

Course Descriptions for Graduate English Classes Spring 2015

Revised: 10-16-2014

ENGL 5023 Writing Workshop: Fiction

Teacher: P. Viswanathan

Textbooks Required:

David Bezmozgis, *The Free World*

Description:

Graduate Fiction Writing Workshop

Requirements:

Students will submit three or four pieces of fiction writing, including one revision, for discussion. They will also respond thoughtfully to the work of their peers, and discuss a brief weekly reading assignment, whether of published fiction, theory, or practical criticism, including a novel by the Walton Visiting Writer in Fiction for this semester.

Prerequisite:

MFA Creative Writing Students Only

ENGLISH 5033, Writing Workshop: Poetry

Teacher: M. Heffernan

Textbooks Required:

None

Description:

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.

ENGL 5043, Translation Workshop**Teacher: J. Duval****Textbooks Required:** None

Description: The workshop offers an introduction to the problems of 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.

Assignments: Each student will be expected to submit newly translated or revised material for printing on the weekly translation worksheet. Students are required to come to the workshops prepared to discuss all translations according to their merits in English. Those with acquaintance with the original language are expected to discuss how well a translation reflects its original. Student translators may be required to do some extra reading pertinent to their individual translations.

NOTE: GRADUATE STANDING OR CONSENT OF INSTRUCTOR AND GOOD READING KNOWLEDGE OF A FOREIGN LANGUAGE ARE PREREQUISITE TO THE COURSE.

ENGL 5173/6113, Intro to Old High German**Teacher: J. B Smith****Textbooks Required:**

Joseph Wright, *An Old High German Primer* (Oxford: 1908). Freely available online.

Description:

This course introduces students to the grammar and literature of Old High German, the oldest extant form of the German languages. No previous course is necessary, though students who know German will find the course easier than those who have not.

Essays, exams, and other major requirements for students:

quizzes; midterm; final project.

ENGL 5183, The Structure of Present English: Style and Editing**Teacher: D. Jolliffe****Texts Required:**

Fahnestock, Jeanne. *Rhetorical Style: The Uses of Language in Persuasion*. New York: Oxford U P, 2011.

Glaser, Joe. *Style: Practical Ways to Improve Your Writing*, 2nd ed. New York: Oxford U P, 2010.

Description: This course introduces students to the structure of the English Language, as it is presently written and spoken in its many forms. The course also introduces students to principles of style and editing that they can use to improve their own or others' writing.

Essays, Examinations, and Other Major Requirements:

Students will complete a number of short assignments as homework, take a midterm and a final examination, submit two annotated manuscripts to demonstrate proficiency as an editor, and write a substantial review essay about scholarship in the field.

ENGL 5223, Advanced Studies in Renaissance Literature and Culture: Spenser's Gendered Empire and Irish Resistance**Teacher: D. Stephens****Textbooks Required:**

Hamilton, A. C., Hiroshi Yamashita, and Toshiyuki Suzuki, eds, *The Faerie Queene* (Routledge, 2006). ISBN: 978-1405832816.

Hadfield, Andrew, and Willy Maley, eds, *A View of the State of Ireland* (Wiley-Blackwell, 1997). ISBN: 978-0631205357.

McCabe, Richard, ed, *The Shorter Poems* (Penguin Classics, 2000). ISBN: 978-0140434453.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*, 7th edn. (Modern Language Association, 2009). ISBN: 978-1603290241.

*****Important: please do not buy alternative editions. You will need the above editions' extensive notes, introductions, and historical research.*****

Description: in this class, we will chart Spenser's importance for other periods of English literature, while investigating his particularly nasty advice to Elizabeth

Tudor about how to subdue both the Irish and the Anglo-Irish, along with his poetry's dizzying openness to a multiplicity of gendered positions. At the same time, we will figure out ways of understanding the sheer pleasure of his poetry.

Spenser ranks with Chaucer, Shakespeare, and Milton as one of England's most influential poets. *The Faerie Queene* provided plots for Shakespeare and helped Milton make one of his most impassioned pleas against censorship. Dorothy and William Wordsworth read Spenser aloud to one another by the fire. Keats imitated Spenser's lush imagery in "The Eve of St. Agnes." Pre-Raphaelite painters and poets modeled their medieval characters after Spenser's. Perhaps most importantly, much of *Monty Python and the Holy Grail* was based upon Spenser.

