

## Undergraduate Course Description Packet, Fall 2022

Updated 7/5/22

### ENGL 1103: Reading Literature

**Teacher: S. Burris**

**Textbooks Required:**

*The Norton Introduction to Literature*, Shorter 13<sup>th</sup> Edition, Ed. Kelly J. Mays.

**Description:** This course will introduce students to the art of reading literature in a variety of ways, both orthodox and unorthodox. We will cover the major genres and the larger contexts—historical, cultural, biographical—that distinguish the works.

**Essays, exams, and other major requirements:** The course requires one objective exam that will cover literary terms and concepts, and several focused, close readings of assigned texts.

### ENGL 1103.002 Reading Literature

**Teacher: S. Marren**

**Textbooks Required:**

Mays, Kelly J. *The Norton Introduction to Literature, Shorter 13th Edition*. ISBN: 9780393664942 (Paperback); 9780393691177 (E-Book)

**Description:** This course will introduce students to strategies for close, attentive, and imaginative reading. We will sample poetry, fiction, and drama, analyzing the various elements that shape the way we understand literary texts: structure, narrative voice, characterization, imagery, setting, etc.

**Essays, exams, and other major requirements for undergraduates:** Reading responses/ short essays; midterm; final.

### ENGL 1213, Introduction to Literature: The Literature of Sport

**Teacher: R. Cochran**

**Texts Required** (paperback or on Blackboard):

Thompson, Wright, *The Cost of These Dreams* ISBN 978-0143133872

Tunis, John R., *The Kid from Tomkinsville* ISBN 978-0152056414

**Description:** This is a hybrid course in the sense that it combines, in roughly equal measure, works regarded as “literature” produced by authors regarded as artists, with works regarded as journalism produced by authors usually called sportswriters. This distinction (ill-founded in any event) will take up class time vanishingly close to zero, but students contemplating registration should be aware of the mix going in. There are only two required texts; the bulk of our readings will be posted on Blackboard.

**Essays, exams, and other major requirements for undergraduates:** Courses labeled “Introduction to Literature” should carry as implicit subtitles “Introduction to Writing About Literature.” We will begin with baby steps—students will turn in eight bi-weekly (once every two weeks) 1-2 paragraph reading responses. There will also be four short-answer quizzes over the readings and class discussions, and one longer (4-5 page) term paper. There will be no midterm or final. Grades will be assigned as follows—each response=5% (40%), each quiz=10% (40%), term paper=20%. I actively solicit but do not grade in-class participation

**MA advisory code:** (determined by the Graduate advisors)

## **MRST 2013 / ENGL 2413: An Introduction to Medieval and Renaissance Studies**

**Teacher: W. A. Quinn**

### **Textbooks Required:**

George Holmes, ed. *The Oxford Illustrated History of Medieval Europe* (OUP, 1988)  
Jerry Brotton, *The Renaissance: A Very Short Introduction* (OUP, 2006)

### **Description:**

This interdisciplinary course will investigate the historical and cultural circumstances that surround certain key dates in late antiquity, the Middle Ages, and the Renaissance. One (or two) monumental events will be the focus of each week’s introductory lecture by the instructor. Class discussion will then focus on supplemental readings assigned. The readings assigned will include consideration of art, architecture, music, literature, historiography and philosophy—all to be read in Modern English translations.

### **Essays, exams, and other major requirements:**

5 multiple-choice quizzes on Blackboard= 50% (10% each): 10 questions per quiz, set-deadline (Sunday midnight), no make-ups except for final comprehensive quiz 6

Class Participation 20% (each un-excused absence of 3 classes = 5% loss on final grade; attendance will be taken)

2 Short Papers 30% (15% each): each will be your own 2-3 report on any one year between 500 and 1700 c.e. You will select one year not already included in this syllabus and explain in detail its importance in terms of its historical/cultural significance to comprehending our continuity or alterity with the medieval/Early Modern eras.

