ENGL 1023-034 #5612 & 075 #4594

Title: Composition II Special Topics: “Write Your Voice, Write Your Community”: A Feminist Zine Composition Course

Instructor: V. Sweet

Texts Required:

Piepmeyer, Alison. *Girl Zines: Making Media, Doing Feminism*. New York University Press, New York, 2009. ISBN-10: 0814767524 (Also available as an ebook through Mullins Library)

Assorted zines (Choices and examples listed on syllabus)

Description: This course explores the potential of feminist zines (small, self-published multimedia booklets or magazines) to create, adapt, and disrupt communities. Throughout the semester, we’ll study the rhetorics of feminism and zines, analyze zines’ forms and functions in comparison to academic discourse, and experiment with both traditional and creative texts.

In this course, you’ll engage with challenging ideas, unconventional media, and collaborative work while retaining agency over your own learning. Even for learners who are neither feminists nor “grrrls,” these skills and experiences are useful and will provide a metaknowledge that will aid you in your future writing, academic and otherwise. By the end of the semester, my hope is that you will feel more knowledgeable about your own writing processes and decisions, confident in your ability to adapt and experiment, and aware of writing’s feminist potential to disrupt and create cultural narratives.

Assignments: Four traditional essays, two creative projects, weekly readings, and enthusiastic participation.

ENGL 1033, Technical Composition II

Instructor: Staff

Texts Required:

Markel, Mike. *Practical Strategies for Technical Communication* Bedford/St. Martin’s. ISBN 978-1457609404

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.

ENGL 1213, Introduction to Literature

Instructor: J. Candido

Texts Required:

Norton Introduction to Literature, 13th ed.

Description: The focus of this course will be on how to read, understand, and write about serious literature. We will spend roughly an equal amount of time on the three major literary genres: poetry, prose fiction, and drama.

Exams and Papers: Three in-class exams, one on each of the three sections of the course. One out-of-class critical paper on a subject of your choice, approved by the instructor.

ENGL 2003, Advanced Composition

Instructor: Staff

Texts Required:

Comer, Denise, *Writing in Transit*. ISBN 978-1-59871-803-4

Bacon, 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: four essays (5-6 pages), in-class writing exercises, quizzes, presentations and/or annotated bibliographies may be included as well.

ENGL 2013, Essay Writing

Instructor: 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 2013, Essay Writing

Instructor: J. Hsu

Texts Required:

Dear America: Notes of an Undocumented Citizen, Jose Antonio Vargas ISBN: 978-0062851352

Tell Me How It Ends, Valeria Luiselli ISBN: 978-1566894951

Crafting The Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction, Dinty W. Moore ISBN 978-1582977966

Description: This course focuses on creative nonfiction with an eye towards social context. Through reading and writing personal essays and narrative journalism, we will explore how storytelling participates in the (re)negotiation of cultural values.

Major Assignments: Students will write two essays, each of which will be workshopped in class. The first will be a personal essay, broadly defined and the second a work of literary journalism. These may be more creative or more analytical in nature, but will engage the interrelations among narrative and sociocultural critique. Active, ongoing participation is required.

ENGL 2023, Creative Writing I**Instructor: 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 2173, Literacy in America**Instructor: E. Daugherty**

Description: This introductory course examines different definitions of literacy and their connections to issues of socio-economic class, occupational status, economic and political structures, educational institutions, cultural organizations, and various media. English Department Undergraduate Course Descriptions Spring 2018 9 Students will examine the social, as well as the cognitive, dimensions of literacy and consider the implications for literacy instruction in school.

ENGL 2303-001 English Literature from Beginning-17th century**Instructor: M. Long****Texts Required:**

Broadview Anthology of British Literature, Concise Edition, Volume A, 3rd Edition

ISBN 978-1554813124

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

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: regular short papers; one long-term research paper, active prepared attendance and participation in class discussion

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

Instructor: L. Walsh

Texts Required:

Chaucer, Geoffrey. *The Canterbury Tales*, ed. and trans. Nevill Coghill (Penguin). ISBN 978-0140424386.

Celtic Spirituality, eds. / trans. Oliver Davies and Thomas O'Loughlin. ISBN 9780809138944.

The Lais of Marie de France, trans. Robert Hanning and Joan Ferrante. ISBN 978-0801020315.

Medieval Writings on Female Spirituality, ed. Elizabeth L. Spearing. ISBN 9780140439250.

Marlowe, Christopher. *The Jew of Malta*, ed. Siemon (New Mermaids). ISBN 9781408144909.