The Faerie Queene is a six-book poem dedicated to Queen Elizabeth and set in a quintessentially English and Irish Arthurian fairyland centuries before Spenser's own time. This is an epic in which, when the narrative abruptly dumps one of its characters in order to take us somewhere else altogether, the narrator apologizes glibly to the abandoned character. In this epic, pronouns seem to have an agenda of their own, making political and moral statements inimical to the characters whom they supposedly represent. It is an epic whose narrator flirts outrageously with Queen Elizabeth and occasionally puts her in her place. It is an epic in which the Knight of Temperance goes on a rampage of killing, in which the Knight of Chastity trembles with erotic longing, in which the Knight of Courtesy makes one *faux pas* after another. It is an epic whose author moved his residence to Ireland, fell in love with Irish landscapes and literature, and then passionately advised Queen Elizabeth to massacre the Irish peasants. We will be dealing with contradiction.

Requirements: Because the course will entail fairly heavy reading, the writing requirements will be light: each student will turn in three written digests of articles or book chapters, will give two oral reports on those digests, and will write one original literary essay of about 15 pages. We will work to maintain an energetic but informal and non-competitive atmosphere during class discussions, so that class participation can count for a great deal without making anyone anxious.

Exams: There will not be a final exam unless members of the class often show up for the discussions without having done the reading. If there is an exam, it will not have surprise questions or killer ID's. Spenser designed his epic to make us continually forget what we've read in the previous canto; why should I frustrate his intentions?

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

ENGL 5233, Craft of Translation: Modern European Short Novels in Translation
ENGL 5263, Craft of Fiction I: Modern European Short Novels in Translation

Teacher: G. Brock

Textbooks Required:

- Anton Chekhov *The Duel*, tr. by Constance Garnett (081297008X)
The Complete Short Novels, tr. by Pevear/Volokhonsky
(9781400032921)
- Andre Gide *The Immoralist*, tr. by Richard Howard (0679741917)
The Immoralist, tr. by David Watson (0142180025)
- Thomas Mann *Death in Venice*, tr. by Kenneth Burke (0075536692)
Death in Venice, tr. by Michael Henry Heim (0060576170)
- Mikhail Bulgakov *Heart of a Dog*, tr. 1968 by Mirra Ginsburg (0802150594)
A Dog's Heart, tr. by Andrew Bromfield (0140455159)
- Irene Nemirovsky *David Golder*, tr. by Sylvia Stuart (PDF)
David Golder, tr. by Sandra Smith (0307267083 or
(0676979459)
- Stefan Zweig *Chess Story*, tr. 2006 by Joel Rotenberg (1590171691)
Chess, tr. 2006 by Anthea Bell (0141196300)
- Camilo José Cela *Pascual Duarte and His Family*, tr. by Herma Briffault
(PDF)
The Family of Pascual Duarte, tr. by Anthony Kerrigan
(1564783596)
- Albert Camus *The Stranger*, tr. by Stuart Gilbert (B000GZX4YS)
The Stranger, tr. by Matthew Ward (0679720200)
- Giorgio Bassani *The Gold-Rimmed Spectacles*, tr. by Isabel Quigley (PDF)
The Gold-Rimmed Spectacles, tr. by Jamie McKendrick
(0141192151)
- Alex. Solzhenitsyn *One Day in the Life of Ivan Denisovich*, tr. by Ralph Parker
(0451228146)
One Day in the Life of Ivan Denisovitch, tr. by Henry
(0679444645)
- Willems
Mercé Rodoreda *In Diamond Square*, tr. by Peter Bush (1844087379)
The Time of the Doves, tr. by David H. Rosenthal
(0915308754)
- Natalia Ginzburg *Family Sayings*, tr. by D.M. Low (any edition)
Family Lexicon, tr. by Jenny McPhee (1590178386: April
2015)
- Witold Gombrowicz *Cosmos and Pornografia*, tr. by Eric Mosbacher
(0802151590)
Cosmos, tr. by Danuta Borchardt (0802145620)

Description:

Each week we will read a very short modern European novel (average length: 140 pp) in *two different English translations*. By examining what depends on translation and what transcends it, we will gain a clearer understanding of both the art of fiction and the art of translation. (No knowledge of any foreign language is required.)