## ENGL 2043, Rethinking Literature

Teacher: Y. Padilla

**Textbooks Required** (not limited to the following):

Butler, Octavia, *Kindred* ISBN 978-0807083697

García-Moreno, Silvia, *Mexican Gothic* ISBN 978-0525620808

Jones, Stephen Graham, *The Only Good Indians*, ISBN 978-1982136468

Roanhorse, Rebecca, *New Suns: Original Speculative Fiction by People of Color*, ISBN 978-1781085783

Spiegelman, Art, *The Complete Maus*, ISBN 978-0679406419

**Description:** A central goal of this course is to unsettle and interrogate the concept of “Literature” by contemplating the following questions: Who writes “Literature”? Who decides what “good” literature is? What does literature do? For whom is literature written? Our vantage point for engaging with these questions will be texts that belong to popular genres (speculative fiction and comics) written primarily by authors of color. Both have traditionally been excluded from the English literary “canon.”

**Essays, exams, and other major requirements:** Attendance and punctuality; active participation in every class session; 2 critical assignments/essays (3-4 pages); 1 final project; midterm and final exams.

## ENGL 2043, Rethinking Literature: Conspiracy, Contagion, and Contamination

Teacher: C. Bailey

**Textbooks Required:**

Kitta, Andrea, *The Kiss of Death: Contagion, Contamination, and Folklore*. ISBN 9781607329268

Atwood, Margaret, *Oryx and Crake*. 9780385721677

Ireland, Justina, *Dread Nation*. 978-0062570611

St. John Mandel, Emily, *Station Eleven*. 978-0804172448

Wesolowski, Max, *Hydra*. 978-1910633977

**Description:** We begin this course by defining the concept of a literary canon, and then we explore genres, authors, and texts that exist outside of an established American literary canon. These cultural texts might be considered lowbrow when compared with more deeply entrenched “classics” that are often upheld as highbrow. Specifically, we will use conspiracy, contagion, and contamination as a unifying theme to analyze genre fiction, internet memes, and popular film (among other texts) to determine what value, if any, these texts hold for literary studies.

**Essays, exams, and other major requirements for undergraduates:** Response papers, quizzes, one 4-5 page critical essay, course blogs, course Voice Thread, one exam

## **ENGL 2053 001, Transatlantic Literature from the Beginning to 1640**

**Teacher: D. Stephens**

### **Textbooks Required:**

*The Norton Anthology of American Literature*, 9<sup>th</sup> edition, E-Book, vol. A. (See note below.)

*The Norton Anthology of English Literature*, Core Selections E-Book, 10<sup>th</sup> edition. (See note below.)

The above texts will appear on Blackboard as e-books at the start of the semester, packaged under one ISBN that will not work anywhere except on Blackboard. The total will be \$47, which is less than hard copies would cost. Your student account will be charged about a week after the semester begins. If you already have hard copies of both books *in the above editions*, we can arrange for you to opt out of having your student account charged.

**Description:** We'll read examples of English and American literature from the earliest times until 1640. While learning about oral and written genres of this period, we'll look at intersectional issues of colonialism, nationality, social ambition, gender, sexual identity, disability, race, religion, and whatever else can help us understand how we became who we are now, in all of our difficult and wonderful complexity.

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

## **ENGL 2063, Romanticism and Imperialism**

**Teacher: K. Yandell**

### **Textbooks Required:**

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

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

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

Charles Brockton Brown, *Wieland* (ISBN 9780140390797)

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

**Description:** This course examines transatlantic literatures from the era surrounding American colonization. The course places literatures of indigenous and enslaved peoples in conversation with the upheavals prompted by Columbus's invasion of "India," and ends with literatures of the early Romantic period. Throughout this era in transatlantic Literature, various nations' authors have sought to forge – through conflict and cooperation – a relationship to lands and peoples

across multiple continents. Colonial-Era considerations of ethnicity, gender, class, and nation serve to challenge prevailing definitions of “America,” and provide a more complete portrait of what it means to belong to the American land. This course will explore through reading, discussion, and critical essay how traditional as well as alternative narratives enrich our conceptions of self and nation in literature and culture, from antiquity through the early nineteenth century.