Seventeenth-Century British Poetry, 1603-1660 (Norton Critical Editions), eds. John P. Rumrich and Gregory Chaplin. ISBN 978-0393979985.

Description: This course introduces students to several major authors and genres of medieval and early modern literature, as well as to minority and fringe voices within the British Isles. Students will discover a literary culture that welcomes many forms of diversity, such as multilingualism and transnational borrowing, and yet often thrives on stereotyping and excluding other social groups, such as women and Jews. Throughout the course, students will explore and practice the critical processes that make premodern texts approachable today: transcribing and editing medieval manuscripts, comparing translations, and acquiring the discipline of contemporary literary criticism.

Essays, exams, and other major requirements: daily quizzes, four short essays (3-4 pages), participation in a variety of in-class activities.

ENGL 2313, Survey of English Literature 1700 to 1900

Instructor: S. Dempsey

Texts Required:

Austen, Jane, *Pride and Prejudice* (*Oxford World's Classics*). ISBN: 978-0199535569

Bronte, Charlotte. *Jane Eyre* (Penguin). ISBN: 978-0141441146

Sterne, Laurence, *A Sentimental Journey and Other Writings (Oxford World's Classics)*.
ISBN: 978-0199537181.

The Norton Anthology of English Literature: The Romantic Period (9th) (Vol. D)

ISBN: 978-0393912524

The Norton Anthology of English Literature: The Victorian Age (9th) (Vol. E).

ISBN: 978-0393912531.

Additional readings will be distributed via Blackboard.

Description: This course will survey British literature from 1700 to 1900 by focusing on the close reading of select texts. Issues of style and theme will be discussed as well as the historical and cultural contexts of the works we read. In addition, this course will introduce you to major literary forms and to terms and concepts central to literary studies.

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

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

Instructor: K. Booker

Texts Required:

Joseph Conrad, *Heart of Darkness* (1899)

James Joyce, *Dubliners* (1914)

Virginia Woolf, *To the Lighthouse* (1927)

Chinua Achebe, *Things Fall Apart* (1958)

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

Zadie Smith, *White Teeth* (2000)

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

Essays exams and other major requirements: 5 page essay; informal reading responses, a midterm and a final

ENGL 2343, Survey of American Literature from the Colonial Period through Naturalism: Facing East in American Literature**Instructor: S. Teuton**

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.

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ENGL 2343, Survey of American Literature from the Colonial Period through Naturalism: The Romance of Colonialism**Instructor: K. Yandell****Texts Required:**

Christopher Columbus, et al: *The Four Voyages* (ISBN 9780141920429), optional
William Bradford, *Of Plymouth Plantation, 1620-1647* (ISBN 0486452603), optional

Catherine Maria Sedgick, *Hope Leslie* (ISBN 9780140436761), optional
 Sally Wagner, *Sisters in Spirit* (ISBN 9781570671210), required
 Olaudah Equiano, *The Life of Olaudah Equiano* (ISBN 9780486406619), required
 Washington Irving, *The Legend of Sleepy Hollow and Other Stories* (ISBN 9780486466583), required
 Charles Brockton Brown, *Wieland* (ISBN 9780140390797), required
 Nathaniel Hawthorne, *The House of the Seven Gables* (ISBN 9781416534778), required

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, between one and three short essays.

ENGL 2353-001, Survey of Modern and Contemporary American Literature: Food, Class, and Culture

Instructor: C. Bailey

Texts Required:

Suzanne Collins, *The Hunger Games* ISBN 978-0439023528
 Ernest Gaines, "The Sky is Gray" (**Blackboard**)
 Lorraine Hansberry, *A Raisin in the Sun* ISBN 978-0679755333
 Shirley Jackson, *We Have Always Lived in the Castle* ISBN 978-0143129547
 Toni Morrison, "Recitatif" (**Blackboard**)
 Gloria Naylor, *Mama Day*, 978-0679721819
 Anne Tyler, *Dinner at the Homesick Restaurant* 978-0449911594
 Jesmyn Ward, *Salvage the Bones*, 978-1-60819-626-5
 Kevin Young, *The Hungry Ear: Poems of Food and Drink* ISBN 978-1608197682

Description: Although the goal of this course is to provide students with a broad introduction to American literature, spanning from the turn of the twentieth century until the present, we will examine the way contemporary American writers approach the consumption of food and scarcity in their works. While we will explore the celebratory nature of food and how its associated traditions create community, the course also reveals the boundary maintenance and social class distinctions that food can create. Overall, we