Reading list will include novellas by Tolstoy, Chekhov, Gide, Mann, Kafka, Bulgakov, Zweig, Cela, Camus, Bassani, Rodoreda, Ginzburg, and Gombrowicz. Some editions and translations are out of print; in such cases I will provide PDFs and/or point you to cheap used copies (or free e-books) online.

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

Requirements include brief weekly reading quizzes, occasional writing exercises, one oral presentation, and one short prose story or essay (6-10 pp.).

Special requirements for seminar students at the 6000 level:

Requirements include brief weekly reading quizzes, one oral presentation, and one research paper (15-20 pp.).

ENGL 5243 /WLLC 398V/MRST 4003/MRST 4003H, Craft of Translation: Le Chanson de Roland

Teacher: J. Duval

Textbooks Required:

The textbook, in Old French, has yet to be determined.

Description:

La Chanson de Roland is the great early 12th-century Anglo-French epic of loyalty, betrayal, violence, valor, pride, and friendship. Its verse paragraphs pull the reader from one exciting mini-scene to the next. Written in straightforward, uncomplex sentences, it is a perfect first novel-length reading for learners of Old French. We will aim to read three fourths of the 4008-line epic, excluding the “Baligant” diversion from the main line of the story.

Assignments:

Weekly quizzes will involve translating from assigned passages.

The midterm and the final exams will also involve translating striking and fairly simple passages.

One person per week will take about 20 minutes of the class to discuss some delightful narrative or poetic move in the reading for that week. Afterward, the same person will write a page or two detailing his or her insights from that oral report.

Prerequisites:

Students enrolling in the course should have some experience reading Old French, preferably in my fall, 2014, Old French course and/or Dr. Smith's fall interim, 2014, course. Students who are not taking my fall Old French course should study some of the readings from that course as a warm-up for reading the *Chanson de Roland*.

ENGL 5243, Literary Publishing: Manuscript Structure and Submission

Teacher: G. Davis

Textbooks Required:

TBD

Description:

This special topics course offers creative writers an overview of the business and practice of literary publishing. We will cover a range of publication opportunities—journals/magazines, literary awards, chapbook contests, and book publication prizes—and, for the final project, students will learn how to put together submission packets appropriate to their stage in the MFA program and/or their stage in manuscript production. There will be opportunity for students to workshop submissions, paying particular attention to big-picture issues: structure, organization, recurring themes, overall movement or argument, &c.

Other Requirements:

Regular and civil attendance, precise and considerate responses to student manuscripts, class presentation, and final portfolio.

NOTE:

MFA STUDENTS ONLY, OPEN TO ANY GENRE

ENGL 5273, Craft of Poetry I**Teacher: G. Brock****Texts Required:***All the Fun's in How You Say a Thing*, by Timothy Steele (Ohio UP)**Description:**

This course will be a rigorous yet entertaining introduction to English prosody. Students will learn how to scan, how to identify and generate various meters and stanza forms, and (with luck) how to rhyme without causing pain to others.

Essays, exams & other major requirements for graduate students at the 5000 level: Requirements include weekly writing exercises and a final exam.

ENGL 5403, Topics in Nineteenth-Century British Literature and Culture: Romanticism: Revolution, Nature, Gothic**Teacher: L. Szwydky****Texts Required:**

The Longman Anthology of British Literature, Volume 2A: The Romantics and Their Contemporaries. ISBN 978-0205223169.

William Earle, Jr. *Obi; or, The History of Three-Fingered Jack*. Edited by Srinivas Aravamudan. (Broadview Press) ISBN 978-1551116693.

Jane Austen, *Northanger Abbey*, ISBN 978-0199535545.

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

Description: This course will explore the literature of the Romantic period via its canonical authors and lesser-known writers. The course is organized under three major thematic units central to British Romanticism: Revolution, Nature, and the Gothic. Genres covered will include non-fiction prose, poetry, fiction, and drama. The first few weeks of the course will focus primarily on non-fiction prose of the late eighteenth century in order to introduce students to the political and social climate of the period. In addition to close reading of assigned texts, class discussion will continuously explore the Romantics' fascination with the role of the individual in a rapidly-changing society in the midst of political and industrial revolutions, especially with regard to gender, sexuality, class, slavery, and empire.

