ENGLISH CLASSES

ENGLISH 0002, BASIC WRITING INSTRUCTOR: SULLIVAN

**Purpose:** A required course for entering freshmen with ACT English scores lower than 19 or SAT verbal scores lower than 470. These students must also enroll in ENGL 1013, Composition I, as a corequisite and successfully complete both courses to fulfill the remediation requirement. Credit earned in this course may not be applied to the total required for a degree.

Corequisite: ENGL 1013.

ENGLISH 0013, READING STRATEGIES INSTRUCTOR: GRAY

**Textbook Required:**

McWhorter **EFFICIENT & FLEXIBLE READING, 8th ed.**

**Purpose:** 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 and 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.

THIS CLASS IS RESERVED EXCLUSIVELY FOR THESE CONDITIONAL ADMISSION STUDENTS.

ENGLISH 1013, COMPOSITION I INSTRUCTOR: STAFF

**Textbooks Required:**

Behrens & Rosen **WRITING AND READING ACROSS THE CURRICULUM BRIEF EDITION (4th ed.)** Pearson/Longman

Lunsford **THE ST. MARTIN’S HANDBOOK (7th ed.)** Bedford/St. Martin’s

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

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

ENGLISH 1023, COMPOSITION II INSTRUCTOR: STAFF

**Textbooks Required:**

McMahen, Day, Funk, & Coleman **LITERATURE AND THE WRITING PROCESS (9th ed.)** Pearson/Longman

Lunsford **THE ST. MARTIN'S HANDBOOK (7th ed.)** Bedford/St. Martin’s

**Purpose:** To continue to teach students the academic-writing strategies and processes emphasized in Composition I but through the writing of essays that analyze literary texts.

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

**NOTE:** SOME SECTIONS ARE ORGANIZED AROUND SPECIAL TOPICS. FOR SPECIAL TOPICS, SEE THE DESCRIPTIONS FOR SECTIONS IN ISIS.
ENGLISH 1023, Sections 005 & 006, COMPOSITION II: THE PUBLIC INTELLECTUAL 

INSTRUCTOR: AYRES

Textbooks Required:

N/A: All readings available on Blackboard.

Purpose: This course uses current debates surrounding the public role of the intellectual as the basis for assignments aimed at refining writing and critical thinking skills. Course units are structured around pressing questions found in the discourse on this topic, including the definition of a public intellectual, the proper role of the intellectual, and the relationship between academics and intellectuals. The final paper asks students to assume the role of public intellectual themselves, using a subject in which they have expertise as a means to address a wide audience on matters of general public concern. Students will not only increase knowledge of a broadly relevant issue, but will also put into practice rhetorical strategies that will be applicable to any number of disciplines and writing situations.

Procedures: As a composition class, this class will have a heavy emphasis on writing. Over half of students' final grades will be determined by the course's four essay assignments. In addition to papers, students will take two in-class essay exams. Final course grades also include discussion participation and frequent short in-class writing assignments.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023, Sections 007, 088 COMPOSITION II 

INSTRUCTOR: MALLETTE

Textbooks Required:

Fine DELUSIONS OF GENDER Norton
Lunford THE ST. MARTIN'S HANDBOOK (7th ed.) Bedford/St. Martin's

Purpose: To examine the ways that STEM (Science, Technology, Engineering, and Mathematics) disciplines compose texts based on genre, audience, and purpose. Together, we will explore the factors that writers in scientific disciplines take into account as they write, the genres they frequently use (such as the scientific research paper and lab reports), the style of scientific writing, and the ways that scientists change their style when writing for a general public versus a professional audience. The course will focus more heavily on characteristics of science writing, so it will not focus on one particular content area. Students will have the opportunity to research topics more related to their majors (and interests). While the course is designed with students majoring in science-related disciplines in mind, any individual with a strong interest in science and scientific writing will also find the course beneficial.

Procedures: Discussion, workshop, lecture, research, readings, quizzes, and the writing of papers and exercises. The two written assignments and the several-part research project, along with a blog and in-class work will determine the final grade.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023, Sections 028, 039, COMPOSITION II 

INSTRUCTOR: COX

Textbooks Required:

Austen PERSUASION (Norton critical ed.) Norton
" PRIDE AND PREJUDICE (Norton critical ed.) Norton
" SENSE AND SENSIBILITY (Norton critical ed.) Norton
Birkenstein THEY SAY, I SAY: THE MOVES THAT MATTER IN ACADEMIC WRITING (2nd ed.) Norton
Lunford THE ST. MARTIN'S HANDBOOK Bedford/St. Martin's

Purpose: To help students improve their reading and writing through the study of Jane Austen's novels and through the writing of essays that analyze these novels. While the primary focus of this class is writing, we will spend time discussing Austen's novels and learn to see literature as a means for perceiving, interpreting, and understanding the world. We will look at issues in Austen's novels and relate them to the world today. We will also watch film adaptations of each novel.

Procedures: Class will largely consist of lectures, discussions, journals, and films. Grades will be determined by reading quizzes, papers, a journal, and a final exam.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.
ENGLISH 1023, Section 031, COMPOSITION II: THE WORLD OF WARCRAFT

INSTRUCTOR: BALDWIN

Textbooks Required:

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<th>Author</th>
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<tr>
<td>Gee</td>
<td>WHAT VIDEO GAMES HAVE TO TEACH US ABOUT LEARNING AND LITERACY (must have 2nd edition)</td>
<td>Palgrave</td>
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<tr>
<td>Lunsford</td>
<td>THE ST. MARTIN'S HANDBOOK (7th ed.)</td>
<td>Bedford/St. Martin's</td>
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<tr>
<td>N/A</td>
<td>WORLD OF WARCRAFT*</td>
<td>Blizzard</td>
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Purpose: To study the ways societies work in self-selected electronic spaces through the analysis of the MMORPG World of Warcraft. We will study and ultimately define the concept of "literacy" and how it plays a role in successfully navigating online communities, creating oneself as part of a gaming subculture, and improving successful game play. We will analyze and write a variety of gaming-focused texts, including NPC and quest text, in-game player dialogue (both raid and channel chats), forum boards, game reviews, and others readings with the goal of understanding how identity and power are shaped through WoW. Our studies of what occurs both in-game and out of the gaming world will help us better understand the concept of literacy in electronic societies.

Procedures: Discussion, workshop, lecture, research, game play, and the writing of papers and exercises. The six written assignments will determine the final grade.

*Students must have a subscription to the game that remains active throughout the semester, as well as any free add-ons required by the teacher.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023, Sections 034, 037, COMPOSITION II

INSTRUCTOR: HODGES

Textbooks Required:

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<th>Author</th>
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<tr>
<td>Austen</td>
<td>NORTHANGER ABBEY</td>
<td>Longman</td>
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<tr>
<td>Meyer</td>
<td>BREAKING DAWN</td>
<td>Little, Brown</td>
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<tr>
<td>Williams</td>
<td>THREE VAMPIRE TALES: DRACULA, CARMILLA, AND THE VAMPYRE</td>
<td>Wadsworth</td>
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<tr>
<td>Lunsford</td>
<td>THE ST. MARTIN'S HANDBOOK, 7th ED.</td>
<td>Bedford/St. Martin's</td>
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Purpose: To investigate the relationship between popular culture and literary texts through an analysis of the origins of the Twilight series. We will examine how gothic horror of 21st-century America and 19th-century Britain equips its readers with ways of acting, knowing, believing, speaking, and thinking. Additionally, we will look at how both fans and non-fans of the series use popular culture like the Twilight series to debate serious topics, such as men's and women's identities, the policing of sexual desire, and the growth from adolescence to adulthood. Through analyzing and producing digital texts, we will better understand the reading and writing practices of today's cultural critics and how our concepts of popular culture and "highbrow" culture are shaped. Students interested in taking this course should have read the first three books of the series or should have watched the first three movies: Twilight, Eclipse, and New Moon.

Procedures: We will read a selection of Breaking Dawn alongside each 19th-century text. Class will mostly consist of discussion, workshops, lectures, research, and writing print and digital texts. The final grade will be determined by the four major writing projects, class and workshop participation, blog posts, and two exams.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023, Sections 036, 089, COMPOSITION II

INSTRUCTOR: PRICE

Textbooks Required:

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<th>Author</th>
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<tr>
<td>Eugenides</td>
<td>THE VIRGIN SUICIDES</td>
<td>Picador</td>
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<td>Lunsford</td>
<td>THE ST. MARTIN'S HANDBOOK (7th ed.)</td>
<td>Bedford/St.Martin's</td>
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<tr>
<td>Metalious</td>
<td>PEYTON PLACE</td>
<td>Northeastern U. P.</td>
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<tr>
<td>McMurtry</td>
<td>THE LAST PICTURE SHOW</td>
<td>Simon &amp; Schuster</td>
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Purpose: To help students improve their reading and writing skills by studying famous 20th-century novels depicting sex and scandal in American small towns. We will also be examining the famous film versions of each novel. This class will look at perceptions (and misperceptions) of small-town America, and explore the notion of the small town as a social and cultural space. This will be the backdrop against which we examine issues of sexuality and identity. The issues which we will engage (and write about) will include love, dating, sex, adultery, marriage, homosexuality, teen pregnancy, and abortion, among others. The skills learned in this class should help students to not only engage with literature but to write about issues which are still very relevant in the 21st century.