Requirements: Essays, exams, and other major requirements for undergraduates: Class participation including quizzes and response papers; midterm; one 5-page paper; Final Exam

ENGL 2353-002 & 003, Survey of Modern and Contemporary American Literature

Instructor: R. Roberts

Texts Required:

Zora Neale Hurston, *Their Eyes Were Watching God* Harper Collins, 006093141- 8

Arthur Miller, *Death of a Salesman* Penguin, 0140247734

Maxine Hong Kingston, *The Woman Warrior*, Vintage 989067972188-6

Octavia Butler, *Kindred*, Beacon Press, 080708305-4

Rudolfo Anaya, *Bless Me Ultima*, Warner Books, 0446600253

Charles Portis, *True Grit*, Overlook Press 159020459X

N. Scott Momaday, *House Made of Dawn*, Harper Collins, 978006185977

Additional required material (poetry) will be posted on Blackboard.

Description: The aim of this course is to provide students with a broad introduction to modern and contemporary American literature. In addition to examining variations in form and style linked to key artistic movements and historical periods, we will explore a variety of themes. These include, but are not limited to: questions related to class-based, racial, ethnic, gendered, and sexual identity; American exceptionalism and sovereignty; the American dream (and its discontents); assimilation and immigration; war and violence; civil rights and equality; popular culture; ethnic literatures and “the canon.” We will read novels, plays, and poetry, and students will be required to see two plays (reduced-cost tickets available).

Essays, exams, and other major requirements: Class participation, including quizzes and response papers; midterm; paper (5-8 pages); final.

ENGL 2413, Introductory Topics in Literature: Contemporary North American Indigenous Literature

ENG 3553, Topics in Native American Literature and Culture: Contemporary North American Indigenous Literature

Instructor: S. Teuton

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.

ENGL 3013, Creative Writing II

Instructor: 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 3203, Introduction to Poetry

Instructor: M. Heffernan

Texts Required:

Texts Pending

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.

ENGL 3123, Folk and Popular Music Traditions**Instructor: R. Cochran****Texts Required:***None.*

Description: Music is central to cultural life the world over. Close attention to music teaches a great deal about a wide range of subjects—politics and religion, race and gender, sex, food, sports and games, war, you name it. We'll be concentrating on the U.S.—our primary goal will be to become better acquainted with the nation's varied musical traditions, and especially with the history of the astonishingly successful hybrids produced by their mixture.

I've taught this class many times, but this iteration will be structured differently. Each class session will have an announced topic, with associated readings from the textbook and/or articles on Blackboard. The detailed schedule will be handed out at the initial session. I formerly asked students to acquire Harry Smith's Anthology of American Folk Music set, but that's less essential now that two superb websites address themselves to Smith's collection—one's called "The Celestial Monochord," the other is "The Old Weird America." We'll look at both. There will also be the occasional film.

ENGL 3213, Fiction**Instructor: T. Jensen****Texts Required:**

Flannery O'Connor, *The Complete Stories*, Macmillan, ISBN-10: 0374515360

Margaret Atwood, *Moral Disorder*, Random House, ISBN-10: 0385721641

Raymond Carver, *Cathedral*, Knopf, ISBN-10: 0394528840 (Either the Vintage or Knopf edition is fine.)

Rick Bass, *Platte River*, Bison Books, ISBN-10: 0803259735 (The older edition is fine, too.)

Carmen Maria Machado, *Her Body and Other Parties: Stories*, ISBN-10: 155597788X

Percival Everett, *Damned If I Do*, Graywolf Press, ISBN-10: 1555974112

Kelly Link, *Magic for Beginners*, Random House, ISBN-10: 0812986512

Stephen Graham Jones, *Bleed Into Me*, U of Nebraska Press, ISBN-10: 0803226055

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, Carmen Maria Machado, Percival Everett, Kelly Link, and Stephen Graham Jones.

ENGL 3553, Topics in Native American Literature and Culture**Instructor: S. Teuton**

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.

ENGL 3713 Topics in Medieval Literature and Culture: Literature of Spain 711-1615**ENGL 4713 Studies in Medieval Literature and Culture: Literature of Spain 711-1615****WLIT 3713 Studies in Medieval Literature and Culture: Literature of Spain 711-1615****Instructor: M. Kahf****Texts Required:**

Here is a tentative list. Many of our texts are public domain, so the outlook is good for finding them free online.