Undergraduate Requirement: midterm and final exams; two (2) wiki entries; attendance and active class participation

Graduate Requirement: two (2) wiki entries; teaching demo/presentation; 15-20 pg. research paper or equivalent project; attendance and active class participation.

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

ENGL 5513, Document Design for Technical Writers

Teacher: A. R. Pope

Texts Required:

Golombisky, Kim. *White Space is Not Your Enemy, Second Edition*. ISBN: 0240824148

Lupton, Ellen. *Thinking with Type, 2nd Edition*. ISBN 1568989695

Tufte, Edward R. *Visual Explanations*. ISBN: 0961392126

Tufte, Edward R. *Envisioning Information*. ISBN: 0961392118

Tufte, Edward R. *The Visual Display of Quantitative Information*. ISBN: 0961392142

Description:

To communicate information effectively today, you need to understand document design. As technical writers, the content of our written prose only goes so far. We have to be able to package that information in visually appealing and more importantly visually-useful forms. In this course, we'll tackle the issue of document design from multiple angles, looking at visualization of data, typography, page layout, and more as we examine the most effective ways to package the information we're communicating. As part of this process, we will work on creating texts to meet real-world scenarios, ranging from manuals to posters to infographics. In putting this content together, we'll work with the Adobe Creative Suite, wedding our theoretical understanding of document design with the practical skills needed to create print or web-ready documents and visuals.

Essays, exams, and other major requirements for graduate students at the 5000 level: weekly reading responses (almost always integrating document design), a document design analysis/critique, a small-scale document project, and a large-scale document project.

ENGL 5583, Advanced Studies in Arab American Literature and Culture: Gender and Politics in Arab American Literature

Teacher: M. Kahf

Textbooks Required: To Be Announced. However, the list is likely to include:
Randa Jarrar, *A Map of Home* ISBN 0143116266

Rabih Alameddine, *KOOLAIDS* ISBN 0349110611

Michael Malek Najjar, ed., *Four Arab American Plays*. ISBN 0786474866

Description: Students will explore prose, poetry, and drama by Arab Americans. Students will acquire theoretical tools factoring postcoloniality, race-and-ethnicity issues, and second-wave feminism in understanding the literature. The course's interdisciplinary stretch offers rich background in the history, politics, and poetics of the production of Arab American writing in the landscape of "ethnic American" writing and global postcolonial feminism.

Essays, exams, and other major requirements for undergraduates: one book review (2-3 pages), one research paper (6-7 pages), one class project, and prepared participation.

Essays, exams, and other major requirements for graduate students at the 5000 level: one conference paper (7-8 pages), presentation at an in-class mock conference, one longer paper (15-20 pages), and prepared participation.

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

ENGL 5653, Introduction to Shakespeare

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.)

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

ENGL 5943, Advanced Studies in Criticism and Literary Theory: Performance Studies

Teacher: V. Davis

Textbooks Required:

Reinelt and Roach, *Critical Theory and Performance*
Course Pack

Description: This readings course introduces students to the theory and practice of performance studies, an interdisciplinary field drawing on theater studies, history, social science approaches, critical theory, cultural studies, feminist and gender studies, and queer theory among others.

Essays, exams, and other major requirements for graduate students at the 5000 level: Weekly writing assignments, conference presentation, final project.

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

ENGL 5973 Writing Center Peer Tutor Pedagogy Class

Teacher: K. L. Madison

Textbooks Required:

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

Bedford Guide for Writing Tutors. Ryan and Zimmerelli, 2010. ISBN-13: 978-0-312-56673-9

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

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

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

The Successful High School Writing Center. Eds. Dawn Fels and Jennifer Wells, 2011. ISBN-13: 978-080775252

Suggested:

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

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

While the course is designed to prepare potential teachers to establish writing centers or tutorial programs after graduation with the support of University of Arkansas educational professionals, it is only an introduction to Writing Center theory, which is a rigorous area of scholarship in its own right. The course is open to graduate students, as well as undergraduate students who have earned a "3.0" average as freshmen and sophomore and at least a "3.5" average in their English courses and who aspire to teach in public schools in Arkansas. Each undergraduate student must have the recommendation from at least one faculty member in either the Education or English Department and submit a writing sample for consideration to Dr. Madison (kmadison@uark.edu).

