
Course Descriptions for Graduate English Classes Fall 2013

ENGL 5003, Composition Pedagogy

Teacher: E. Dominguez

Barajas

Description: This course is designed to introduce first-time composition instructors to the history, theory, and general consensus on good practices in the field of English Composition. By considering, responding, and building on the ideas encountered in the field's scholarship, along with very concrete instruction on day-to-day classroom practices, new instructors will not only understand but will also be prepared to propose innovations to the pedagogical foundations of English 1013 at the University of Arkansas.

ENG 5173, Introduction to Old English (ENGL 6113)

Teacher: J. B. Smith

Textbooks Required:

Bruce Mitchell and Fred Robinson, *A Guide to Old English*, 7th ed.

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

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

This course will be followed by another Old English class in the Spring, in which we will read all of *Beowulf* in the original Old English.

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

Essays, exams, and other major requirements for graduate students at the 6000 level: The same as for undergraduates, although your midterm and final will be more difficult.

ENGL 5223 Studies in Renaissance Literature and Culture: Milton

Teacher: D. Stephens

Textbooks 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*. ISBN 978-1-60329-025-8

Description: We will revel in the work of England's central poet of the late Renaissance, with whatever awe, industry, and salutary irritation that entails. Milton's *Paradise Lost*, whose story of Eden is so woven into Western culture that we quote it even when we've never read it, intrigues readers with its charismatic Satan, its seemingly petty God, and its smiling tensions between Adam and Eve even before the fall. We will probe--and probably argue about--these and other puzzles. Students must be willing to understand Milton on his own terms rather than through the lens of their own religious or irreligious beliefs--though he is quite capable of aggravating and enchanting practically anyone of any belief whatsoever. We'll read *Paradise Lost*, *Samson Agonistes*, selections of the shorter poetry, and extracts from several of the political tracts, as well as some literary criticism.

The format will be mostly discussion, with an occasional lecture. There will be a great emphasis upon class participation. If you expect to leave this class having received one neat set of truths about Milton's work, you'll be sorely disappointed. I will introduce various important critical debates over his 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, though it will be helpful if you are already an avid reader in general.

Essays, exams, and other major requirements for graduate students at the 5000 level: one 5- to 7-page paper and one 10- to 15-page paper predicated upon research; two memorizations; contributions to the online discussion board; one oral report. The memorization will be of brief passages or short poems, which the student will then recite to me during my office hours. (I find that this is the quickest way for students to begin noticing how intricate Milton's seemingly regular meters are.) I make the experience as low-key as possible and allow multiple attempts—and I give lots of suggestions for people who, like me, have poor memories. Almost all students end up doing well at this assignment.

MA advisory code: B (See last page of course descriptions.)

ENGL 5233 Craft of Translation: World Sonnet in Translation (WLIT 6033)**Teacher: J. DuVal****Required Texts:**

Willis Barnstone. *Six Masters of the Spanish Sonnet*. Southern Illinois University Press. 1993.

Joachim du Bellay. *Antiquitez de Rome*, translated by Edmund Spenser, ed. Malcolm C. Smith. Ashville, N.C.: Pegasus Paperbooks, 1993. (If available)

Many handouts.

Description: Readings of the great sonnets of world literature written originally outside the English language but translated into English, from the end of thirteenth century through modern times. Authors will include Dante and Petrarch, Quevedo, Gongora, and Sor Juana de la Cruz, Ronsard and Du Bellay and Louise Labé, Gioachino Belli, Baudelaire and the French symbolists, Rainer Marie Rilke and perhaps some other German modernists, Jorge Luis Borges and perhaps some contemporary sonneteers. We will read almost all the sonnets in more than one translation, and we will be comparing translations and approaches to translating. Because the volume of reading required is very small, students will be expected to know the poems (in translation) very well.

Requirements:

Weekly quizzes

Oral reports: 2, each one examining one or two sonnets in translation.

Short paper based on one of the reports.

Longer paper or translation/ imitation project subject. Students must consult with me before deciding on their paper, translation project, or imitation project.