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

### **ENGL 2073: Transatlantic Literature from 1865 to 1945**

**Teacher: L. Hinrichsen**

**Textbooks required:**

All reading will be available online or will be available on the course’s Blackboard site.

**Description:** This course will provide a thematic and historical survey of the development of transatlantic literature from 1865 to 1945, with attention to identifying cultural and/or historical trends of the period. What makes American literature “American,” or British literature “British”? What happens if we start to question that distinction? We’ll look at how the Atlantic Ocean has both divided and connected cultures of Europe, Africa, and America, and how literature from 1865-1945 both reflects and responds to the historical construction and permeability of racial, cultural, and national boundaries. Our discussions will explore how the texts on our syllabus interrogate concepts such as race, ethnicity, culture, gender, and citizenship across space and time. We will learn how the formal aspects of writing—from verse forms to kinds of narration—shape the ways that texts make meaning for their audiences, and we will also look for how texts are in conversation with each other and with broader social issues. As such, we will engage in transatlantic conversations about such monumental issues as the aftermath of slavery and the slave trade, revolution, empire, world wars, urbanization, the growth of capitalism, gender trouble, and psychology, all of which emerged as integral features of transatlantic political cultures.

**Essays, exams, and other major requirements:** Weekly reading responses, two major papers (draft and revision).

### **ENGL 2083, Transatlantic Literature, 1945–Present**

**Teacher: M. K. Booker**

**Textbooks Required:** Recommended editions are indicated below, though any published edition is acceptable, including e-book editions, such as Amazon Kindle.

George Orwell, *Nineteen Eighty-Four*. Signet Classic Edition (1961), ISBN: 9780451524935.  
Thomas Pynchon, *The Crying of Lot 49*. Harper Perennial Modern Classics Edition (2006), ISBN: 006091307X.  
E. L. Doctorow, *Ragtime*. Random House Trade Paperback Reprint Edition (2007), ISBN: 0812978188.  
Margaret Atwood, *The Handmaid's Tale*. Anchor Books Edition (1998), ISBN: 038549081X  
Toni Morrison, *Beloved*. Vintage Reprint Edition (2004), ISBN: 1400033411.  
Zadie Smith, *White Teeth*. Vintage (2001), ISBN: 0375703861.  
Kazuo Ishiguro, *Never Let Me Go*. Vintage (2006), ISBN: 9781400078776.  
Colson Whitehead, *The Underground Railroad*. Knopf Doubleday Reprint Edition (2016), ISBN: 0345804325.

**Description:** This course is intended to provide an introductory survey of literature from both sides of the Atlantic from 1945 to the present. The focus will be on British and American literature and on the interchange between them during this period, with a particular interest in the novel and poetry. We will be reading and discussing novels from George Orwell's *Nineteen Eighty-Four* to Colson Whitehead's *The Underground Railroad*, selected on the basis of their literary quality and cultural importance. We will also read and discuss a variety of British and American poems from this period, including poems by such poets as Langston Hughes, Dylan Thomas, Philip Larkin, Stevie Smith, Sylvia Plath, Allen Ginsberg, Seamus Heaney, Louis Glück, and Bob Dylan, among others. Our goal will be to gain a familiarity with and understanding of the specific texts read, as well as to gain a sense of the overall shape of British and American literary history since 1945.

**Essays, exams, and other major requirements:** One critical essay (3-5 pages), mid-term exam, final exam, active participation.

## ENGL 2413, Introductory Topics in English

**Teacher: R. Roberts**

**Required Textbooks:** TBA.

**Description:** Students will understand concepts and issues of theme, form, and motif in literary works about the designated topic. Students will improve in their abilities to read literary works carefully and critically and to write about literature correctly and cogently. Topics and content will vary from semester to semester.

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

## ENGL 3103, Approaches to Critical Thinking About Literature and Culture

Teacher: S. Dempsey

### Textbooks Required:

All readings will be distributed via Blackboard.

**Description:** This course explores what it means to think about literature. We will begin by addressing key questions about what we mean by literature, how it works, and what it might be good for. We will then turn toward two particularly influential strands of contemporary criticism: affect theory and ecocriticism. By doing so we will consider how the study of literature can help us better understand what it means to be human and how it gives us room to imagine how best to dwell within the world we find ourselves in.