Ibn Hazm, *The Ring of the Dove; Or the Dove's Neck-Ring*. Translated by A.R. Nykl. Martino Fine Books, 2014.
ISBN-13: 978-1614276081

Ismail ha-Negrilla (Shmuel ha-Nagid), *Grand Things to Write a Poem on: A Verse Autobiography of Shmuel Hanagid*
Translated by Hillel Halkin. Gefen Books, 1999. ISBN-13: 978-9652291899

Ibn Tufayl. Ibn Tufayl's *Hayy Ibn Yaqzan: A Philosophical Tale* Translated with Introduction and Notes. Translated by Lenn Evan Goodman. ISBN-13: 978-0917232374

Ibn Maimun (Moses Maimonides). *The Guide of the Perplexed* (Hackett Classics) Hackett Publishing Company, 1995. Translated by Chaim Rabin. ISBN-13: 978-0872203242

Anonymous. *The Poem of the Cid*. Dual Language Edition. Penguin Classics; Reissue edition, 1985. Translated by Rita Hamilton & Janet Perry. ISBN-13: 978-0140444469

Description: Students will gain understanding of the multiple cultural traditions of Muslims, Jews, and Christians in Spain between 711 and 1615 C.E., reading both literature and history, for context. Course's integrated approach includes translation of literature originally in Arabic, Hebrew, Spanish, and French.

Essays, exams, and other major requirements for undergraduates: Small group work, one of our favorite methods in this class, depends on each group member coming prepared to dig into the text with their minds. It will be hard to slide by on passive learning, in my classroom. One take-home exam or paper. Journal entries. One role play project mobilizing multi-sensory and kinesthetic learning styles. You will remember it for all time (maybe).

ENGL 3723, Topics in Renaissance Literature and Culture: Milton
ENGL 4723, Studies in Renaissance Literature and Culture: Milton

Instructor: D. Stephens

Texts Required:

Rosenblatt, ed. *Milton's Selected Poetry and Prose*. ISBN 978-0-393-97987-9

Teskey, ed., *Paradise Lost*. ISBN 978-0-393-92428-2

Gibaldi, ed. *MLA Handbook for Writers of Research Papers*, 8th edition. ISBN 978-1-60329-262-7 (Or large print edition ISBN 978-1-60329-263-4)

Description: Milton's *Paradise Lost* perplexes readers with its charismatic Satan, its seemingly petty God, and its smiling tensions between Adam and Eve even before the fall. Prepare to find Milton both enchanting and aggravating—but always awe inspiring. We will seek to understand Milton on his own terms rather than holding him to our own beliefs. At the same time, we will ask ourselves how, even when we disagree with Milton, his poetry can help us reexamine some of the hardest questions in our modern world: would rule by a benevolent and well-educated autocracy be better than rule by a poorly educated and internally fractured democracy? What is more important in a romantic relationship: emotional attachment, mutual beliefs, or space for independence? What is the dividing line between selfish ambition and the drive to do better? How can we know something is harmful and yet still do it? Does the passion for revenge differ from the passion for justice?

We'll read *Paradise Lost*, *Samson Agonistes*, a few selections of the shorter poetry, and short extracts from several of Milton's essays on marriage, censorship, and kingship. The format will be mostly discussion, with an occasional lecture. There will be an emphasis upon class participation, including informal paragraphs written on questions like those above in order to get discussion going (though you will not be graded on your social beliefs, of course). I will introduce various important debates over Milton's work, without necessarily attempting to settle these debates. I will, however, give you the tools to address those debates in your own ways. Previous expertise in Renaissance literature is not necessary.

Essays, exams, and other major requirements: one 7- to 9-page original analytical paper; short reading-responses; one poetry memorization; two short exams. The memorization will be of a brief passage or short poem, which you will then recite to me during my office hours. I make the experience as low-key as possible by not even looking at students while they recite, and I allow two attempts. I give lots of suggestions for people who, like me, have poor memories. Almost all students end up doing well at this assignment, even shy ones. I find that this memorization is the quickest way for students to learn the music of Milton's verse and its surprisingly conversational tone.

**ENGL 3743, Topics in Nineteenth-Century British Literature and Culture:
19c Women Adapted**

Instructor: L. L. Szwydky-Davis

Texts Required:

Jane Austen, *Pride and Prejudice*, ISBN 978-0393264883.

Nancy Butler, et al., *Pride & Prejudice* (Marvel, 2009) ISBN 978-0785139157.

Tony Lee, Jane Austen, Seth Grahame-Smith, Cliff Richards, *Pride and Prejudice and Zombies: The Graphic Novel*, ISBN: 978-0345520685.