Final Exam

Grade weights

quizzes:	20%
reports:	20% (10% each)
short paper:	15%
long paper or project:	25%
final exam	20%

ENGL 5243, Shakespeare for Writers**Teacher: E. Gilchrist**

Textbook Required: Shakespeare, William. *The Riverside Shakespeare*, ISBN: 0395044022

Description: We will read the plays of William Shakespeare out loud since it is the best way to understand the genius of their creation.

We will read *The Riverside Shakespeare* editions of:

Hamlet

King Lear
Henry IV Part One
Henry IV Part Two
Henry V
Richard III
Julius Caesar
A Midsummer Night's Dream
Macbeth
The Tempest

If time allows, we will also read *Romeo and Juliet* or *The Merchant of Venice*. Students must have a copy of The Riverside Shakespeare. No other edition of the plays will do.

This class is only open to graduate students in Creative Writing and English. No exceptions.

Essays, exams, and other major requirements: Three essays

ENGL 5273, Craft of Poetry I

Teacher: M. Heffernan

Textbooks Required:

Ferguson, ed., *The Norton Anthology of Poetry*, 5th ed. ISBN 978-0-393-97920-6
 Elizabeth Bishop, *The Complete Poems 1927-1979* (Noonday) ISBN 0-374-51817-3
 Anthony Hecht, *Collected Earlier Poems* (Knopf) ISBN 0-679-73357-4
 Randall Jarrell, *The Complete Poems* (FSG) ISBN 978-0-374-51305-4

Description: Craft of Poetry I is a course in applied poetics, emphasizing prosody and prosodic analysis, for the purpose of developing knowledge and skill in the art of versification. The course can be taken by any graduate student interested in the subject and willing to write a few poems. Experiment in the art of poetry is a good basis for writing anything else.

Our texts will be poems from the early Middle Ages to the present. We will examine the elements of poetic meter and various aspects of poetic form. We will read the works of numerous poets as models of the experimental history of English verse, from strict to free measures. It is possible to view the history of English verse itself as a history of experimentation.

Beyond the ample contents of *The Norton Anthology* we will read collections of three poets whose major reputations emerged in the late 20th century.

There will be exercises in different types of poetic composition, including a good deal of blank verse, some sonnets, stanzaics, and very likely a sestina.

We may do one or more experiments in free or freed verse in order to discern how a primary innovation of 20th-century poetics worked as a mode of invention and discovery in the direction of new poems. We will devote particular attention to the work of Elizabeth Bishop in that regard.

Description: Named for the long reign of Queen Victoria (1837-1901), the Victorian age has often been described as an “age of transition.” Numerous political, social, scientific and philosophical developments occurred during the age that altered the ways in which the Victorians viewed themselves and the world. The novel, which became the dominant literary genre of the period, provided authors with a format to grapple with issues and ideas raised by these developments. This course is designed as a study of the Victorian novel, including the significant historical, social and cultural contexts that inform it, its various forms (e.g., the bildungsroman, the sensation novel and the social problem novel), and key critical approaches used to examine the Victorian novel.

Essays, exams, and other major requirements for graduate students at the 5000 level: one critical essay (7-10 pages), one longer paper (10-15 pages), and mini discussion panels.

MA advisory code: D (See last page of course descriptions.)

ENGL 5403, Studies in 19th-Century British Literature and Culture:

Mary Wollstonecraft Shelley’s “Hideous” Progenies

Instructor: L. Szwydky

Textbooks Required:

Mary Wollstonecraft Shelley, *Frankenstein*. ISBN 0321399536 | 978-0321399533.

Shelley, *The Last Man*. ISBN 1840224037 | 978-1840224030.

Shelley, *Lodore*. ISBN 1551110776 | 9781551110776.

Mary Shelley: Collected Tales and Stories with original engravings. ISBN 0801840627 | 978-0801840623. (Specially discounted copies available through the publisher’s website at www.press.jhu.edu.)