During the course of the semester we will consider how these issues relate to different cultural perspectives, different genres (including science fiction), and different media such as painting, music, and film. Each week our readings will be drawn from a range of short literary works (poems, short stories, plays) as well from brief critical readings culled from the work of philosophers, theorists, and literary critics.

**Essays, exams, and other major requirements for undergraduates:** Three essays, and a handful of one-page response papers and/or notes from the field observations.

## ENGL 3203, Poetry

Teacher: G. Davis

### Textbooks Required:

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

ISBN 0156007622.

Single Author Poetry Collection: TBD

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

**Essays, exams, and other major requirements:** Regular and civil attendance, active and considerate engagement during class discussions, short written assignments, successful recitation, midterm exam, and final exam.

**ENGL 3433 Introduction to Chaucer**

**Teacher: M. Long**

**Textbooks Required:**

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

*The Book of the City of Ladies*, ed. Earl Jeffrey Richards, 978-0892552306

**Description:** “Was Chaucer a friend to women?” asked the scholar Arlyn Diamond in the 1970s. Scholars have uncovered damning and then maybe slightly-less-damning evidence in the years since she posed this question; the answer is still complicated. We will spend the semester reading fourteenth-century England’s problematic fave while centering his female characters and, sometimes, his female readers, collaborators, and contemporaries. Texts will include the *Canterbury Tales* and the *Legend of Good Women*, and relevant analogues, sources, and scholarship. We will learn to read in Middle English, with lots of help; your prior knowledge of Chaucer or of Middle English is welcome but not required. Supplementary texts will be provided via Blackboard.

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

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

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

**Teacher: L. Sparks**

**Textbooks Required:**

Burton, Susan, and Cari Lynn. *Becoming Ms. Burton: From Prison to Recovery to Leading the Fight for Incarcerated Women*. The New Press, 2017.

Carter, Lisa M., and Catherine D. Marcum, eds. *Female Offenders and Reentry: Pathways and Barriers to Returning to Society*. Routledge: Taylor & Francis Group, 2018.

Jacobi, Tobi, and Ann Folwell Stanford, eds. *Women, Writing, and Prison: Activists, Scholars, and Writers Speak Out*. Rowman & Littlefield, 2014.

In addition to the three required texts listed above, students will be asked to read a number of articles and other texts published online by sources such as The New York Times, The Marshall Project, and the Prison Policy Initiative (made available to students through Blackboard).

**Description:** This course is open to all undergraduate students interested in the course topic but is intended to be particularly beneficial to students who are majoring/minoring in the following fields: Communication, Criminology, Education, English, Gender Studies, Pre-Law, Rhetoric and Composition, Social Work, and Sociology. The course is also designed to complement the spring course on communicating effectively about the needs of men who are leaving prison and reentering society, though each course stands alone and has a distinct set of reading materials.

Course reading materials and class discussion will focus upon women's incarceration within the U.S. and the unique challenges they face after being released. In addition, the course will consider cultural, social, scholarly, creative, and personal rhetorics that can be combined in new and effective ways for the purpose of discouraging women's recidivism and encouraging successful reentry paths for them.

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

### **ENGL 3603, Topics in Rhetoric and Composition: Introduction to Cultural Rhetorics**

**Teacher: Maggie Fernandes**

**Textbooks required: TBA.**

Description: The study of special topics in the field of Rhetoric and Composition. Content will vary. (Typically offered: irregular) May be repeated for up to 9 hours of degree credit.

Cultural Rhetorics is a three-credit course that locates the study of rhetoric beyond Ancient Greece. In doing so, the course explores a multiplicity of rhetorical histories, twenty-first century contexts, sociocultural implications of digital contexts and technologies, and non-canonical and erased voices, such as those from communities of color, LBTQIA+ identity, disability, and intersections thereof. The course is made up of weekly readings, reading responses, and three major process-based projects.