Ibi Zoboi, *Pride*, ISBN 978-0062564047

Emily Brontë, *Wuthering Heights*, ISBN 978-0486292564.

Emily Brontë, *Wuthering Heights: The Graphic Novel* (Classical Comics: Original Text), ISBN 978-1907127113.

Charlotte Brontë, *Jane Eyre*, ISBN 978-0393975420.

Aline McKenna and Ramon K. Perez, *Jane*, ISBN 978-1608869817.

Jean Rhys, *Wide Sargasso Sea*, ISBN 978-0393352566.

-Additional readings will be made available through Blackboard

-Students need access to movie streaming sites such as Netflix and Amazon Prime

Description: How do you transform the Bennet sisters into heroines for the generation that grew up on *Buffy the Vampire Slayer*? This course will explore several culture-texts through the theoretical lenses of gender and adaptation studies. Our three case studies will be nineteenth-century novels written by women: *Pride and Prejudice*, *Wuthering Heights*, and *Jane Eyre*. In addition to the novels, we will cover a range of media retellings including plays, film and television, digital media, graphic novels, mash-ups, and novelizations for different audiences. We will consider the novels in their original historical contexts, while also considering how adaptations explore the same themes and social issues in their updated forms. Students will explore the historical, social, and political issues that shaped the aesthetics of nineteenth-century fiction by women as well as their present-day legacies and applications.

Essays, exams, and other major requirements

3 blog posts; final project (8-10-page research paper or equivalent); active class participation

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

Instructors: S. Burris, G. Dorjee

Texts Required:

Gandhi, Mahatma, *On Nonviolence*, Ed., Thomas Merton. ISBN: 978-0-8112-1686-9.
 Hunt, Lynn. *Inventing Human Rights*. ISBN: 978-0-393-33199-8
 Nagler, Michael, *The Nonviolence Handbook: A Guide for Practical Action*. ISBN: 978-1-62656-145-8

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 and civil disobedience. In this class, we will read a few of the classic texts that make the case for nonviolence, as well as spend a generous portion of our time looking at a few contemporary applications of the philosophy.

Exams and projects. A mid-term examination, final examination, and 10 reading quizzes.

ENGL 3903, Special Topics: Medical Humanities Colloquium
ENGL 3923H, Honors Colloquium: Medical Humanities Colloquium

Instructor: C. Kayser

Texts Required:

Reynolds, Richard, and John Stone, eds. *On Doctoring: Stories, Poems, Essays*. 3rd ed. ISBN: 978-0743201537;
 Edson, Margaret. *Wit*. ISBN: 978-0571198771
 Gawande, Atul. *Complications: A Surgeon's Notes on an Imperfect Science*. ISBN: 978-0312421700
 Reynolds, Richard, and John Stone, eds. *On Doctoring: Stories, Poems, Essays*. 3rd ed. ISBN: 978-0743201537
 Silko, Leslie Marmon. *Ceremony*. ISBN: 978-0140086836

Description: This course combines literary and critical texts that attend to the social rather than technical aspects of medicine, focusing on such topics as the human condition, personal dignity, social responsibility, cultural diversity, and the history of medicine. Through readings, class discussion, writing activities, and first-hand observation, students will practice critical analysis and reflection to instill in them a commitment to compassionate, community responsive, and culturally competent medical care. This course requires a service-learning component that involves close interaction

with a physician at a local clinic and medically-relevant service hours at a local agency in addition to the classroom time commitment. This course is only open to premedical students, who must meet with the instructor or a premedical advisor in order to enroll.

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

ENGL 3903, Special Topics: World Epics

ENGL 5243, Special Topics: World Epics

WLIT 3983, Special Topics: World Epics

Instructor: R. Cochran

Texts Required:

TBA

Description: This course will not focus upon the familiar epics of western tradition (Homer, Virgil), but upon works from widely distributed other places (India, Ireland, West Africa, Polynesia, Central and North America, Finland, Persia, Albania). We'll read some shorter selections online (via Blackboard), and most likely watch a film or two.

Essays, exams, and other major requirements for undergraduates: grade-determining exercises (exams, quizzes, midterms) will be established in consultation with the class. The only things set in stone are a term paper and a final exam (and for graduate students an in-class presentation).

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

HUMN 425V: Writing History & Making Films

JOUR 405V: Writing History & Making Films

Instructor: S. Burris

Texts Required:

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

Recommended Secondary material:

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

The Dragon in the Land of the Snows: A History of Modern Tibet Since 1947. Tsering Shakya. Penguin Compass. ISBN: 978-0-14-019615-3.