Films (Rent or Purchase):

Frankenstein (1931, Directed by James Whale)

Bride of Frankenstein (1935, Directed by James Whale)

The Curse of Frankenstein (1957, Directed by Terence Fisher)

Young Frankenstein (1974, Directed by Mel Brooks)

Mary Shelley’s Frankenstein (1994, Directed by Kenneth Branagh)

Gothic (1986, Directed by Ken Russell)

Description: This course will examine the conception, birth, life, and afterlife of Mary Shelley’s fiction in historical, political, literary, global, and popular contexts. We will read selections by Milton, Wollstonecraft, Godwin, Coleridge, Byron, Percy Shelley, and others alongside Shelley’s *Frankenstein*, *The Last Man*, *Lodore*, and selected short fiction. The course will also provide an (abridged) adaptation history of *Frankenstein* from nineteenth-century dramas to contemporary films, including several of the most famous *Frankenstein* films to date. In addition to feminist, postcolonial, and other scholarly interpretations of the selected works, the course will consider the limits of author-based literary studies and the influence of popular culture on cultural literacy.

Essays, exams, and other major requirements for graduate students at the 5000 level: 4 wiki assignments, research paper (15-20 pages) or equivalent project, conference paper, attendance and active participation.

MA advisory code: D (See last page of course descriptions.)

ENGL 5623, The Bible as Literature (WLIT 5623)**Teacher: R. Madison****Textbooks Required:***Bible (King James Version)***Description:** A study of the Bible as literature.**Procedure:** Lecture and class discussion.**Requirements:** There will be three major examinations of equal value, in addition to reading quizzes. A paper will be required.**M.A. Advisory Code:** H (See last page of course descriptions.)**ENGL 5653, Shakespeare: Plays and Poems****Teacher: J. Candido****Textbooks Required:** Any respectable edition of Shakespeare or individual editions of the plays. Used copies of The Riverside Shakespeare 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**Measure for Measure**Twelfth Night**King Lear**Macbeth**The Tempest***Papers and Examinations:** Two in-class exams and one 5-page critical paper. Graduate students will be expected to write a research paper of considerable length (15-25 pp.)**MA advisory code:** B (See last page of course descriptions.)**ENGL 5943, Studies in Literature and Gender: Masculinities in Theory****Teacher: D. Sexton****Textbooks Required:**Reeser, Todd. *Masculinities in Theory: An Introduction* ISBN 97-8140-51-68601Shelley, Mary. *Frankenstein* ISBN 97-8014-14-39471Stoker, Bram. *Dracula* ISBN 97-8014-14-39846Hemingway, Ernest. *The Sun Also Rises* ISBN 97-8074-32-97332Gaines, Ernest J. *A Lesson Before Dying* ISBN 97-8037-57-02709**Description:** Studies of masculinities arose out of the pioneering work accomplished by feminist and gender scholars. In recent decades, scholarship in this field has increased

and significantly changed the way we view men. Masculinity is acknowledged to be socially constructed. It is not unified, fixed or stable. This course is designed as an introduction to the various theoretical approaches that inform this field of study, focusing on relative terminology and key theoretical models that aid how masculinities are conceived, theorized and studied. In addition, the course will give students the opportunity to apply these terms and models to literature, films and other cultural texts (e.g., advertisements, art, and music).

Essays, exams, and other major requirements for graduate students at the 5000 level: one critical essay (7-10 pages), one longer paper (10-15 pages), and one oral presentation.

MA advisory code: I (See last page of course descriptions.)