Procedures: The class will consist largely of lectures, discussion, and workshops. Grades will be determined by four papers, a midterm, a final, class participation, and attendance.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.
ENGLISH 1023, Section 090, COMPOSITION II

INSTRUCTOR: CHRISTIANSEN

Textbooks Required:

White, ed. THE FABER BOOK OF GAY SHORT FICTION Faber & Faber
Lin, ed. WORD OF MOUTH: AN ANTHOLOGY OF GAY AMERICAN POETRY Talisman House
Williams CAT ON A HOT TIN ROOF Signet
Proulx BROKEBACK MOUNTAIN Scribner
Winterson WRITTEN ON THE BODY Vintage
Lunsford THE ST. MARTIN'S HANDBOOK (6th ed.) Bedford/St. Martin

Purpose: To improve students' reading and writing abilities through a study of Gay, Lesbian, Bisexual, Transgendered and Queer/Questioning (GLBTQ) literature. We will read poetry, fiction and drama written by and about members of the GLBTQ community. The focus of this course is on scholarly writing about this literature. We will closely analyze poetry and fiction, compare two written works, Cat on a Hot Tin Roof and "Brokeback Mountain", with their respective film versions, and complete a research project based on a novel. In order to better understand some of this literature, we will be discussing some of the social and historical contexts for it. Please be advised, the course readings and film all contain adult content. Please only enroll in this course if you are comfortable reading and writing about the issues that come up.

Procedures: Class will consist of discussion and lecture. You will be required to complete reading and a minimal amount of independent research on your own. Although the outside readings are critical, we will discuss the literature and watch each of the films in class. You will be graded on in-class quizzes and writing, but the bulk of your grade will come from papers. There will be a midterm and a final.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023, Section 099, COMPOSITION II

INSTRUCTOR: LARSON

Textbooks Required:

Miller THE CHICAGO GUIDE TO WRITING ABOUT NUMBERS University Of Chicago
Madison CASE STUDIES FOR QUANTITATIVE REASONING Pearson
Lunsford THE ST. MARTIN'S HANDBOOK (7th ed.) Bedford/St. Martin's

Purpose: To help students with the reading, thinking, and writing processes associated with mathematical analysis and discourse. In order to foster inter-disciplinary competence, this course has been combined with Mathematics 2183 (Math Reasoning). Our specific goal is to provide students with the power to search out quantitative information, critique it, reflect upon it, apply it, and communicate it to others. Above all, we want to offer students the unique advantage of discovering how writing operates within the study of mathematics. By the end, each student should begin to see how the skills associated with composition can accompany all areas of academia and, conversely, how quantitative reasoning can be more effectively controlled by persuasive argumentation.

Procedures: There will be four written projects-each combined with an oral presentation-along with a mid-term examination, a final examination, and various quizzes and assignments.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023, Section 137, COMPOSITION II

INSTRUCTOR: SEAWRIGHT

Textbooks Required:

PRYAL A SHORT GUIDE TO WRITING ABOUT LAW Longman
Lunsford THE ST. MARTIN'S HANDBOOK (6th ed.) Bedford/St. Martin's

Purpose: To introduce students to the important genres of law: legal research articles, case briefs, and police reports. We will investigate several important cases that have impacted police interaction with the public and our civil rights. Along with each genre, students will learn "typical" composition 1023 material, such as comma and grammar rules, citation, effective argument building, thesis development, and revision strategies. The course will include a rhetorical analysis of a legal argument, a case brief typical of one a lawyer would prepare for the court, and a discourse analysis of an actual police report from the Northwest Arkansas area. Finally, students will determine their own topic for the final project, which will include a research paper, a police ride-along or courtroom observation, and a class presentation.

Procedures: Discussion, workshop, lecture, research, police ride-along or courtroom observation, class presentation, and the writing of papers and exercises.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.
ENGLISH 1023H, HONORS COMPOSITION II
INSTRUCTOR: STAFF

Textbooks Required:
McMahan, McMahan, LITERATURE AND THE WRITING PROCESS (9th ed.) Prentice Hall
Day, & Funk
Lunsford THE ST. MARTIN'S HANDBOOK (7th ed.) Bedford/St. Martin’s
One other textbook to be selected.

Purpose: To continue to teach students the academic-writing strategies and processes emphasized in Honors Composition I but through the writing of essays that analyze literary texts.
Procedures: Discussion; workshop; lecture; independent study; and the writing of papers, essay exams, and exercises. The quality of writing will largely determine the final grade.

ENGLISH 1023, Sections 169-176, TECHNICAL COMPOSITION II
INSTRUCTOR: STAFF

Textbook Required:
Markel TECHNICAL COMMUNICATION (9th ed.) Bedford/St. Martin’s
Lunsford THE ST. MARTIN'S HANDBOOK (7th ed.) Bedford/St. Martin’s

Purpose: To teach students the process of planning, drafting and revising basic technical documents, such as extended definitions, process descriptions and instructions, and proposals; to teach principles of organization and correct grammar.
Procedures and Assignments: Lecture, discussion, exercises, peer-review workshops, exams, and several major writing assignments.
Note: This course is designed for Engineering and Business majors.

ENGLISH 1213, INTRODUCTION TO LITERATURE
INSTRUCTOR: MONTGOMERY

Textbooks Required:
One of the following textbooks will be selected by the instructor:
Arp PERRINE’S LITERATURE: STRUCTURE, HBJ
Bain, THE NORTON INTRODUCTION TO LITERATURE Norton
Beaty, & Hunter

Purpose: Approaches to reading and writing about fiction, drama, and poetry at the college level.
Papers: There will be a number of short papers, written both in class and out of class.
Examinations: There will be three major examinations of equal value.

ENGLISH 2003, ADVANCED COMPOSITION
INSTRUCTOR: STAFF

Textbooks Required:
Lunsford THE ST. MARTIN'S HANDBOOK (6th ed.) Bedford/St. Martin’s

Optional Textbooks:
Kolin SUCCESSFUL WRITING AT WORK (9th ed.) Houghton/Mifflin
Coleman & Funk PROFESSIONAL AND PUBLIC WRITING Pearson/Prentice Hall

Purpose: To provide an opportunity for students to study, in their own disciplines, the kinds of writing that are required and the ways that writing is generated.
Procedures: Discussion, workshop, lecture, and the writing of papers, essay examinations, and exercises. Some sections may include a service-learning component. The quality of writing will largely determine the final grades.

ENGLISH 2013, ESSAY WRITING
INSTRUCTOR: SLATTERY/STAFF

Textbook Required:
Miller & Paola TELL IT SLANT McGraw Hill
Purpose: 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.

ENGLISH 2023, CREATIVE WRITING I

Textbooks Required: Varies by instructor.

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

Procedures: 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.

ENGLISH 2303, ENGLISH LITERATURE FROM BEGINNING TO 1700

Textbook Required:


Purpose: A critical and historical survey of the development of literature in Great Britain from its origins to 1700.

Procedures: Class meetings will be primarily formal lectures. This course entails intense and extensive reading assignments.

Examinations: Three in-class objective exams, 2 in-class essay exams.

ENGLISH 2313, Section 001, SURVEY OF ENGLISH LITERATURE FROM 1700 TO 1900

Textbooks Required:

Congreve  THE WAY OF THE WORLD  Dover
Blake  SONGS OF INNOCENCE AND EXPERIENCE  "
Appelbaum, ed.  ENGLISH ROMANTIC POETRY: AN ANTHOLOGY  "
Negri, ed.  ENGLISH VICTORIAN POETRY: AN ANTHOLOGY  "
Stevenson  THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE  "

Additional selections will be supplied electronically by the instructor

Purpose: This course will survey British literature from 1700 to 1900 by focusing on close and critical reading of select texts (primarily poetry, one play and one novella). Issues of style and theme will be discussed as well as the historical and cultural contexts of the works.

Procedures: Occasional reading quizzes, two close reading papers (2-3 pages), and one critical paper (4-6 pages).

Examinations: Midterm, final.