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

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

ENGL 6443, Seminar in Nineteenth-Century British Literature and Culture: Sense and Sensibility

Teacher: S. Dempsey

Texts Required:

Austen, Jane	<i>Persuasion</i>	ISBN: 978-0199535552
"	<i>Sense and Sensibility</i>	ISBN: 978-0199535576
Collins, Wilkie	<i>The Woman in White</i>	ISBN: 978-0141439617

Dickens, Charles	<i>A Christmas Carol and Other Christmas Books</i>	ISBN: 978-0199536306
MacKenzie, Henry	<i>The Man of Feeling</i>	ISBN: 978-0199538621
Sterne, Laurence	<i>A Sentimental Journey</i>	ISBN: 978-0199537181
Woolf, Virginia	<i>To the Lighthouse</i>	ISBN: 978-0156907392

Description:

This seminar will trace the roles sensibility, sentimentality, sympathy, affect, cognition, embodiment and proto-cinematic form play from Richard Steele's 1722 theatrical production of *The Conscious Lovers* through developments in the novel made by Sterne, Austen, Dickens, Woolf and others and ultimately into early twentieth century cinema. We will also explore the poems and shorter works of figures such as Blake, Charlotte Smith, Keats, Baudelaire, Eliot, and Joyce. Throughout we will be interested in the variety of ways the mobility of affect and mood can be mapped onto the mobility of form.

In the course of the semester we will also explore a wide range of classic and contemporary readings from thinkers associated with affect studies, cognitive literary studies, phenomenology, visual modernity, ecocriticism, and secularization and modernity studies.

Essays, exams, and other major requirements: One book review, one presentation, a final seminar paper, and several one-page response papers.

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

ENGL 6513, Seminar in Modern and Contemporary British Literature and Culture: Samuel Beckett

Teacher: R. Cochran

Textbooks Required: (in order of reading)

<u>More Pricks Than Kicks</u>	ISBN 9780802151377
<u>Murphy</u>	ISBN 9780802144454
<u>Watt</u>	ISBN 9780802144485
<u>Mercier and Camier</u>	ISBN 9780802144447
<u>Three Novels</u>	ISBN 9780802144470
<u>Waiting for Godot</u>	ISBN 9780802144423
<u>Endgame</u>	ISBN 9780802144393
<u>Happy Days</u>	ISBN 9780802130761
<u>Collected Shorter Plays</u>	ISBN 9780802144381
<u>Nohow On</u>	ISBN 9780802134264

This course reads most of Beckett's fiction and drama, but none of his poetry or criticism. He wrote one film, titled Film; we'll watch it.

(It stars Buster Keaton.)

Description:

Grades will be assigned on the basis of a 15-20 page term paper (60%), one oral seminar presentation (40%). No examinations. This class will meet weekly, in the evening. Class attendance is required and participation is expected. It's a SEMINAR. You miss more than once or prove unwilling to contribute, I ask you to withdraw.

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

ENGL 6543, Engaging *Latinidades*: U.S. Latino/a Literature and Film

Teacher: Y. Padilla

Textbooks Required:

Anzaldúa, Gloria, *Borderlands/ La Frontera*. ISBN 978-1879960855.

Cruz, Angie, *Let it Rain Coffee*. ISBN 978-0743212021.

Díaz, Junot, *Drown*. ISBN 978-1573226066.

Montserrat, Fontes, *First Confession*. ISBN 978-0393308471.

Obejas, Achy, *Memory Mambo*. ISBN 978-1573440172.

Tobar, Héctor, *The Tattooed Soldier*. ISBN 978-0140288612.

Villareal, José Antonio, *Pocho*. ISBN 978-0385061186.