ENGL 5953, The History of the English Language

Teacher: J. B. Smith

Textbooks Required:

David Crystal, *English as a Global Language*, David Crystal;
 Hans Hock and Brian Joseph, *An Introduction to Comparative and Historical Linguistics*
 Albert C. Baugh and Thomas Cable, *A History of the English Language*, 5th ed;
 Digital Course Pack

Description: In the last century, the English language has had a profound and continuing effect on international politics, art, and culture. In this course, we will explore how English got to where it is today. Why does English have so many foreign words? Why do we call a cow that we eat *beef*? Why is our spelling system so odd? Where did English come from? We will begin by examining the prickly issue of English as a global language and by surveying dialects of English. We will then chart the history of English, beginning with its prehistoric roots in a language called Indo-European, which gave birth to languages as varied as Welsh, Russian, Persian, and Hindi. We then will trace the development of English as it accretes all manner of foreign influences, from Latin and French in the Middle Ages to the native languages of northern America. Finally, we will analyze the rise of “proper” English in the 18th and 19th centuries. You may be surprised to find out that many of our commonly taught grammatical rules—the prohibition about not ending a sentence in a preposition, for example—have no basis in linguistic reality and are often incorrect themselves. Why, then, are such rules insisted upon?

Overall, students will learn how and why language changes; what makes a “standard” language; and how do discuss language in a scientific manner.

Essays, exams, and other major requirements for graduate students at the 5000 level: Graduate students taking this course are required to attend a few additional sessions and will have a different set of paper topics.

MA advisory code: I (See last page of course descriptions.)

ENGL 5973, The Nonfiction Tradition: The Essay and Related Genres**Teacher: D. Jolliffe****Textbooks Required:**

Lopate, Phillip. *The Art of the Personal Essay*. Anchor, 1997.
ISBN: 038542339X

All other course readings will be pdf files, distributed by the instructor, and journal articles available electronically from Mullins Library.

Description: Often called “the fourth genre,” the essay remains a little known genre among English students, despite its long history and its recent renaissance. This course will offer a range of definitions of this genre, trace its history from the 16th century through the present, and investigate the many forms it has assumed: the personal essay, the literary essay, the scientific essay, the journalistic essay, and so on. While students in all areas of English studies—literature, creative writing, and rhetoric/composition/literacy—will find the course valuable, it might be particularly relevant for prospective or practicing middle- and secondary-school teachers who, considering the implications of the new Common Core State Standards, need to learn more about connecting the teaching and learning of literature to what the Standards call “informational prose”—which we will refer to as simply “nonfiction prose.”

Essays, exams, and other major requirements for graduate students at the 5000 level:

- One examination about a third of the way through the course.
- Either one paper (16 to 20) pages, connecting an essay to contemporaneous works in literature, history, and/or art; OR
- One substantial, annotated unit plan for teaching text-to-text connections between literary works and nonfiction prose.
- One “honest-to-goodness” essay. (Hint: If it has a thesis statement, it’s not really an essay.)
- One final examination.

ENGL 5973 Studies in Rhetoric and Composition: Technology, Materiality, and the Teaching and Practice of Writing (ENGL 6973)**Teacher: A. R. Pope****Textbooks Required:**

Feenberg, Andrew *Between Reason and Experience: Essays in Technology and Modernity* ISBN 0262514257

Kostelnick and Hasset *Shaping Information: The Rhetoric of Visual Conventions* ISBN 0809325020

Latour, Bruno. *Reassembling the Social* ISBN 0199256055

Lessig, Lawrence *Code: And Other Laws of Cyberspace, Version 2.0* ISBN 0465039146
(Free download from <http://codev2.cc/>)

Lessig, Lawrence *Free Culture: The Nature and Future of Creativity* ISBN 0143034650
(Free download from <http://www.free-culture.cc/freeculture.pdf>)

Norman, Donald A. *Design of Everyday Things* ISBN 0465067107

Siri-Johnson, Carol *The Language of Work: Technical Communication at Luken Steel Mill* ISBN 0895033844

Spinuzzi, Clay *Topsight: A Guide to Studying, Diagnosing, and Fixing Information Flow in Organizations* ISBN 1481960067

Winner, Langdon *The Whale and the Reactor*. ISBN 0226902110

Description: What does it mean to be a rhetorician, a writer, or a teacher of writing in a technologically-driven world? How does our technology impact the way we work, see ourselves, and see each other? How do we impact it? (Can we?) These are some of the central questions this course will delve into as we analyze how technology helps to define what it means to be writers, rhetoricians, and teachers of writing. Our goal in this course is to become critical and activist users of technology within our personal lives, classrooms, and workplaces.