ENGLISH 2323, SURVEY OF MODERN BRITISH, IRISH, & POSTCOLONIAL LITERATURE

Textbook Required:

Johnson  INCOGNEGO  DC Comics (ISBN: 978-1-4012-1098-4)

Purpose: A survey of the poetry, prose, and fiction that is generally recognized now as post-colonial and typically deals with the vast changes that were set in motion by the break-up of the British Empire. We will also look at various works of American literature, listen to Miles Davis, and look at a painting or two by Francis Bacon.

Papers & Examinations: Regular reading quizzes, a mid-term, paper, and final.
ENGLISH 2343, AMERICAN LITERATURE COLONIAL TO 1900 (NATURALISM)  
INSTRUCTOR: MADISON, R

Textbooks Required:

Hall  PURITANS IN THE NEW WORLD  Princeton
Paine  AGE OF REASON
Cooper  PRAIRIE
Poe  FALL OF THE HOUSE OF USHER  Signet
Hawthorne  THE CELESTIAL RAILROAD
Douglas  NARRATIVE OF THE LIFE
Longfellow  HIAWATHA
Thoreau  WALDEN
Whitman  LEAVES OF GRASS
Melville  PIAZZA TALES
Twain  HUCKLEBERRY FINN

Purpose: A thorough grounding in canonical American literature in English from 1620 to 1900, this course is designed to provide new English majors with a place to "hang their hats." Approach is historical. Method is lecture and discussion

Paper: Short research essay.
Examinations: Quizzes, mid-term, final.

ENGLISH 2353, Section 002, SURVEY OF MODERN AMERICAN LITERATURE  
INSTRUCTOR: SPARKS

Textbooks Required:

Santiago Baca  A PLACE TO STAND  Grove Press
Mason  IN COUNTRY  Harper Perennial

Additional texts may be selected.

Purpose: The course is designed to introduce students to selections of Modern American Literature, including texts from the late 19th century through to the present day. A variety of themes will be discussed and connected with issues of art, technology, gender, race, socio-economic status, political viewpoint, and war. Connections between American Literature and American films may also be considered.

Papers: One paper (4-7 pages) and annotated bibliography.
Examinations: Midterm, final.

ENGLISH 3053, TECHNICAL AND REPORT WRITING  
INSTRUCTOR: STAFF

Textbook Required:

Markel  TECHNICAL COMMUNICATION (9th ed.)  Bedford/St. Martin’s

Purpose: To teach students the criteria for writing and formatting technical documents including extended definitions, process instructions, process descriptions, research proposals, reports, and business correspondence.

Procedures and Assignments: Lecture, discussion, writing exercises, peer-review workshops, exams, and paper assignments.

ENGLISH 3173, INTRODUCTION TO LINGUISTICS  
INSTRUCTOR: FUKUSHIMA

Textbook Required:

Fromkin, Rodman & Hyams  AN INTRODUCTION TO LANGUAGE (9th ed.)  Wadsworth

Recommended Reading:
(Available at Mullins Library for two-hour in-library use.)

Swan & Swift  LEARNER ENGLISH: A TEACHER'S GUIDE TO INTERFERENCE AND OTHER PROBLEMS (2nd ed.)  Cambridge UP

Purpose: This course aims to approach a scientific study of language with primary emphasis on modern linguistic theory and analysis. Topics include structures, variation, and historical development of various world languages as well as their relation to culture and society.

Assignments: Exercises 25%, response paper 10%, paper 25%, paper presentation 10%, presentation handout 10%, comprehensive final exam 20%
Because this course focuses on each individual student's achievement, the instructor will not use the curve to grade the students' scores for any course requirement. The instructor reserves the right to award extra credit for those students who demonstrate excellent work in required assignments. Participation in class activities will have a positive or negative impact on the grades of students in borderline situations. Under no circumstances will the instructor arrange any additional assignment for credit on an individual basis. (This course is also listed under JAPN 4333, COMM 3173, WLLC 3173, AND ANTH 3173)

ENGLISH 3203, POETRY  
INSTRUCTOR: LYONS

Textbook Required:

Kennedy & Gioia, eds. AN INTRODUCTION TO POETRY (13th ed.) Pearson Longman

Supplemental Texts (not required):

Ferguson, Lalter, & Stallworthy, eds. THE NORTON ANTHOLOGY OF POETRY Norton

Purpose: For students (1) to develop their ability to read, understand, discuss, and enjoy poetry, (2) to become very familiar with a good number of poems.

Papers: Four explications of approximately two typed pages. One 5 or 6 page review of a contemporary volume of poetry.

Examinations: Quizzes on readings for the day. Two examinations, examining the students' familiarity with and understanding of the poems they have read, as well as logical, formal, and sensuous aspects of poetry.

ENGLISH 3213, FICTION  
INSTRUCTOR: VISWANATHAN

Textbooks Required:

Maugham CAKES AND ALE
Behn OROONOKO
Amis TIME'S ARROW
Parsipur WOMEN WITHOUT MEN
Woolf ORLANDO
Martel SELF
Matar IN THE COUNTRY OF MEN

In addition to the above, there will be a number of assigned short stories sent by email.

Purpose: To teach literary analysis for the fiction writer and serious lover of literature.

Procedure: Extended discussions on the bones and breath of literature: we will read pieces of fiction and parse their elements, including narrative voice, characterization, and structure. We will be looking most closely at the way each author handles time and evokes a geographic and historical moment, both matters that circle around this vexed question: what constitutes "truth" in an imagined work?

Assignments: Weekly reading quizzes; in-class discussion; and two 5-8 pp writing assignments, one of which must be creative. No Exam.

ENGLISH 3283/5923: SCIENCE FICTION FILM  
INSTRUCTOR: BOOKER

Textbook Required:

None. Supporting materials will be provided in electronic form.

Purpose: This course is designed to provide a general introduction to the phenomenon of the science fiction film. We will view a number of films in class, but students will also be expected to view films on their own. We will cover both major science fiction films and more obscure films that are nevertheless interesting.

Papers, Reports, or Other Special Assignments: Graduate students will be required to write one critical essay, 15-25 typewritten pages in length. Undergraduate students will write one critical essay 5-10 pages in length.

Examinations: There will be a mid-term exam for undergraduates and a final exam for both undergraduate and graduate students.

MA Advisory Code for 5923: G (See last page of course descriptions.)
ENGLISH 3713/5173/6113, All section 001, BEOWULF

INSTRUCTOR: SMITH

Textbooks Required:


Purpose: In this course, students will slowly read the Anglo-Saxon epic poem Beowulf in the original Old English. (Thus a basic reading knowledge of Old English is a prerequisite for this course; please contact me if you are uncertain about your level of proficiency.) We will focus primarily on the poem's aesthetic and historical value, though we will explore various critical approaches throughout the semester. Students will also examine a few modern translations and adaptations of the poem.

Assignments: Weekly Translations; Presentation; One Short Paper on Translating Beowulf; Annotated Bibliography; Research Project.

M.A. Advisory Code for 5173 & 6113: A (See last page of course descriptions.)

ENGLISH 3713, Section 002/5173, Section 002, MEDIEVAL ROMANCE LITERATURE

INSTRUCTOR: QUINN

Textbooks Required:

Loomis, eds. MEDIEVAL ROMANCES Modern Library
Chaucer TROILUS AND CRISEYDE Norton edition in Middle English for graduate students
Oxford edition in translation for undergraduate students
Malory LE MORTE D'ARTHUR, 2 Volumes Penguin

Purpose: This course will focus on romance as a genre, as a narrative method, and as a cultural idea. We will consider the transition of the roman from oral presentation to print publication. We will also consider the reality and fantasy of "courtly love."

Papers: One 5-page paper for undergraduates on choice of topics to be assigned. One 8-page conference-worthy paper for graduate students. (50% of grade)

Examinations: Three objective tests (50% of grade)

M.A. Advisory Code for 5173: A (See last page of course descriptions.)

ENGLISH 3713, Section 003, MEDIEVAL LITERATURE: CHAUCER

INSTRUCTOR: LEWIS

Textbooks Required:


Purpose: The goal of this course is to familiarize you with one of the most influential English writers. Shakespeare borrowed plots from him; Spenser borrowed his tongue. Dryden called him the "Father of English Poetry" who nevertheless "lived in the Infancy of our Poetry, and that nothing is brought to Perfection at the first." Even now, we tend to push the Canterbury Tales as the first "modern" English poetry, a kind of text that really "tells it like it is."

But is it really? In reading Chaucer in-depth, I encourage you to think about the ways that Chaucer is not modern. Does he deserve this reputation? How does he fit into his times? When those moments of modernity show up, how much do they really break from 14th century literary tradition? Finally, why do we have to lionize Chaucer at all?

You will learn Middle English as Chaucer wrote it--by far the easiest flavor of Middle English to learn--and we will read most of the Canterbury Tales in Middle English, as well as his less-famous but no-less-amazing tragedy Troilus and Criseyde. You will also have two objective exams, a brief paper that encourages you to wrestle with the issue of Chaucer's legacy, and a digital project that helps ensure that legacy.