Essays, exams, and other major requirements for undergraduates: Project 1: Defining Cultural Rhetorics; Project 2: Narrative and/as Cultural Rhetorics; Project 3: Doing Cultural Rhetorics; Reading Responses; Course Reflection.

### **ENGL 3623 / WLIT 3623, The Bible as Literature**

**Teacher: L. Walsh**

**Texts Required:**

Robert Alter, *The Five Books of Moses* ISBN: 978-0393333930

Robert Alter, *The David Story* ISBN: 978-0393320770

Robert Alter, *Strong as Death is Love: The Song of Songs, Ruth, Esther, Jonah, and Daniel* ISBN: 978-0393352252

Bible (Online access is fine; recommended print version: New Oxford Annotated Bible) ISBN: 978-0195289602

Description: This course introduces students to a variety of literary forms and techniques used throughout the Bible. Readings include the major narratives of Genesis and Exodus; the passionate poetry of the Song of Solomon; the shorter tales of Jonah, Ruth, and Esther; the provocative parables told by Jesus; and memorable stories about Jesus's birth and death, found in the gospels. The course offers an accessible entry-point for students who are reading biblical material for the first time, as well as a novel approach for those more familiar with biblical content.

Essays, exams, and other major requirements: Dynamic class participation, weekly short writing assignments.

## ENGL 3713 / WLIT 3523 Topics in Medieval Lit & Culture: Quran as Literature

Teacher: M. Kahf

### **Textbooks required** (hypothetical, tentative, potential list):

An English translation of the Quran (we will discuss various translations before you choose).

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

ISBN 0807835161

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

James Kaltner, *Inquiring of Joseph: Approaching a Biblical Character through the Quran*.

Michael Glazier Books, 2003. Paperback. ISBN 978-0814651537.

Nureddin Jami, *Yusuf and Zuleikha* (ca 1490s), trans. David Pendlebury. Ishk Books, 1980. ISBN 0900860774

Selected poems by Aisha al-Ba'uniyyah (d 1517), trans. Th. Emil Homerin.

Ibn Tufayl (d 1185), *Hayy Ibn Yaqzan*, translated by Lenn Goodman. ISBN 0917232372.

**Description:** This course offers academic perspectives on the Quran, and the Quran as subtext in other literature. Topics likely to include: history of the text, structure, literary style, and rhetorical strategies of the Quranic text. Gender and women in the Quran. The Quran's treatment of Biblical figures. The Quran's role in Muslim devotional and social practices in various societies and times. Comparison of translations of the Quran. Current and classical interpretative debates about the Quran. Orientalism, postcolonialism, racism, feminism & the Quran.

## ENGL 3723: Shakespeare and Marlowe

Teacher: Joseph Candido

### Textbooks Required:

Gibbons, Brian, ed., *Christopher Marlowe: Four Plays*. ISBN PB: 978-1-4081-4949-2 (paperback).

Shakespeare, William, any respectable edition of the plays listed below.

**Description:** We shall focus on the following pairs of plays, with an eye towards the many possible connections (either direct or indirect) between them. Our focus will be twofold: 1) a critical examination of each play in its own right, and 2) an examination of to what extent we can regard Marlowe as a “source” for Shakespeare, either as a direct influence or as a writer who, however subtly, might have informed Shakespeare’s literary imagination.

*Tamburlaine, Part I; Henry V*  
*The Jew of Malta; The Merchant of Venice*  
*Edward II; Richard II*  
*Dr. Faustus; Macbeth*

**Essays, exams, and other major requirements:** Periodic, short (5-minute) written “responses” to each play, read in class and handed in at the end of class. A critical paper (15-20pp.) on a subject of the student’s choice. A take-home final exam.

## ENGL 3843, Topics in Modern and Contemporary American Lit and Culture: Wealth, Poverty, and the American Novel

Teacher: S. Marren

### Textbooks Required:

Edith Wharton, *The House of Mirth*. ISBN 978-0486420493

-----, a few short stories, which I will provide

Theodore Dreiser, *Sister Carrie*. ISBN 978-0486434681.