Essays, exams, and other major requirements for graduate students at the 5000 level: one conference paper (7-10 pages), one longer paper (15-25 pages), a poster presentation, and weekly reading responses and discussion. Active classroom participation is also required.

Special requirements for seminar students at the 6000 level: In addition to the 5000 level requirements: one oral/visual presentation of research findings, and students will need to locate additional article-length readings to supplement existing course list and guide classroom discussion on those readings for part of a class period

MA advisory code: I (See last page of course descriptions.)

ENGL 6113 - SEMINAR MEDIEVAL LIT “The Gawain-Poet”

Teacher: W. Quinn

Required Text: *The Complete Works of the Pearl Poet*, Malcolm Andrew, Ronald Waldron, and Clifford Peterson, eds., Casey Finch, trans. (UCal, 1993).

Description: We will read all five works attributed to the anonymous author of *Sir Gawain and the Green Knight: Pearl, Patience, and Cleanness* (the three found in the same manuscript as SGGK) plus *St. Erkenwald*. **We will study these poems in Middle English.**

Procedures: Class meetings will be primarily collaborative close readings. Each participant will be asked to lead particular discussions.

Grading will be determined primarily on the basis of conscientious class participation and a final paper (15-25 pp.).

MA advisory code: A (See last page of course descriptions.)

ENGL 6113, Introduction to Old English (ENGL 5173)

Teacher: J. B. Smith

Textbooks Required:

Bruce Mitchell and Fred Robinson, *A Guide to Old English*, 7th ed.

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

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

This course will be followed by another Old English class in the Spring, in which we will read all of *Beowulf* in the original Old English.

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

Essays, exams, and other major requirements for graduate students at the 6000 level: The same as for undergraduates, although your midterm and final will be more difficult.

ENGL 6243, The Black Atlantic

Teacher: B. Fagan

Textbooks Required:

Brown, William Wells. *The Travels of William Wells Brown*. ISBN 978-0748603084
 Delany, Martin. *Blake*. ISBN 978-0-8070-6419-1
 Gates, Henry Louis, ed. *The Classic Slave Narratives*. ISBN 978-0-451-53213-8
 James, C.L.R. *The Black Jacobins*. ISBN 978-0679724674
 Melville, Herman. *Melville's Short Novels*. ISBN 978-0-393-97641-0
Three Great African-American Novels. ISBN 978-0-486-46851-8
 Sansay, Leonora. *The Secret History*. ISBN 978-1551113463

Description: This seminar will give students a thorough introduction to transnational studies, and focus in particular on the implications of the transnational turn for the study of African American literature. We will read a variety of critics who theorize the different spaces of the “black Atlantic”, and explore how primary works from the 18th and 19th centuries inform and/or complicate these notions. Indeed, one goal of the course is to examine the ways in which such early writings help us to engage with, clarify, and perhaps upend contemporary scholarship. We will begin by examining the different kinds of Atlantics that emerge in primary and secondary texts, and spend time unpacking Europe, Africa, the Caribbean, and the Americas as distinct yet interlocking spaces. We will then focus our readings and discussions on issues such as movement, revolution, and translation. Primary works will include texts from Olaudah Equiano, Frederick Douglass, Mary Prince, Herman Melville, William Wells Brown, Leonora Sansay, and Martin Delany. Secondary readings will include essays from Paul Gilroy, Brent Hayes Edwards, C.L.R. James, Joseph Roach, Christopher Miller, Kirsten Silva Gruesz, Amy Kaplan, and Anna Brickhouse. Ultimately, this course will provide students with a firm grounding in

the transnational approach to literature as it has developed through primary texts and contemporary scholarship.

Essays, exams, and other major requirements for Graduate Students: conference paper (7-10 pages); seminar paper (20-25 pages)

MA advisory code: F, I (See last page of course descriptions.)