ENGLISH 3733/5303, RESTORATION AND 18TH-CENTURY LITERATURE:

INSTRUCTOR: WITHERBEE

AGES OF REVOLUTION IN BRITAIN AND ITS COLONIES

Textbooks Required:

Scott's WAVERLEY
Montesquieu THE PERSIAN LETTERS
Al-Shaykh THE STORY OF ZAHRA
Other texts may accompany these.

**Purpose:** This course explores the ideas, images and literary themes that emerged during two moments of political upheaval in the Western imagination: The English Civil War with its subsequent "Glorious Revolution" at the end of the 17th century and the American and French Revolutions one hundred years later. By its very nature, revolution always promises to bring change through a return to an impossible past. With readings that include novels, poetry, diary entries and the U.S. Declaration of Independence, we will put special emphasis on the role of gendered images and dynamics in the making of a revolution.

**Procedures & Papers:** Students will be asked to post weekly on a class blog and will write a midterm essay (5-7 pages for 3733, 10-12 pages for 5303) and a final essay (10-12 pages for 3733, 18-20 pages for 5303). This class will not have a midterm or final exam.

*THIS COURSE MEETS REQUIREMENTS FOR GENDER STUDIES.*

M.A Advisory Code for 5303: C (See last page of course descriptions.)

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**ENGLISH 3743, Section 003/5403, Section 003, 19th-CENTURY BRITISH LITERATURE:**

**INSTRUCTOR: Sexton**

**READING MASCULINITIES IN VICTORIAN LITERATURE**

**Textbooks Required:**

- Eliot  
  ADAM BEDE  
  *Penguin Classics*
- Dickens  
  A TALE OF TWO CITIES  
  *"*
- Braddon  
  LADY AUDLEY'S SECRET  
  *
- Haggard  
  SHE  
  *
- Doyle  
  A STUDY IN SCARLET AND THE SIGN OF FOUR  
  *Dover*
- Stevenson  
  DR. JEKYLL AND MR. HYDE  
  *

Selections from prose, poetry and critical articles will be supplied electronically by the instructor.

**Purpose:** For the Victorians, 'manliness' was the marker of appropriate male behavior. Used always in the singular, it was a positive and the standard by which Victorian manhood was measured. However, in a time of numerous changes on scientific, political and social fronts, this idea was constantly being elaborated, reinforced, debated and modified. It should be noted that 'manliness' is different than 'masculinities.' While the former was an expectation, the latter (a more recent term) indicates to all the various ways of being/acting a man. The purpose of this course it to study a range of literary texts (novels, poetry, prose) and art (mainly Pre-Raphaelite paintings), exploring the various ways that masculinities were represented, constructed, reinforced and challenged during the Victorian period. We will examine different styles of masculinities from the dandy to the gentleman and explore Victorian masculinities in relation to notions of class, sexuality, religion, patriarchy, domesticity, separate sphere theory, the woman question, the new woman, and imperialism.

**Papers:** Undergraduates: Two critical papers (4-6 pages). Graduate students: One critical article review and one article-quality critical paper (15-25 pages).

**Examinations:** Undergraduates: midterm, final. Graduate students: midterm only.

M.A. Advisory Code for 5403:D (See last page of course descriptions.)

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**ENGLISH 3843, Section 002, MODERN AMERICAN LITERATURE:**

**INSTRUCTOR: McGEE-ANDERSON**

**HARDBOILED AND NOIR IN FICTION AND FILM**

**Textbooks Required:**

- Chandler  
  THE BIG SLEEP  
- Hammett  
  THE MALTESE FALCON  
- Cain  
  DOUBLE INDEMNITY  
- Thompson  
  POP. 1280  
- Goodis  
  TBA  
- Woolrich  
  TBA  
- Leonard  
  RUM PUNCH  
- Burke  
  PURPLE CANE ROAD  

We will also view films in class.

**Purpose:** This course is intended to provide a general introduction to Hardboiled and Noir in American fiction and film.

**Paper, Presentation:** One formal presentation and one formal critical essay (8-10 pages) will be required. There will be reading quizzes.

**Examinations:** There will be a final exam.

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**ENGLISH 3843, Section 004, TOPICS IN MODERN AMERICAN LITERATURE:**

**INSTRUCTOR: Bain**

**HYPHENATED AMERICA: CONTEMPORARY ETHNIC LITERATURE OF THE UNITED STATES**

**Textbooks Required:**

- Momaday  
  HOUSE MADE OF DAWN  
  Harper Collins
Purpose: What does it say about our country that we cannot think of every American as simply an American? Millions born within the
United States are identified as Native Americans, Asian-Americans, Hispanic-Americans, and that little hyphen speaks volumes about
contemporary American identity. The goals of this course are to see how "other" Americans understand the United States, and how they
identify themselves as American within a mainstream culture that doesn't always offer them that identity. We will examine what it means
to be American, and to what extent that meaning is mediated by ethnic background. While paying particular attention to the differing
cultural backgrounds represented in these texts, we will also look for the common experiences shared by Americans of non-European
ancestry. Although our focus will be on the literature, we will also read some historical texts to help us better understand the contexts
within which to read these authors.

Papers, Presentations, Special Procedures, etc: The student's course grade will rest on class participation, one brief response paper, one
research paper, and one multi-modal project.

Examinations: Three, including the final exam.

ENGLISH 3903, Section 006, HONORS COLLOQUIUM: THE ARKANSAS
DELTA ORAL HISTORY PROJECT

See ENGLISH 3923H, Section 003.

ENGLISH 3903 section 009, 5243 section 010, WOMEN AND THE NOVEL

Textbooks Required:

Behn
Burney
Austen
Bronte
Woolf
Morrison
Atwood
Cunningham

OROONOKO
EVELINA
EMMA
WUTHERING HEIGHTS
A ROOM OF ONE'S OWN
MRS. DALLOWAY
BELOVED
ALIAS GRACE
THE HOURS

Purpose: This course explores the role of gender in the development of the novel form by tracing the evolution of the female-authored
novel from the seventeenth century to the present. Readings include Fanny Burney's Evelina, Jane Austen's Emma, Emily Bronte's Jane
Eyre, Virginia Woolf's A Room of One's Own and Mrs. Dalloway, Toni Morrison's Beloved, and others (listed above). We will work
together to develop close readings of the texts, as well as situating each in its social and historical context.

Assignments and Presentations: Annotated bibliography, individual research project, collaborative oral presentation.

M.A. Advisory Code for 5243: I (See last page of course descriptions.)

ENGLISH 3903, Section 012/5243, Section 012, WORLD LITERATURE 3983, Section 012
SPECIAL STUDIES/TOPICS: WORLD EPICS

Textbooks Required: (TENTATIVE) We will assume familiarity with the Iliad and the Odyssey, but they will not be a part of our class
reading. Several shorter readings will be online. We may use film versions for some lengthy epics.

GILGAMESH (Mesopotamia)
RAMAYANA (India)
TAIN (Ireland)
SUNJATA (North Africa)
PELE AND HIIAKA (Hawaii)
SONG OF ROLAND (France)
KALEVALA (Finland)

Area of Coverage: The familiar, defining works are mostly western—the Iliad above all, the Aeneid, the Song of Roland, or perhaps more
recent "literary epics" from Milton, Ariosto, Spenser, and Tasso. This course will not be primarily concerned with these. Rather it will
focus upon works from other places—from India and Tibet, Ireland and Kyrgyzstan, Mali and Persia, Finland and Venezuela. Most but not
all of our works will come from oral tradition.
Purpose: The overriding goal will be a useful sense of what we mean when we describe a literary work or a worldly deed as epic, of what listeners and readers have traditionally expected from epic works.

Special Procedures: Possibly in-class presentations if class size permits. Graduate students will make in-class presentations.

Papers: A term paper will be the major grade-determining project.

Examinations: Several quizzes and a final examination.

M.A. Advisory Code for 5243: H (See last page of course descriptions.)