William Dean Howells, *The Rise of Silas Lapham*. ISBN 978-0140390308

F. Scott Fitzgerald. *The Great Gatsby*. ISBN 978-0743273565.

-----, a few short stories, which I will provide

Henry James, *Portrait of a Lady*. ISBN 978-0141441269

Richard Wright, *Native Son*. ISBN 978-0060929800

James Agee, *Let Us Now Praise Famous Men* (excerpts, which I will provide)

If you have a copy of one of the books that is a different edition than the one I've ordered, that's fine. We don't all have to have the same edition. I will occasionally provide supplementary readings through email or blackboard, as well.

**Description:** In Edith Wharton's *The House of Mirth*, Selden looks at Lily and has "a confused sense that she must have cost a great deal to make, that a great many dull and ugly people must, in some mysterious way, have been sacrificed to make her." This course will focus on various late 19th and early 20th century American novels' treatments of the at times troubling relation between the rich and the poor in our society. We will be asking things like: who has how much in these novels, and why? What does it mean to just "get by," on the one hand, and to accumulate riches, on the other? What is the difference between old money and new money? How do the poor see the rich, and vice versa? (Do the rich see the poor at all? Do they see them as "dull and ugly"?) We will discuss conspicuous consumption and bread lines, and think about these novels in relation to inequality, consumption, greed, hunger, and privilege.

**Essays, exams, and other major requirements for undergraduates:** One critical essay (5-6 pages), midterm, final exam, enthusiastic participation.

**ENGL 3853, Topics in African American Literature and Culture: Soul Food, African American Identity and the Politics of Food**

**ENGL 4853, Studies in African American Literature and Culture: Soul Food, African American Identity and the Politics of Food**

**Teacher: C. Bailey**

**Textbooks Required:**

Eds. Jennifer Jensen Wallach and Rebecca Sharpless, *Dethroning the Deceitful Pork Chop: Rethinking African American Foodways from Slavery to Obama* ISBN 978-1557286796

Gloria Naylor, *Mama Day*, ISBN 978-0679721819

Toni Morrison, *Paradise*, ISBN 978-0804169882

Kevin Young, *The Hungry Ear: Poems of Food and Drink*, ISBN 978-1608197682

Ernest Gaines, *A Lesson Before Dying*, ISBN 978-0375702709

Randall Keenan, *Let the Dead Bury Their Dead*, ISBN 978-0156505154

\* Other supplementary materials should be downloaded from Blackboard

**Description:** This course critically examines African American literary works and cultural texts using foodways as a critical framework. Among other things, we explore how food is used to negotiate African American identity. We will also explore how food has been used to create and subvert personal and communal identities. Most importantly, using texts including the films *Soul Food*, *Princess and the Frog*, Marlon Riggs' documentary *Black Is, Black Ain't*, and Toni Morrison's *Paradise*, we will explore how ideas about food, food preparation, and food consumption, contribute to gender and racial inequality, and create social class distinctions.

**Essays, exams, and other major requirements for undergraduates at the 3000 level:** weekly responses (250 words minimum), one film critique or analytical essay (4-5 pages), final exam.  
**Essays, exams, and other major requirements for undergraduates at the 4000 level:** bi-weekly responses of 250 words each, one conference length paper (8-10 pages), final exam.

**ENGL 3873, Medical Humanities Seminar**

**ENGL 3873H, Honors Medical Humanities Seminar**

**Teacher: C. Kayser**

**Textbooks Required:**

Reynolds, Richard, and John Stone, eds. *On Doctoring: Stories, Poems, Essays*. 3rd ed. ISBN: 978-0743201537;

Edson, Margaret. *Wit*. ISBN: 978-0571198771

Gawande, Atul. *Complications: A Surgeon's Notes on an Imperfect Science*. ISBN: 978-0312421700

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 shadowing with a physician at a local clinic and medically-relevant service hours at a local agency in addition to the classroom time commitment. This course is only open to premedical students, who must contact Dr. Kayser to inquire about availability of spots in the course.