ENGL 6713, Samuel Johnson and His Circle

Teacher: V. Davis

Textbooks Required:

Boswell, James, *The Life of Johnson*. ISBN 978-0140436624

Burke, Edmund. *A Philosophical Inquiry into the Sublime and the Beautiful*. ISBN 978-0140436259

Burney, Frances. *Evelina*. ISBN. 978-1551112374

Lennox, Charlotte. *Sophia*. ISBN. 978-1551116419

Goldsmith, Oliver. *She Stoops to Conquer and Other Comedies*. ISBN 978-0199553884

Johnson, Samuel. *The Major Works*. ISBN 978-0199538331

Smith, Adam. *Theory of Moral Sentiments*. ISBN 978-0143105923

Course Reader

Description: This honors colloquium/graduate seminar explores the life and work of one of British literature's towering figures: Dr. Samuel Johnson. Because of his influence as a literary tastemaker, lexicographer, and editor of Shakespeare, the last half of the eighteenth century is often referred to as the "Age of Johnson"; however, we will challenge this categorization by reading Johnson's major works alongside the literary output of his vast network of professional and social acquaintances. We will explore Dr. Johnson's friendship with actor and theater manager David Garrick, his relationship with biographer James Boswell, and his involvement with professional writers such as Charlotte Lennox and Bluestockings such as Elizabeth Montagu, Elizabeth Carter, and Hester Thrale. Additional connections to attend to include Johnson's relationship with his Jamaican servant Francis Barber, his association with the Burney family, and his involvement in the famous literary Club that included artists, politicians, and philosophers such as Sir Joshua Reynolds, Edmund Burke, Adam Smith, and Oliver Goldsmith. Critical and theoretical readings will address collaborative authorship, social networks, literary friendships, fictive kinship, and eighteenth-century sociability.

Essays, exams, and other major requirements for undergraduates: Archival research assignments, seminar paper, final exam.

Essays, exams, and other major requirements for graduate students at the 5000 level: One class presentation, one short paper, seminar paper.

Special requirements for seminar students at the 6000 level: Two class presentations, two short papers, seminar paper.

MA advisory code: C (See last page of course descriptions.)

ENGL 6973 Seminar in Rhetoric and Composition: Technology, Materiality, and the Teaching and Practice of Writing (ENGL 5973)

Teacher: A. R. Pope

Textbooks Required:

Feenberg, Andrew *Between Reason and Experience: Essays in Technology and Modernity* ISBN 0262514257

Kostelnick and Hasset *Shaping Information: The Rhetoric of Visual Conventions* ISBN 0809325020

Latour, Bruno. *Reassembling the Social* ISBN 0199256055

Lessig, Lawrence *Code: And Other Laws of Cyberspace, Version 2.0* ISBN 0465039146
(Free download from <http://codev2.cc/>)

Lessig, Lawrence *Free Culture: The Nature and Future of Creativity* ISBN 0143034650
(Free download from <http://www.free-culture.cc/freeculture.pdf>)

Norman, Donald A. *Design of Everyday Things* ISBN 0465067107

Siri-Johnson, Carol *The Language of Work: Technical Communication at Luken Steel Mill* ISBN 0895033844

Spinuzzi, Clay *Topsight: A Guide to Studying, Diagnosing, and Fixing Information Flow in Organizations* ISBN 1481960067

Winner, Langdon *The Whale and the Reactor*. ISBN 0226902110

Description: What does it mean to be a rhetorician, a writer, or a teacher of writing in a technologically-driven world? How does our technology impact the way we work, see ourselves, and see each other? How do we impact it? (Can we?) These are some of the central questions this course will delve into as we analyze how technology helps to define what it means to be writers, rhetoricians, and teachers of writing. Our goal in this course is to become critical and activist users of technology within our personal lives, classrooms, and workplaces.

Essays, exams, and other major requirements for graduate students at the 5000 level: one conference paper (7-10 pages), one longer paper (15-25 pages), a poster presentation, and weekly reading responses and discussion. Active classroom participation is also required.