Authenticating Tibet: Answers to China's 100 Questions. Anne-Marie Blondeau and Katia Buffetrille. University of California Press. ISBN: 978-0-520-24928-8.

Description: This innovative course and film-lab will introduce students to the two fundamental skills that structure the most important media outlets that we consult on a daily basis: historical research and basic video editing skills.

No prior knowledge of film-editing is required.

The course will require two projects that dynamically support and enrich one another: 1) a traditional research paper (8-10 pp.) that will supply the background for 2) a documentary film (5-10 minutes).

The course will focus on the Tibetan refugee situation and will use the extensive film archives of The TEXT Program (Tibetans in Exile Today), the University's oral-history project that chronicles the lives of Tibetan refugees currently living in India, and is directed Professor Sidney Burris, one of the instructors of the class.

For the documentary film, students will be given access to these archives and photographs that include not only interviews with Tibetans, but hours of footage from The TEXT Program's travels throughout India—all of this material will be available to students in the class, as they plan their research paper and design their film.

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

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

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

Requirements:

Research paper—8-10 pp. on a topic designed by students in consultation with the teachers of the course. The paper will be due midway through the semester.

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

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

ENGL 4013, Undergrad Poetry Workshop**Instructor: G. Davis****Texts Required:**Eduardo Corral, *Slow Lightning*. ISBN 978-0300178937.Natalie Diaz, *When My Brother Was an Aztec*. ISBN 978-1556593833.Ross Gay, *Catalog of Unabashed Gratitude*. ISBN 978-0822963318.Louise Glück, *The Wild Iris*. ISBN 978-0880013345.Marie Howe, *What the Living Do*. ISBN 978-0393318869.Li-Young Lee, *Rose*. ISBN 978-0918526533.Matthew Olzmann, *Mezzanines*. ISBN 978-1882295982.Solmaz Sharif, *Look*. ISBN 978-1555977443.Richard Siken, *Crush*. ISBN 978-0300107890.Tracy K. Smith, *Life On Mars*. ISBN 978-1555975845.Mark Doty. *The Art of Description: World into Word*. ISBN 978-1555975630.

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

Major requirements: several new drafts of original poetry, in-class recitations, final portfolio of revised work, regular attendance, and lively participation in workshops and class discussions.

ENGL 4023, Undergraduate Fiction Workshop**Instructor: J. Blunski**

Course description pending

ENGL 4133, Writing Nature: Eco-poetics**ENGL 4133H, Writing Nature: Eco-poetics****ENGL 5243, Special Topics: Eco-poetics****Instructor: S. Dempsey****Texts Required:**

Abbey, Edward

Desert Solitude

ISBN: 978-0671695880

Coetzee, J. M.

Lives of Animals

ISBN: 978-0691070896 Dillard,

Annie

Pilgrim at Tinker Creek

ISBN: 978-0061233326

Thoreau, Henry David *Walden*

ISBN: 978-0691070896

Recommended Text:

The Norton Anthology of English Literature: The Romantic Period (9th) (Vol. D) ISBN: 978-0199553976

Additional readings will be distributed via Blackboard.

Description: This course will explore what it means to think about literature and representation in relation to physical environments and ecological concerns. Like Ecocriticism itself, our literary readings will be rooted in Romanticism (Thomson, Smith, Blake, Wordsworth, Coleridge, Shelley, Keats, Byron), but will branch out to other writers of the nineteenth century, both British and American (Emerson, Thoreau, Whitman, Dickinson, Darwin, Ruskin, Hopkins). More recent work in both prose (Abbey, Dillard, Coetzee) and poetry will also be explored.

In addition, brief critical readings will be culled from the work of philosophers (Heidegger, Kant, Spinoza, Whitehead), theorists (Adorno, Derrida, Bennett, Connolly), and literary critics (Bate, Buell, Morton). During the course of the semester we will also consider how these issues relate to genres such as science fiction and other media such as painting, music, and film.

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

Essays, exams, and other major requirements for graduate students at the 5000 level: one exam, one seminar paper (~20 pages), and several one-page response papers.

ENGL 4303, Introduction to Shakespeare

Instructor: J. DuVal

Texts Required:

The Taming of the Shrew, The Annotated Shakespeare Yale University Press

The Merchant of Venice, The Annotated Shakespeare Yale University Press

Othello, The Annotated Shakespeare Yale University Press

Julius Caesar, The Annotated Shakespeare Yale University Press

Antony & Cleopatra, The Annotated Shakespeare Yale University Press

The Tempest, The Annotated Shakespeare Yale University Press

Measure for Measure, The Pelican Shakespeare, Random House.