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

**ENGL 3903 YA Graphic Memoir and the Art of Visual Storytelling**

**Teacher: Sean P. Connors**

**Description:** This course introduces students to the art of visual storytelling by creating opportunities for them to read and critique a diverse selection of graphic memoirs for teenagers. Over the course of the semester, we'll work together to investigate questions such as the following: Why should teachers make space for visual storytelling in the secondary school

curriculum? What makes a text worthy of study in school? What do students stand to learn when they're given opportunities to study texts that use pictures and words to tell a story or make an argument? What is "slow looking," and how can it support close reading of graphic novels and graphic memoirs? And finally, how do students expand their meaning making repertoires when teachers position them to study the graphic memoir as a narrative form?

### **English 3903, Literary Magazine Production**

**Teacher: Jane Blunsch**

**Textbooks required:** None.

**Description:** This course is designed to give students a practical magazine publishing experience. The class will collaborate to produce a print and digital issue of The Diamond Line, the university's undergraduate literary magazine. Students will demonstrate an understanding of the process of literary magazine production, from assigning staff roles, submission selection, composing a budget, layout and design, and print publication and circulation through direct instruction and hands-on experience.

### **ENGL 3903/WLIT 3903—World Epics**

**Teacher: R. Cochran**

**Textbooks Required** (all paper):

*The Epic of Gilgamesh*. ISBN 9780140449198.

*Beowulf*. ISBN 9780374110031.

*Sunjata*. ISBN 9780872206977.

*The Kalevala*. ISBN 9780192817006.

*The Epic Tale of Hi'iakaikapoliopole*. ISBN 9780988262911.

ku'u aloha ho'omanawanui, *Voices of Fire* ISBN 9780816679225.

**Description:** I've taught this course often; it's one of my two favorites. It's organized as a survey of non-western epics (I'll refresh student memories of *The Iliad* and *The Aeneid* with in-class presentations) with one focal epic selected for more in-depth analysis. This choice alters with each iteration of the class. This term we'll tarry over the Hawaiian Pele epic.

**Essays, exams, and other major requirements for undergraduates:** Three short quizzes, one 10-15 minute in-class presentation on a work selected from a list of epics **not** read in class, one 6-8 page analytic essay/term paper (likely but not necessarily addressed to the same epic), enthusiastic participation. This class will have no midterm or final.

**MA advisory code:** (determined by the graduate advisors)

### **ENGL 4013, Undergraduate Poetry Workshop**

**Teacher: Davis McCombs**

**Description:** Gives close attention to individual manuscripts in a workshop environment.

**Essays, exams, and other major requirements for undergraduates:** Prerequisite: ENGL 3013 or equivalent.

### **ENGL 4133, Writing Nature: Angling in Literature and Culture**

**Teacher: G. Davis**

**Textbooks Required:** TBD.

**Description:** From Dame Juliana Berners “The Treatise of Fishing with an Angle” in the fifteenth century to Ernest Hemingway’s *Old Man and the Sea* in the twentieth century, the art of fishing has a long and vibrant history in literature. Indeed, with its parallels to humanity’s ongoing search for connection and purpose in life, angling continues to inspire the creation of written and visual stories. As such, this course will take a broad look at the different genres that engage the practice and implications of fishing: short stories, novels, poetry, and memoir, as well as film and television. While you will find that some texts assume an audience of anglers, but you need never have picked up rod and reel to appreciate the insights discovered via our stories about fishing. By the course’s end, however, you may feel compelled to find some fish “lies” of your own to contemplate angling’s many meanings and meditations.

**Major requirements for undergraduates:** Regular and civil attendance, active and considerate engagement during class discussions, short written responses, a personal essay, and an essay of literary and/or cultural analysis.

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

**Teacher: M. K. Booker**

**Textbooks Required:**

Digital textbook will be supplied free of charge.

**Description:** A general survey of the history of American film, covering most of the major categories, including many of the most respected classics of American film. We will, for example, view most of the American Film Institute’s list of the ten greatest American films. We will, however, also cover several examples of genre film (such as science fiction, horror, gangster

films, and film noir). We will trace the evolution of American film within its historical context, noting the ways in which this evolution engages in dialogue with American history as a whole.