ENGLISH 3923H, Section 003/3903, Section 006, HONORS COLLOQUIUM: THE ARKANSAS DELTA ORAL HISTORY PROJECT

Also HIST 3983, HIST 3923H

Textbooks Required:

Bolsterli BORN IN THE DELTA
Gatewood ARKANSAS DELTA: LAND OF PARADOX
& Wayne

Purpose: This innovative, service learning colloquium will give University of Arkansas students the opportunity to learn about collecting oral histories, to study the rich culture and lore of the Arkansas Delta, to explore sustainability in Arkansas, and to work collaboratively with students from high schools in the Delta. The course will include an intensive workshop on February 13th focused on oral history in Helena, AR. At the conclusion of this event, University of Arkansas students and students from the participating high schools will form virtual writing groups, which will "meet" online regularly for the semester. During this time, all students will be working on their oral history projects focused on one of the seven areas of sustainability -

1. Academics & Research
2. Energy
3. Water Resources
4. Food, Agriculture & Forestry
5. Land Use & Development
6. Pollution Prevention & Waste Minimization
7. Social & Community

UA students will complete each step of the project the week prior to the high school students and serve as mentors to the high school students via the virtual writing groups as they research topics, plan and conduct interviews, and create projects based on those interviews. All students will participate in discussion commenting on each other's work via the Internet. Then March 9th and 10th, all participants will come to Fayetteville for a weekend of face-to-face work, University campus visit, and fun. The online collaborative work will continue for another several weeks, and the course will end with a public celebration on April 23rd. All expenses of travel, lodging, and meals for the two trips to Helena will be paid by the Brown Chair in English Literacy Initiative. Overnight travel to Helena, Arkansas, is required February 12th-13th and April 22nd-23rd.

Special Procedures: Students will explore sustainable practices in Arkansas, complete their own oral history project, and share their experience with high school students via virtual writing groups.

The Seven Pillars Working Groups are:
8. Academics & Research
9. Energy
10. Water Resources
11. Food, Agriculture & Forestry
12. Land Use & Development
13. Pollution Prevention & Waste Minimization
14. Social & Community

To support the University of Arkansas environmental stewardship mission.

ENGLISH 3923H, section 001, HONORS COLLOQUIUM: SHAKESPEARE'S HISTORIES: TEXT AND FILM

Shakespear ANY RESPECTABLE EDITION OF THE FOUR HISTORY PLAYS OR ANY RESPECTABLE COMPLETE WORKS.

History Plays: RICHARD II
I HENRY IV
2 HENRY IV
HENRY V
Films: The BBC productions of all the plays.
Orson Welles' CHIMES AT MIDNIGHT
Laurence Olivier's HENRY V
Kenneth Branagh's HENRY V

Purpose: We will be reading the four plays of Shakespeare's so-called second tetralogy as well as viewing film adaptations of these plays. The purpose of the course is 1) to have students acquire a familiarity with the themes and ideas of Shakespeare's four historical masterpieces and 2) to analyze and discuss the films of the plays as critical interpretations of Shakespeare's art.

Assignments: Three in-class oral presentations (roughly 5 minutes) on a single aspect of the film adaptations of Richard II, 1 Henry IV, and 2 Henry IV. These presentations will be polished papers that the students will read aloud in class and over which they will field questions. The paper will be handed in on the day of the presentation. Grades on these papers will be based on three factors: 1) the quality of the paper; 2) the quality of the presentation; 3) the student's ability to field questions. A final research project (minimum 15 pages) on the film adaptations of Henry V or Chimes at Midnight.

ENGLISH 4003, ENGLISH LANGUAGE AND COMPOSITION FOR TEACHERS
INSTRUCTOR: MONTGOMERY

Textbooks Required:
Faulkner WRITING GOOD SENTENCES (3rd ed.) Macmillan
Jones & WRITING GOOD PROSE (4th ed.) Macmillan

Purpose: An intensive study of sentence structure, punctuation, usage, and prose structure.
Assignments and Examinations: Exercises, and four major examinations.

ENGLISH 4013, UNDERGRADUATE POETRY WORKSHOP
INSTRUCTOR: McCOMBS

Textbooks Required: None

Purpose and Assignments: A poetry workshop for student who have taken both Creative Writing I (ENGL 2023) and Creative Writing II (ENGL 3013) and who wish to continue writing poetry in a more advanced class.

Students will submit their poems for workshop discussion. Full participation, both as a writer and critic, is expected of each member of the class.
PREREQUISITE: In order to enroll in this course, students must have taken and successfully completed both Creative Writing I (ENGL 2023) and Creative Writing II (ENGL 3013).

ENGLISH 4023, UNDERGRADUATE FICTION WORKSHOP
INSTRUCTOR: VISWANATHAN

Textbooks Required:
Wood HOW FICTION WORKS
Silber IDEAS OF HEAVEN

In addition to the above, there may be essays and short stories sent by email.

Purpose: To write and learn to revise short stories and/or novel chapters; to learn to read and discuss peers' writing constructively and with insight.
Procedure: Discussion of published critical writing and fiction, and of peers' writing.
Requirements: One short presentation on a published work of fiction; weekly responses to classmates' work; two or three 5-25 pp works of original fiction; and one revision.
YOU MUST HAVE RECEIVED A GRADE OF "A" OR "B" IN CREATIVE WRITING I AND II TO ENROLL FOR THIS COURSE.

ENGLISH 4213, SENIOR RESEARCH SEMINAR: CONSTRUCTIONS OF GENDER IN CONTEMPORARY LATINA/O LITERATURE
INSTRUCTOR: DOMINGUEZ BARAJAS

Textbooks Required:
Garcia DREAMING IN CUBAN Ballantine Books
Islas THE RAIN GOD: A DESERT TALE Harper Perennial
Trujillo WHAT NIGHT BRINGS Curbstone
Quiñonez BODEGA DREAMS Vintage
Klages LITERARY THEORY: A GUIDE FOR THE PERPLEXED Continuum
Purpose: This course examines contemporary literary material from various Latina/o writers in the U.S. The literary material relates to Latina/o constructions of gendered ethnic and individual identity. The course requires discussions of literary form, content, and style of the works in question with the aim of reaching an understanding of each work’s message, impact, and/or importance to its various readers. The literary works considered contain explicit details of sexual and violent acts as well as uncensored profanity. Students who find such material so offensive that it prevents them from conducting analytical examinations of the texts should not take this course.

ENGLISH 4303, INTRODUCTION TO SHAKESPEARE/5653, SHAKESPEARE: PLAYS AND POEMS
INSTRUCTOR: CANDIDO

Textbook Required:
Shakespeare THE RIVERSIDE SHAKESPEARE (Emory, ed.) Harper Collins

Area of Coverage: We shall examine the basic contours of Shakespeare's career as a dramatist, drawing on some of his most representative plays. Likely works to be read include the following:

HISTORIES:
Richard II
Henry IV, Parts 1 & 2
Henry V

COMEDIES:
A Midsummer Night's Dream
Twelfth Night

TRAGEDIES:
King Lear
Hamlet

ROMANCES:
The Tempest

Papers and Examinations: Two in-class exams; and one 5-page paper. Graduate students will be expected to write a paper of considerable length (15-25 pp.) M.A. Advisory Code for 5653: B (See last page of course descriptions.)

ENGLISH 4563, Section 001/5703, TOPICS IN MAJOR AUTHORS
AMERICAN LITERATURE PRE-1900: WALDEN
INSTRUCTOR: MADISON, R.

Textbook Required:
Thoreau WALDEN Princeton UP

Purpose: This course will explore the origins, contexts, and influence of possibly the greatest American work of prose non-fiction Walden, published in 1854 and famously based on Thoreau's two-year residence at Walden Pond, fuses the American experience and infuses that experience with Wordsworthian romanticism and German transcendentalism.

Papers, Procedures: Term project, seminar reports, bibliographical or pedagogical note (for graduate students)
Examinations: Final exam (undergraduates).
M.A. Advisory Code for 4563 and 5703: F (See last page of course descriptions.)

ENGLISH 4563, Section 005/5403, Section 005, TOPICS IN MAJOR AUTHORS/
19th-CENTURY BRITISH LITERATURE: THE WORKS OF WILLIAM MAKEPEACE THACKERARY, OR MR. PICKWICK'S LUCKY ESCAPE
INSTRUCTOR: MADISON K

Purpose: This course is a study of early Victorian values as portrayed by their most satirical critic, wherein you will discover that "[n]ext to excellence is the appreciation of it" and why readers on both sides of the Atlantic loved W. M. Thackeray.
Readings & Papers: We will read (the complete work or excerpts from) the following texts:
Catherine, Yellow Plush Papers, The Book of Snobs, Vanity Fair, The History of Henry Esmond, Pendennis, The Newcomes, Rebecca and Rowena, The Great Hoggarty Diamond, Denis Duval, Roundabout Papers, English Humorists, Four Georges, "Mr. Perkins' Ball," and The Rose and the Ring. (Most readings will be accessed through Blackboard.)
M.A. Advisory Code for 4563 and 5403: D (See last page of course descriptions.)
ENGLISH 4573, MAJOR LITERARY MOVEMENTS: ROMANTICISM  
INSTRUCTOR: DEMPSEY

Textbooks Required:

Burke  REFLECTIONS ON THE REVOLUTION IN FRANCE  
Austen  NORTHANGER ABBEY  
Shelley  FRANKENSTEIN  
De Quincey  CONFESSIONS OF AN ENGLISH OPIUM-EATER

Purpose: The Romantic Era was one of the most extraordinary periods of English literature. Between the outbreak of the French Revolution in 1789 and the passing of the Reform Act in 1832 the writers, artists, and thinkers of the age revolted against what Wordsworth called "preestablished codes of decision" and sought to forge new ways of understanding themselves and the turbulent world around them. In this course we will work toward understanding the Romantics within their own historical and cultural context, while also establishing why Romanticism continues to be so influential within our world today.