The Winter's Tale, The Pelican Shakespeare, Random House.

Description: Students are to read and become intimately familiar with the plays assigned. They should therefore read the assigned plays at least twice before class. We will be studying and enjoying these plays for their excellent plots, characterizations, humor, and lyricism. For this semester I have selected Shakespeare's major "problem plays," plays which tends to make decent modern readers uncomfortable: in *Othello* with the racism of some of the characters, in *The Merchant of Venice* with the antisemitism of some of the characters and possibly the author himself, in the other plays with various whiffs of anti-feminism, and we will ask ourselves how well Shakespeare, with his infinite variety of characters, speaks to us today about those problematic issues.

Major requirements: mid-term exam, final exam, and quizzes; an oral report on a passage from one of the plays, due during discussion of that play; a paper developed from the oral report. You must submit a rough draft of the paper to me within a week of the oral report so that I may make meaningful suggestions for improving the paper. The completed paper must be submitted within two weeks of your oral report. Class attendance is compulsory. If you miss more than three classes, you will be required to drop the course.

ENGL 4303-002, Introduction to Shakespeare

Instructor: J. Candido

Texts Required:

Any respectable edition of Shakespeare or individual editions of the plays. The *Complete Works of Shakespeare* (ed. David Bevington) will be available through the university bookstore.

Area of Coverage: We shall examine the basic contours of Shakespeare's career as a dramatist, drawing upon some of his most representative plays.

Likely works to be read include the following:

Richard II
1 Henry IV
2 Henry IV
A Midsummer Night's Dream
As You Like It
Twelfth Night
Hamlet
The Tempest

Papers and Examinations: Two in-class exams and one (optional) 5-page critical paper. Graduate students will be expected to write a research paper of considerable length (15-25 pp.)

ENGL 4513, Studies in Literary Criticism and Theory: Feminist Literary Theory
ENGL 4593, Seminar in Gender, Sexuality, and Literature: Feminist Literary Theory

Instructor: S. Marren

Texts Required:

Eagleton *Feminist Literary Theory: A Reader*, 3rd ed. ISBN 978-1405183130

Woolf *A Room of One's Own*

Various supplementary readings along the way

Description: This course is intended as a general introduction to the field of feminist literary criticism and theory. The class will proceed topically, and more or less chronologically. We will seek a broad understanding of different strands of feminist thought and the range of interpretive possibilities they have opened up. We will examine the roots of feminist literary theory in political movements for radical social change, its rising influence on and acceptance (or containment) within the academy, and the specific problems and challenges besetting the field as it enters the 21st century. We will read and think about its relation to other major critical discourses, including psychoanalysis, poststructuralism, cultural studies and queer theory. The aim will be to develop a sense of the breadth and complexity of this body of material and to begin what will (hopefully) become a lifelong process of considering the questions a feminist approach to literature provokes.

Essays, exams, and other major requirements: 10-12 page review essay, Reading responses, Oral presentation/facilitation of class discussion, Class participation

ENGL 4523 Migration and Belonging in Latino/American Film
LAST 4003 Migration and Belonging in Latino/American Film
LAST 4003 (H), Migration and Belonging in Latino/American Film

Instructor: Y. Padilla

Texts Required:

Selected readings will be available via Blackboard.

Required Films (Tentative):

Bolivia (2001)

Princesas (2005)

Sin dejar huella/ Without a Trace (2000)

Sleep Dealer (2008)

María llena eres de gracia / María Full of Grace (2004)

La jaula de oro/ The Golden Dream (2013)

Lista de espera/ The Waiting List (2000)

El Norte (1983)

A Better Life (2011)

Mosquita y Mari (2012)

Elysium (2013)

Description: In this course we will explore films (both fictional and documentaries) from Latin America and the United States that focalize the experiences of internal (rural to urban) and international migration. Our analyses of these films will consist of looking at how they represent the migratory experience, including the reasons why people migrate, the obstacles they face throughout the process, and the hopes and dreams they harbor. Among the most prominent themes guiding our discussion will be the notion of (cultural, social, and national) belonging, which is inherently linked to such processes of migration. However, we will also tend to related questions regarding gender and sexuality, class, race and ethnicity, and citizenship. Although the main cultural texts for this course will be the films assigned, students will be required to read secondary articles (contextual and theoretical) in Latin American and Latino film studies and be provided with a brief introduction to the analysis of and writing about film. Most, if not all of the films, will be in Spanish with English subtitles.