**Essays, exams, and other major requirements for undergraduates:** Periodic brief informal writing assignments. One formal critical essay, 4-6 pages, double-spaced, in length. Midterm and final exam.

## **ENGLISH 4303, Introduction to Shakespeare**

**Teacher: J. Candido**

### **Textbooks Required:**

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

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

*King Lear*

*Macbeth*

*The Tempest*

**Essays, exams, and other major requirements:** Two in-class exams (a midterm and a final) and one 5-page out-of-class writing assignment.

## **ENGL 4303 001, Introduction to Shakespeare**

**Teacher: D. Stephens**

### **Textbooks Required:**

Ed. Greenblatt, Stephen, *The Norton Shakespeare eBook*.

This required text will appear on Blackboard as an e-book at the start of the semester. The cost will be around \$35, which is half what a hard copy would cost. Your student account will be charged approximately a week after the semester begins. If you already have a copy of the

complete *Norton Shakespeare*, third edition, we can arrange for you to opt out of having your student account charged. **Important note:** every semester, several students think they can get by with free online copies of the plays. Every semester, those students flounder during the exams, quizzes, and essays, because they have not read the editorial introductions and footnotes of the Norton edition and because some editions of some of the plays omit entire scenes. Please don't make this mistake!

**Description:** We will read some of Shakespeare's sonnets and six of his plays, learning about the poetry's engagement with some of the intersectional issues of Shakespeare's day—political, colonial, artistic, sexual, psychological, theological, medical, and economic. We will look closely at the ways Shakespeare creates verbal music, and we will pay attention to the serious fun he has with puns. Previous knowledge of Shakespeare is not required, but students should be avid readers and good writers. An open and inquiring mind is also necessary; Shakespeare addresses controversial topics, uses earthy language, and resists moral reduction. The format of the class will include discussion, lecture, film viewing, small groups, and reading scenes aloud.

**Essays, exams, and other major requirements:** There will be reading quizzes, a reading journal, a midterm, a final, and one original essay of 5-7 pages.

## **ENGL 4553 Contemporary Native American Literature**

**Teacher: Sean Teuton**

### **Textbooks Required:**

Sherman Alexie, *Reservation Blues*

Louise Erdrich, *Tracks* Joy Harjo, *A Map to the Next World*

Linda Hogan, *Power*

Simon Ortiz, *Men on the Moon*

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

Leslie Marmon Silko, *Ceremony*

Richard Van Camp, *The Lesser Blessed*

**Description:** In 1969 Native American 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 Indigenous North American literature, this course explores its growth during the American Indian rights movement of the 1960s and 1970s. From here we'll ask how the Native 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 Native American nations and regions as well as topics in tribal communities today: migration and urban life, health and environment, literacy and education, gender and sexuality, colonialism and nationhood, worldview and identity.

## ENGL 4933 Studies in Popular Culture and Popular Genres: Transmedia Frankenstein

Teacher: Lissette Lopez Szwydky-Davis

### Required Textbooks:

Mary Wollstonecraft Shelley, *Frankenstein*. Broadview, 3rd Edition. ISBN: 978-1554811038

Lita Judge, *Mary's Monster* ISBN: 978-1626725003.

Victor Lavalle's *Destroyer* ISBN: 978-1684150557.

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

Kiersten White, *The Dark Descent of Elizabeth Frankenstein* ISBN: 978-0525577942.\*

Ahmed Saadawi, *Frankenstein in Baghdad* ISBN: 978-0143128793.\*

Mike Bezemek, *#Frankenstein* ISBN: 978-1510731349.

Additional readings are available on Blackboard. <http://learn.uark.edu>

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

\*Notes texts available in print, digital, or as audiobooks

**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, Theater, Art, and more; assignments will be tailored for student's individual curricular needs. Students will be asked to view films out of class and to discuss them during class meetings.

**Essays, exams, and other major requirements:** reflection journal; research paper (12-15 pages) or equivalent creative/multimedia/educational project; virtual poster presentation; final exam; attendance and participation.