Requirements and Exams: Two tests, two essays, several one-page response papers, and an ungraded memorization exercise.

ENGLISH 4603, WORLD LITERATURE 4993, AFRICAN LITERATURE AND FILM  
INSTRUCTOR: MACRAE

Textbooks Required:

Achebe  THINGS FALL APART  
Bâ  SO LONG A LETTER  
p'Bitek  SONG OF LAWINO  
Ngugi wa Thiong'o  GRAIN OF WHEAT  
Fugard  MASTER HAROLD AND THE BOYS  
Niane, tr.  SUNDIATA

Provided by instructor: Five African films and one or more plays by Wole Soyinka.

Purpose: 
Enjoyment! 
Read excellent works of literature by Africans 
See excellent films made by Africans–all from various parts of sub-Saharan Africa 
Examine African culture from African perspective in various genres 
Counteract western stereotypes/misconceptions about Africa.

Papers: One term paper due near semester's end–ca. 10-12 pp from undergraduates and ca. 15-20 pp for graduate students.

Special Procedures: A geography quiz on Africa, student caucus on questions provided by instructor, daily comment/question cards–handed in or email to instructor.

Examinations: Two take-home discussion exams, a midterm and final.

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

ENGLISH 5023, WRITING WORKSHOP: FICTION  
INSTRUCTOR: HAYS

Textbooks Required: None

Purpose: The workshop is a training-ground for serious fiction writers, where the works of the students are discussed critically.

Assignments: Students will submit manuscripts for workshop discussion. Full participation, both as writer and critic, is expected of each member of the workshop.

NOTE: STUDENTS WHO ARE NOT REGULAR DEGREE CANDIDATES IN THE MFA PROGRAM IN CREATIVE WRITING MUST SUBMIT A SAMPLE MANUSCRIPT CONSISTING OF TWO SHORT STORIES OR NOVEL EXTRACTS TO BE APPROVED BY THE INSTRUCTOR BEFORE THEY CAN BE ADMITTED TO THIS WORKSHOP.

ENGLISH 5033, WRITING WORKSHOP: POETRY  
INSTRUCTOR: HEFFERNAN

Textbooks Required: None

Purpose: The workshop is a training-ground for serious poets, where the works of the students are discussed critically.

Assignments: Students will be expected to submit their own poems for workshop discussion. Full participation, both as writer and critic, is expected of each member of the workshop.

NOTE: STUDENTS WHO ARE NOT REGULAR DEGREE CANDIDATES IN THE MFA PROGRAM IN CREATIVE WRITING
MUST SUBMIT A SAMPLE MANUSCRIPT OF 10-15 PAGES OF POETRY TO BE APPROVED BY THE INSTRUCTOR BEFORE THEY CAN BE ADMITTED TO THIS WORKSHOP.

ENGLISH 5043, TRANSLATION WORKSHOP

INSTRUCTOR: BROCK

Textbooks Required:

Bigure | THE CRAFT OF TRANSLATION | U of Chicago
Schulte | THEORIES OF TRANSLATION | U. of Chicago

Purpose: The workshop offers an introduction to the problems of literary translation and the role of the translator as both scholar and creative writer; it involves primarily the discussion in workshop of the translations of poetry, drama, and fiction done by the students. No expository prose is translated.

Papers, reports, or other special assignments: In the first weeks of the course, each student will define a translation project (a short story or two, part of a novel, a group of poems, etc.), which will then become the student’s focus for the remainder of the semester. Each student will be expected to submit newly translated or revised material for inclusion in the weekly translation worksheet. Students are required to come to the workshops prepared to discuss all translations according to their merits in English. Those acquainted with the original language are expected to discuss how well a translation reflects its original.

Examinations: None.

NOTE: GRADUATE STANDING OR CONSENT OF INSTRUCTOR AND GOOD READING KNOWLEDGE OF A FOREIGN LANGUAGE ARE PREREQUISITES.

ENGLISH 5173, Section 001, BEOWULF

INSTRUCTOR: SMITH

See ENGLISH 3713, Section 001.
M.A. Advisory Code: A (See last page of course descriptions.)

ENGLISH 5173, Section 002, MEDIEVAL ROMANCE LITERATURE

INSTRUCTOR: QUINN

See ENGLISH 3713, Section 002.
M.A. Advisory Code: A (See last page of course descriptions.)

ENGLISH 5233, CRAFT OF TRANSLATION: LYRIC POETRY

INSTRUCTOR: DUVAL

Textbook Required:

Bigure | THEORIES OF TRANSLATION | U Chicago P
Schulte, eds.

Purpose: To study the craft of translating lyric poetry, as each student writes his or her conference paper and/or journal paper on the challenges of translating certain lyric poems into English. For each paper, the poems will be by a single world-famous author and should have already appeared in published English versions. The students will choose the authors and poems they intend to write about. Readings will consist of short selections from Theories of Translation and the poems being considered for the papers. Students will meet with me for bi-weekly individual conferences, and each week they will report in class on the progress of their papers. Weekly quizzes will be on the readings and the discussions of the previous week.

ENGLISH 5243, Section 002, SPECIAL TOPICS: SHAKESPEARE FOR WRITERS

INSTRUCTOR: GILCHRIST

Textbooks Required:

Bloom | SHAKESPEARE, THE INVENTION OF THE HUMAN | Riverhead Books (1-57322-120-1)
Blakemore | THE RIVERSIDE SHAKESPEARE | Houghton Mifflin (0-395-04402-2)
Evans, eds.
BRING BOTH BOOKS TO THE FIRST CLASS.

Purpose: To read aloud and understand the divine plays of William Shakespeare. To learn from the greatest writer of the English language.

Examinations: None.

NOTE: ONLY STUDENTS IN THE MFA CREATIVE WRITING PROGRAM OR ENGLISH GRADUATE STUDENTS SHOULD ENROLL FOR THIS CLASS. YOU MUST BE PREPARED TO READ ALOUD WELL TO TAKE THIS COURSE.
ENGLISH 5243, Section 006, SPECIAL TOPICS: EPIC POETRY  
INSTRUCTOR: DvVAL

Purpose: To read and become familiar with some of the great epic poems of world literature, concentrating on epics of uncertain authorship or composition. We will read the following in one or more translation: *Gilgamesh, Iliad, Odyssey, Beowulf, Roland, The Cid* and two others to be decided on by the class on the first day of class. We will also read sections from the Anead and, as a last assignment, English poetry by Sassoon, Owen, and Rosenberg as an antidote for the violence that epic poetry celebrates or seems to celebrate. Class discussion will involve questions concerning the nature of epic poetry, the value of each individual epic, and the qualities of the translation.

Assignments & Papers: Students may give oral reports or lead segments of class discussion. If there is time, students will report on their own papers near the end of the course. One ten-fifteen page double-space paper on some one of the epics or some aspect of epic poetry. Papers by MFA Students in Creative Writing/Translation should consider some aspect of translation in one of the epics.

Examinations: A midterm and a final; weekly quizzes.

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ENGLISH 5243, Section 009, MODERN SOUTHERN FICTION  
INSTRUCTOR: HAYS

Textbooks Required:
- Faulkner: *GO DOWN, MOSES*
- Hurston: *THEIR EYES WERE WATCHING GOD*
- Olsen: *TELL ME A RIDDLE*
- Percy: *THE MOVIEGOER*
- Dubus: *SEPARATE FLIGHTS*
- McCarthy: *BLOOD MERIDIAN*
- Hannah: *RAY*
- Portis: *MASTERS OF ATLANTIS*
- Gurganus: *WHITE PEOPLE*
- Williams: *HONORED GUEST*

Procedure: To read, discuss, and analyze a variety of modern southern novels and collections of short stories.

Assignments: Reading quizzes, two papers.

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ENGLISH 5243, Section 010, WOMEN AND THE NOVEL  
INSTRUCTOR: MARREN

See ENGLISH 3903, Section 09.

M.A. Advisory Code for 5243: I (See last page of course descriptions.)