Desde el EpiCentro: An Anthology of U.S. Central American Poetry

***(this text will be available via Blackboard)**

Required Viewing:

Girlfight (2000)

La Mission (2009)

Secondary Texts

Supplemental readings for this course will include shorter-length pieces (poems, short stories, etc.) from Latina/o authors including, but not limited to Sandra Cisneros, Judith Ortiz Cofer, Lorna Dee Cervantes, Cherríe Moraga, and Willie Perdomo. Also included are theoretical works by Cultural Studies, Critical Race, and Postcolonial theorists who have worked with the question of identity, as well as interdisciplinary scholarship by Latina/o scholars.

Description: In this course we will explore the construction of Latina/o identities, taking into account various facets of this complex process (ethnicity, race, gender, sexuality, language, class, nationality), and different points of view that are not just U.S.-based, but also stem from Latin Americanist and transnational perspectives. Parting from an initial and fundamental discussion of the term *Latinidad* and notions of a pan-ethnic Latino identity based on the works of Latino Studies Scholars, we will move-on to an in-depth analysis of Latino identity as defined and represented by individual Latina/o authors in their literary

works (narrative, essay, poetry, multi-genre), and in recent films that have also focused on this topic in unique and in unsettling ways. In our final discussions we will also include a brief look at the impact of Latino identity and Latino Studies within the academy. The authors we will be reading come from various backgrounds and Latino groups, including Nuyoricans, Dominicanyorks, Chicano/as, Cuban-Americans, and US-Central Americans.

Essays, exams, and other major requirements for students:

attendance and punctuality; active participation in every class session; one individually-led class session; final presentation on intended research topic and paper for seminar (student will also be expected to give feedback on other papers/presentations); 20-25 page seminar paper.

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

ENGL 6553, Seminar in Native American Literature and Culture: American Indian Autobiography

Teacher: K. Yandell

Possible Texts:

Excerpts from *The Journal of Christopher Columbus* and the writings of Bartolomé De Las Casas, 1607-1619 (online)
 John Smith, excerpts from *A True Relation of . . . Occurances . . . in Virginia . . . 1608* (online)
The Real Pocahontas (in-class film)
 William Bradford, excerpts from *Of Plymouth Plantation*, 1620-1647 (online)
 Paul Wallace, *White Roots of Peace*, 1994 (online)
 Robert Venables, "American Indian Influences on the America of the Founding Fathers,"
 in *Exiled in the Land of the Free*, 1992 (online)
 Excerpts from *The Journals of Lewis and Clark*, 1802 (online)
 The Journey of Sacagawea (in-class film)
 Mary Jemison, *A Narrative of the Life of Mrs. Mary Jemison*, 1824 (online)
 Sally Roesch Wagner, *Sisters in Spirit*, ISBN: 1-57067-121-4
 Theda Purdue, Part One of *Cherokee Women*, 1998 (online)
 Barbara Duncan, excerpts from *Living Stories of the Cherokee* (online)
 Frank Linderman, *Pretty-Shield*, 1932, ISBN: 978-0803280250
 Louise Erdrich, *Tracks*, 1988, ISBN: 0-06-097245-9

Course Description:

This course presents first-hand accounts of some moments most important to the history of Native America, beginning when Europeans begin recording individual eye-witness accounts in 1492, and ending with Native autobiographies from the era of the United States Centennial and concurrent military defeat at the Battle of

the Little Bighorn River in 1876. We will contextualize Native autobiographies through competing historic and artistic representations of the events they depict, with the goal of bringing to these historic moments a sense of the complexity with which scholars interpret them to this day. I have categorized each era from which we will read under a dominant historical myth that pervades understanding of that era, so please note that these myths (in bold on the semester schedule) are not true: rather, they are the predominant misunderstandings of the era, against which we will read historic fact and personal narratives alike. As we engage these early autobiographies of Native America, our interests will be formal (What counts as Native autobiography, given that Native cultures often do not value the individual narrative in the way European cultures often do, and that many conceive Native cultures not to write?), historical (How do these narratives change our understanding of history?), and philosophical (What sorts of truth do eye-witness narratives convey? How does their study provide models for cognition?). We'll draw from the literary tradition of Native autobiography primarily, but always in context of sometimes competing, sometimes complimentary, always concurrent narratives and genres.

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

Essays, exams, and other major requirements for graduate students: One in-class presentation paper (7-10 pages), one longer paper (15-20 pages).