Special requirements for seminar students at the 6000 level: In addition to the 5000 level requirements: one oral/visual presentation of research findings, and students will need to locate additional article-length readings to supplement existing course list and guide classroom discussion on those readings for part of a class period

MA advisory code: I (See last page of course descriptions.)

Graduate World Literature Classes

WLIT 5193: Introduction to Comparative Literature (ENGL 5313)

Teacher: M. K. Booker

Textbooks Required:

BAKHTIN *The Dialogic Imagination* TEXAS 9780292715349
 BOOKER *A Practical Introduction to Literary Theory and Criticism* LONGMAN
 0801317657
 FOUCAULT *Discipline and Punish* VINTAGE 0679752552
 JAMESON *The Political Unconscious* CORNELL 080149222X

Purpose of course: This course is intended to provide a general introduction to modern literary theory and critical practice, with references to the problems encountered both in the study of English and American literature and in comparative literature.

Special assignments: One formal, conference paper-style presentation will be required, applying a theoretically-informed critical approach to one of three assigned literary/cultural texts.

Examinations: The take-home final examination will involve a detailed discussion (including outside research) of one of the major theoretical approaches covered during the semester. Students who so choose may substitute a critical essay (15-25 pages, typed, double-spaced) on a literary or cultural text, which may be the same as the text from the conference paper presentation.

MA Advisory Code: I (See last page of course descriptions.)

WLIT 5623, The Bible as Literature (ENGL 5623)

Teacher: R. Madison

Textbooks Required:

Bible (King James Version)

Description: A study of the Bible as literature.

Procedure: Lecture and class discussion.

Requirements: There will be three major examinations of equal value, in addition to reading quizzes. A paper will be required.

M.A. Advisory Code: H (See last page of course descriptions.)

**WLIT 6033 Special Studies in Comparative Literature: World Sonnet in Translation
(ENGL 5233)**

Teacher: J. DuVal

Required Texts:

Willis Barnstone. *Six Masters of the Spanish Sonnet*. Southern Illinois University Press. 1993.

Joachim du Bellay. *Antiquitez de Rome*, translated by Edmund Spenser, ed. Malcolm C. Smith. Ashville, N.C.: Pegasus Paperbooks, 1993. (If available)

Many handouts.

Description: Readings of the great sonnets of world literature written originally outside the English language but translated into English, from the end of thirteenth century through modern times. Authors will include Dante and Petrarch, Quevedo, Gongora, and Sor Juana de la Cruz, Ronsard and Du Bellay and Louise Labé, Gioachino Belli, Baudelaire and the French symbolists, Rainer Marie Rilke and perhaps some other German modernists, Jorge Luis Borges and perhaps some contemporary sonneteers. We will read almost all the sonnets in more than one translation, and we will be comparing translations and approaches to translating. Because the volume of reading required is very small, students will be expected to know the poems (in translation) very well.

Requirements:

Weekly quizzes

Oral reports: 2, each one examining one or two sonnets in translation.

Short paper based on one of the reports.

Longer paper or translation/ imitation project subject. Students must consult with me before deciding on their paper, translation project, or imitation project.

Final Exam

Grade weights

quizzes:	20%
reports:	20% (10% each)
short paper:	15%
long paper or project:	25%
final exam	20%

M. A. Advisory Coding

The advisory codes indicate what course distribution requirement(s) will be satisfied by the designated listing. If more than one code is listed in the description for a particular class, a student may satisfy only one of those distribution requirements with that class.

- A** Satisfies Medieval literature and culture requirement
- B** Satisfies Renaissance literature and culture requirement
- C** Satisfies Restoration and 18th-century literature and culture requirement
- D** Satisfies 19th-century British literature and culture requirement
- E** Satisfies British literature and culture after 1900 requirement
- F** Satisfies American literature and culture before 1900 requirement
- G** Satisfies American literature and culture after 1900 requirement
- H** Satisfies world literature and culture written in English requirement
- I** Satisfies theory requirement