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ENGLISH 5243, Section 011/WORLD LITERATURE 3983, section 006, SPECIAL TOPICS: LAW AND LITERATURE  
INSTRUCTOR: WITHERBEE

Textbooks Required:
- Owenson: *WILD IRISH GIRL*
- Austen: *SENSE AND SENSIBILITY*
- Coetzee: *DISGRACE*
- Wilson: *EUREKA STREET*
- Badr: *THE EYE OF THE MIRROR*
- Habibib: *THE SECRET LIFE OF SAEED THE PESSOPTIMIST*
- Al-Shaykh: *THE STORY OF ZAHRA*

Purpose: This course will explore law and literature on issues of land and belonging. We begin with a look at property, inheritance and citizenship concepts during the 18th century in Britain and then move to a series of explorations in South Africa, Sudan, Northern Ireland, the United States, and the Palestinian region.

Papers & Procedures: Students will be asked to post weekly on a class blog and will write a series of short "case studies" and a final essay (10-12 pages for 3983, 18 pages for 5243).

Examinations: This class will not have a midterm or final exam.

M.A. advising code for 5243: C or H (See last page of course descriptions.)

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ENGLISH 5243, Section 012 SPECIAL TOPICS: WORLD EPICS  
INSTRUCTOR: COCHRAN

See ENGLISH 3903, Section 012.

M.A. Advisory Code for 5243: H (See last page of course descriptions.)
ENGLISH 5263, CRAFT OF FICTION I  INSTRUCTOR: GILCHRIST

Textbooks Required:

Faulkner THE TOWN
McCarthy NO COUNTRY FOR OLD MEN
Naipaul A BEND IN THE RIVER
O’Brien THE THINGS THEY CARRIED
Lee TO KILL A MOCKINGBIRD
Malouf REMEMBERING BABYLON
Hemingway THE OLD MAN AND THE SEA
Silva MOSCOW RULES

Procedures & Papers: This is a course for writers. Each student will be required to write a short paper about each book we read. The papers will concentrate on what we can learn as writers from the books we are reading.

THIS CLASS IS LIMITED TO MFA AND MA STUDENTS ONLY. NO AUDITS ALLOWED.

ENGLISH 5273, CRAFT OF POETRY I  INSTRUCTOR: HEFFERNAN

Textbooks Required:

Ferguson, ed. THE NORTON ANTHOLOGY OF POETRY, 5TH ED.
Shakespeare HAMLET
Frost A BOY’S WILL AND NORTH OF BOSTON
" THE ROAD NOT TAKEN AND OTHER POEMS
Bishop THE COMPLETE POEMS 1927-1979

Purpose: Form and Theory of Poetry I is a course in applied poetics, emphasizing prosody and prosodic analysis, for the purpose of developing skill in the art of versification. Though designed for poets, the course can be taken by any graduate student interested in the subject, and willing to write a few poems. Practice in the art of poetry is a good basis for writing anything else.

Procedures: We will read an extensive body of work from THE Middle Ages to the present, in order to examine the elements of meter and various aspects of poetic form. There will be exercises in different types of poetic composition, including a good deal of iambic pentameter, some sonnets, stanzaics, and probably a sestina. We will also consider the emergence of free measures as they provide experimental alternatives. We will study the poetry of Elizabeth Bishop in that regard.

We will try to enact the historical factor of form itself, to see how a poet in the 21st century might redeploy and reinvent the poetics of the past, as poets have done in every age since the beginnings of poetry. The product for the course, presented as a portfolio for evaluation at the end of the semester, should consist of the student’s choice of the best of the exercises, along with at least one substantial experimental work that stretches some boundaries.

ENGLISH 5303, RESTORATION & 18TH-CENTURY LITERATURE: INSTRUCTOR: Witherbee

AGES OF REVOLUTION IN BRITAIN AND ITS COLONIES
See ENGLISH 3733.
M.A. Advisory Code for 5303: C (See last page of course descriptions.)

ENGLISH 5403, Section 003, 19TH-CENTURY BRITISH LITERATURE: INSTRUCTOR: Sexton

READING MASCULINITIES IN VICTORIAN LITERATURE
See ENGLISH 3743, Section 003
M.A. Advisory Code: D (See last page of course descriptions.)

ENGLISH 5403, Section 005, TOPICS IN MAJOR AUTHORS/19TH-CENTURY BRITISH LITERATURE: INSTRUCTOR: Madison K

THE WORKS OF WILLIAM MAKEPEACE THACKERAY, OR MR. PICKWICK’S LUCKY ESCAPE
See ENGLISH 4563, Section 005.
M.A. Advisory Code for 5403: D (See last page of course descriptions.)

ENGLISH 5653, SHAKESPEARE: PLAYS AND POEMS  INSTRUCTOR: Candido

See ENGLISH 4303.
M.A. Advisory Code for 5653: B (See last page of course descriptions.)
ENGLISH 5703, AMERICAN LITERATURE PRE-1900: WALDEN  
INSTRUCTOR: MADISON, R.  
See ENGLISH 4563, Section 001.  
M.A. Advisory Code: F (See last page of course descriptions.)

ENGLISH 5923: SCIENCE FICTION FILM  
INSTRUCTOR: BOOKER  
See ENGLISH 3283.  
M.A. Advisory Code: G (See last page of course descriptions.)

ENGLISH 5943, CRITICISM AND LITERATURE: ECOLOGY AND REPRESENTATION  
INSTRUCTOR: DEMPSEY

Textbooks Required:

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Norton</td>
<td>NORTON ANTHOLOGY OF ENGLISH LITERATURE, VOL. D: THE ROMANTIC PERIOD</td>
<td>Norton</td>
</tr>
<tr>
<td>Shelley</td>
<td>FRANKENSTEIN</td>
<td></td>
</tr>
<tr>
<td>Brontë</td>
<td>WUTHERING HEIGHTS</td>
<td></td>
</tr>
<tr>
<td>Morton</td>
<td>ECOLOGY WITHOUT NATURE: RETHINKING ENVIRONMENTAL AESTHETICS</td>
<td>Harvard</td>
</tr>
<tr>
<td>Bennett</td>
<td>VIBRANT MATTER: A POLITICAL ECOLOGY OF THINGS</td>
<td>Duke</td>
</tr>
<tr>
<td>Harding</td>
<td>TINKERS</td>
<td>Bellevue</td>
</tr>
</tbody>
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Purpose: The goal of this course is to explore what it means to think about literature and representation in relation to physical environments and ecological concerns. However, since Ecocriticism is a branch of literary theory whose influence and interests have moved far beyond the analysis of what was traditionally thought of as "nature writing," the range of topics we will consider includes both the traditional and the cutting edge (the pastoral, the sublime, taste, landscape, wilderness, animals, vitalism and mesmerism, objects and things, neurobiology, and biopolitics).

Like Ecocriticism itself, our literary readings will be rooted in Romanticism (Blake, Wordsworth, Coleridge, Keats, Shelley, Byron, Clare) but will extend to other writers of the nineteenth century, both British and American (Emerson, Thoreau, Whitman, Dickinson, Brontë, Darwin, Ruskin, Hopkins). In addition, critical readings will be culled from the work of philosophers (Heidegger, Kant, Schelling), theorists (Adorno, Derrida, Bennett, Connolly), and literary critics (Bate, Buell, Morton). Within the course of the semester we will also consider how these issues relate to other media such as painting, music, and film. A particular emphasis will be placed on how the films of Terrence Malick (The New World, The Tree of Life) may relate to both ecology and literary form.

Requirements: One Presentation, one book review, several one-page response papers, and a 15-25 page final paper.
M.A. Advisory Code: D or F (See last page of course descriptions.)

ENGLISH 6113, Section 001, BEOWULF  
INSTRUCTOR: SMITH  
See ENGLISH 3713, Section 001.  
M.A. Advisory Code: (See last page of course descriptions.)