Essays, exams, and other major requirements for undergraduates: attendance and active participation in class discussions, short writing assignments, 2 critical essays (3-4, 8-10 pages), midterm, and final exam.

ENGL 4553, Studies in Native American Literature and Culture: Native American Oral Literatures

ENGL 5563, Advanced Studies in Native American Literature and Culture: Native American Oral Literatures

Instructor: S. Teuton

Description: Why do we tell stories? Whether to understand the past, teach, or entertain, oral thought and narrative play an immense role in explaining our human place in the world. In this course, we will explore this idea in a study of the oral literatures of the Indigenous peoples of North America, as recorded in written English, in song and poetry, novel and autobiography, film and comics. During the semester, we will consider how Native stories maintain relationships with homelands, the past, non-human creatures, ancestors, members of the community and other nations, and shape worldviews, ways of knowing, moral action, and written literary forms.

ENGL 4603-001, Special Topics: Young Adult Literature

Instructor: 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 4603-002, Special Topics: Young Adult Literature**Instructor: S. Connors**

Course description pending

ENGL 4903, Studies in Rhetoric and Composition: The Rhetoric of Style**Instructor: E. Domínguez Barajas****Texts Required:**

- *Style and Statement*, by Edward Corbett & Robert Connors. ISBN: 9780195115437
- *Style: The Basics of Clarity and Grace*, by Joseph M. Williams. ISBN 978-0321112521
- *Style in Rhetoric and Composition: A Critical Sourcebook*, by Paul Butler. ISBN 978-0312547332

Description: This course examines the idea of style and its impact on forms of expression and interpretation. The course initially views matters of style from a familiar perspective—that of broad socio-communicative practice (e.g., appearance, behavior, speech)—but it then moves toward a specialized consideration of style in terms of the written word. The course will involve discussions of diction, sentence structure, paragraphing, the use of punctuation, and figurative language in order to develop a sense of the dynamics involved in the written word. Students will acquire a vocabulary that enables the analysis of the manifestations of style in particular texts. The ultimate aim of the course is to reach an understanding of style as a rhetorical tool that can be considered in terms of its practical applications and as an indicator of how discourse ensures the maintenance or transformation of culture.

Required assignments: Textbook exercises, one reader response paper (5-6 pages), a project proposal, a formal rhetorical analysis essay (8-10 pages).

ENGL 4903-002 Writing Center Peer Tutor Pedagogy**Instructor: K.L. Madison****Texts required:**

Bedford Guide for Writing Tutors. Leigh Ryan and Lisa Zimmerelli, 2016. ISBN-13: 978-0-312-56673-9

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

The Oxford Guide for Writing Tutors. Eds. Lauren Fitzgerald and Melissa Ianetta, 2016. ISBN-13: 978-0199941841

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. 2012. 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. Students learn to critically evaluate and effectively articulate writer concerns and 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 attending Arkansas public schools and in the matriculation of underrepresented Arkansas populations at the University of Arkansas.

While the course is designed to prepare potential teachers to establish writing centers or tutorial programs after graduation with the support of University of Arkansas educational professionals, it is only an introduction to Writing Center theory, which is a rigorous area of scholarship in its own right. 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.

Essays, exams, and other major requirements: 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 4933 Studies in Popular Culture and Popular Genres

ENGL 5923 Advanced Studies in Film and Media

ENGL 5933 Advanced Studies in Popular Culture and Popular Genres

Topic: "Postmodernist Film"

Instructor: K. Booker

Texts Required:

None. An electronic copy of Booker's *Postmodern Hollywood* will be provided free of charge.

Purpose: We will view and discuss a number of important postmodernist films, using them to develop a basic understanding of the broader phenomenon of postmodernism itself, in its historical context. Films to be viewed will range from those that overtly

illustrate certain aspects of postmodernist culture (such as *Pulp Fiction*, *Memento*, *Moulin Rouge*, or *Hail, Caesar!*) to those that are less obviously postmodernist, thus helping us to delineate the boundaries of the phenomenon (such as *Chinatown*, *Inglourious Basterds*, or *Sorry to Bother You*).

Papers: Critical essays: 6-10 pages for undergraduates, 12-20 pages for graduate students.

Exams: mid-term and final for undergraduates, final for graduate students.

World Literature

WLIT 1113, World Literature I

Instructor: 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

Instructor: 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

Instructor: 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

Instructor: 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.