ENGLISH 6113, Section 002, SEMINAR IN MEDIEVAL LITERATURE: LITERATURE OF THE ENGLISH EMPIRE  
INSTRUCTOR: SMITH

Textbooks Required:

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Davies</td>
<td>LITERATURE OF THE FIRST ENGLISH EMPIRE</td>
<td>Oxford UP</td>
</tr>
<tr>
<td>Burgess, trans</td>
<td>THE LAIS OF MARIE DE FRANCE</td>
<td>Penguin</td>
</tr>
<tr>
<td>Gerald of Wales O'Meara, trans</td>
<td>THE HISTORY AND TOPOGRAPHY OF IRELAND</td>
<td>Penguin</td>
</tr>
<tr>
<td>Gerald of Wales Thorpe, trans</td>
<td>THE JOURNEY THROUGH WALES AND THE DESCRIPTION OF WALES</td>
<td>Penguin</td>
</tr>
<tr>
<td>Geoffrey of Monmouth</td>
<td>THE HISTORY OF THE KINGS OF BRITAIN</td>
<td>Broadview Press</td>
</tr>
<tr>
<td>Faletra, ed.</td>
<td></td>
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<tr>
<td>Chretien de Troyes</td>
<td>PERCEVAL: THE STORY OF THE GRAIL</td>
<td>Yale University Press</td>
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<tr>
<td>Raffel, trans.</td>
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<td>DIGITAL COURSE PACK</td>
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Purpose: In the seventh century, a patchwork of small kingdoms covered the British Isles. The kingdoms of the Irish, Welsh, and English, together with the Picts, Cumbrians, and Cornish, engaged in countless battles for supremacy, but by the end of the Middle Ages England had unquestionably become the dominant nation among the various peoples and kingdoms of the British Isles. In this course, we will examine literary representations of the long, fraught rise of English power, paying special attention to England's interaction with Wales, Ireland, and Scotland. How do English writers conceive of their Celtic neighbors, and how do the colonized peoples of the Celtic fringe imagine the English?
Although colonialism is often said to begin in earnest in the early modern period, this course suggests that there never was a "pre-colonial" Europe. One major theme of this course is the gradual Anglicization of the British Isles, at the expense of native languages and cultures. To help illustrate this medieval diversity and its slow decline, we will read texts originally written in Latin, Old and Middle English, French, Welsh, Irish, and Scots. (Aside from a few easier Middle English works, all texts will be read in translation.) This course will be useful to those interested in cultural exchange, postcolonial theory, and literary nationalism.

Assignments: Presentation; Annotated Bibliography; Research Project

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

ENGLISH 6203, SEMINAR: DOMESTICITY AND TRAVEL IN RENAISSANCE LITERATURE

INSTRUCTOR: STEPHENS

Textbooks Required:

- Beaumont KNIGHT OF THE BURNING PESTLE Norton
- Cary OTHELLO AND THE TRAGEDY OF MARIAM Longman
- Hakluyt VOYAGES AND DISCOVERIES Penguin
- More, Miller, trs. UTOPIA Yale UP
- Shakespeare ALL’S WELL THAT ENDS WELL Oxford UP
- Shakespeare THE TEMPEST Norton
- Webster THE DUCHESS OF MALFI Oxford UP
- Harriot A BRIEFE AND TRUE REPORT Will be available online

Purpose: While reading Renaissance travel narratives, diaries, and other expressions of domesticity and travel, we will investigate and question the binaries of self and other, home and public, female and male, England and abroad, indoors and outdoors, introversion and extroversion, known and unknown, static and moving, childhood and adulthood, comforts and discomforts, permanent and temporary. Our readings will include More's poker-faced Utopia; Montaigne's "On Cannibals"; Hakluyt's collection of explorers' descriptions of Antarctica, South America, and California; Harriot's descriptions of the Algonquian Indians; Spenser's account of a transvestite warrior; Nash's Unfortunate Traveler (the earliest picaresque romance in English); several elegies of Donne's that were originally denied publication because of their sexual content; a diary of a sixteenth-century Moravian tourist in England; Shakespeare's All's Well That Ends Well (which doesn't) and The Tempest; Cary's Tragedy of Mariam, Fair Queen of Jewry; Beaumont's Knight of the Burning Pestle (which I can only describe as Pirandello meeting Monty Python); Webster's sensationalist Duchess of Malfi; Marvell's poems eroticizing fruits and vegetables; and Milton's play Samson Agonistes, in which he laments the domestication brought by the Restoration of the monarchy and the end of an age.

Requirements: I'm currently thinking in terms of two eight- to ten-page papers, the first involving cultural research and the second involving original literary analysis. There will be no exams. Lively participation in discussion will be crucial.

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

ENGLISH 6803, SEMINAR: POSTMODERNIST CULTURE

INSTRUCTOR: BOOKER

Textbooks Required:

- Anderson THE ORIGINS OF POSTMODERNITY 1859842224 (ISBN)
- Doctorow RAGTIME 0452279070 "
- Dick TIME OUT OF JOINT 037571927X "
- Gibson NEUROMANCER 0441569595 "
- Jameson POSTMODERNISM 0822310902 "
- Shteyngart SUPER SAD TRUE LOVE STORY 0812977866 "

Purpose: This course is designed to provide students with an advanced introduction to postmodernist culture and to theories of postmodernism. The course will include discussions of various forms of postmodernist culture (including novels, graphic novels, film, and television), but will concentrate especially on film.

Papers, Reports, or Other Special Assignments: Students will be required to write one formal critical essay, 15-25 typewritten pages in length. Students will also be required to make formal in-class presentations on their own research project for the class.

Examinations: There will be no final examination.

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

ENGLISH 6973, SEMINAR IN RHETORIC AND COMPOSITION:

INSTRUCTOR: DOMINGUEZ BARAJAS

THE ETHNOGRAPHY OF COMMUNICATION

Textbooks Required:

- Hymes FOUNDATIONS IN SOCIOLINGUISTICS UP of Pennsylvania

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Purpose: This course introduces students to a field devoted to the examination of the relationship between culture and communicative practices. Ethnography refers to both, a method of inquiry used to understand particular social groups and social phenomena (e.g., dog traders, book clubs, poetry slams, graffiti artists, fan fiction) and to the written account that is the product of this type of research. This course will focus on the theory and methodology informing this research approach.
M.A. Advisory Code: 1 (See last page of course descriptions.)

WORLD LITERATURE CLASSES

WORLD LITERATURE 1113, WORLD LITERATURE I

Textbook Required:


Purpose: A study of world literatures from approximately 2500 B.C. to approximately 1650.
Examinations and Papers: Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final exams which include essay questions.

WORLD LITERATURE 1113H, HONORS WORLD LITERATURE I

Textbook Required:


Purpose: A study of world literatures from approximately 2500 B.C. to approximately 1650.
Examinations and Papers: Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final exams which include essay questions.

WORLD LITERATURE 1123, WORLD LITERATURE II

PREREQUISITE: WORLD LITERATURE 1113

Textbook Required:

Lawall & Mack, eds. THE NORTON ANTHOLOGY OF WORLD LITERATURE, Vols. D, E, F (2nd ed.) Norton

Purpose: A study of literatures from approximately 1650 to the present.
Examinations and Papers: Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final examinations which include essay questions.

WORLD LITERATURE 1123H, WORLD LITERATURE II

PREREQUISITE: WORLD LITERATURE 1113

Textbook Required:

Lawall & Mack, eds. THE NORTON ANTHOLOGY OF WORLD LITERATURE, Vols. D, E, F (2nd ed.) Norton

Purpose: A study of literatures from approximately 1650 to the present.
Examinations and Papers: Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final examinations which include essay questions.
WORLD LITERATURE 2323, GREEK AND ROMAN MYTHOLOGY  
**INSTRUCTOR: KRASNE**

Textbooks Required: TBA

**Purpose:** This course is a general introduction to the mythology of the Greeks and Romans. We will discuss basic myths with a view to understanding how the ancient Greeks and Romans understood and used the mythology they created, or absorbed from surrounding peoples. We will read major literary creations based on Greek myth in epic and tragic poetry. We will also examine modern critical approaches to classical mythology and the use of literature and archaeology as sources for our understanding of myths. We will discuss the religion of the ancient Greeks and Romans: How exactly did they worship their gods?

**Special Procedures:** Lectures and class discussion will include slides showing ancient and modern representations of Greek and Roman myths.

**Papers and Examinations:** TBA

**Note:** This course fulfills the last three hours of the WLIT requirement for a BA in Fulbright College and counts as an elective for the Classical Studies major.

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WORLD LITERATURE 3983, section 006, SPECIAL TOPICS:  
**SPECIAL STUDIES: LAW AND LITERATURE**  
**INSTRUCTOR: WITHERBEE**

See ENGLISH 5243, Section 011.  
M.A. advising code for 5243: C or H (See last page of course descriptions.)

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WORLD LITERATURE 3983, Section 011/690V, Section 001, SPECIAL STUDIES :  
**MODERN ARABIC LITERATURE**  
**INSTRUCTOR: KAHF.**

Description not available.

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WORLD LITERATURE 3983, Section 012, SPECIAL STUDIES: WORLD EPICS  
**INSTRUCTOR: COCHRAN**

See ENGLISH 3903, Section 012.

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WORLD LITERATURE 4133, SURVEY OF RUSSIAN LITERATURE SINCE 1917  
**INSTRUCTOR: SHCHEGOLEVA**

Description not available.

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WORLD LITERATURE 4993, AFRICAN LITERATURE AND FILM  
**INSTRUCTOR: MACRAE**

See ENGLISH 4603.  
M.A. Advisory Code: H (See last page of course descriptions.)

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WORLD LITERATURE 690V, Section 001, SPECIAL STUDIES : MODERN ARABIC LITERATURE  
**INSTRUCTOR: KAHF.**

Description not available.

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**M. A. Advisory Coding**

The advisory codes indicate what course distribution requirement(s) will be satisfied by the designated listing.

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