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

Course Descriptions for Graduate World Literature Classes Spring 2015

WLIT 603V, Special Studies in Comp Lit: Modern European Short Novels in Translation

Teacher: G. Brock

Description:

Each week we will read a very short modern European novel (average length: 140 pp) in *two different English translations*. By examining what depends on translation and what transcends it, we will gain a clearer understanding of both the

art of fiction and the art of translation. (No knowledge of any foreign language is required.)

Reading list will include novellas by Tolstoy, Chekhov, Gide, Mann, Kafka, Bulgakov, Zweig, Cela, Camus, Bassani, Rodoreda, Ginzburg, and Gombrowicz. Some editions and translations are out of print; in such cases I will provide PDFs and/or point you to cheap used copies (or free e-books) online.

Texts Required:

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|--------------------|--|
| Anton Chekhov | <i>The Duel</i> , tr. by Constance Garnett (081297008X)
<i>The Complete Short Novels</i> , tr. by Pevear/Volokhonsky (9781400032921) |
| Andre Gide | <i>The Immoralist</i> , tr. by Richard Howard (0679741917)
<i>The Immoralist</i> , tr. by David Watson (0142180025) |
| Thomas Mann | <i>Death in Venice</i> , tr. by Kenneth Burke (0075536692)
<i>Death in Venice</i> , tr. by Michael Henry Heim (0060576170) |
| Mikhail Bulgakov | <i>Heart of a Dog</i> , tr. 1968 by Mirra Ginsburg (0802150594)
<i>A Dog's Heart</i> , tr. by Andrew Bromfield (0140455159) |
| Irene Nemirovsky | <i>David Golder</i> , tr. by Sylvia Stuart (PDF)
<i>David Golder</i> , tr. by Sandra Smith (0307267083 or (0676979459) |
| Stefan Zweig | <i>Chess Story</i> , tr. 2006 by Joel Rotenberg (1590171691)
<i>Chess</i> , tr. 2006 by Anthea Bell (0141196300) |
| Camilo José Cela | <i>Pascual Duarte and His Family</i> , tr. by Herma Briffault (PDF)
<i>The Family of Pascual Duarte</i> , tr. by Anthony Kerrigan (1564783596) |
| Albert Camus | <i>The Stranger</i> , tr. by Stuart Gilbert (B000GZX4YS)
<i>The Stranger</i> , tr. by Matthew Ward (0679720200) |
| Giorgio Bassani | <i>The Gold-Rimmed Spectacles</i> , tr. by Isabel Quigley (PDF)
<i>The Gold-Rimmed Spectacles</i> , tr. by Jamie McKendrick (0141192151) |
| Alex. Solzhenitsyn | <i>One Day in the Life of Ivan Denisovich</i> , tr. by Ralph Parker (0451228146)
<i>One Day in the Life of Ivan Denisovitch</i> , tr. by Henry Willets (0679444645) |
| Mercé Rodoreda | <i>In Diamond Square</i> , tr. by Peter Bush (1844087379)
<i>The Time of the Doves</i> , tr. by David H. Rosenthal (0915308754) |
| Natalia Ginzburg | <i>Family Sayings</i> , tr. by D.M. Low (any edition)
<i>Family Lexicon</i> , tr. by Jenny McPhee (1590178386: April 2015) |
| Witold Gombrowicz | <i>Cosmos and Pornografia</i> , tr. by Eric Mosbacher (0802151590)
<i>Cosmos</i> , tr. by Danuta Borchartd (0802145620) |

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

Requirements include brief weekly reading quizzes, occasional writing exercises, one oral presentation, and one short prose story or essay (6-10 pp.).

Special requirements for seminar students at the 6000 level:

Requirements include brief weekly reading quizzes, one oral presentation, and one research paper (15-20 pp.).

WLIT 690V/WLLC 398V/MRST 4003/MRST 4003H, Craft of Translation: Le Chanson de Roland

Teacher: J. Duval

Textbooks Required:

The textbook, in Old French, has yet to be determined.

Description:

La Chanson de Roland is the great early 12th-century Anglo-French epic of loyalty, betrayal, violence, valor, pride, and friendship. Its verse paragraphs pull the reader from one exciting mini-scene to the next. Written in straightforward, uncomplex sentences, it is a perfect first novel-length reading for learners of Old French. We will aim to read three fourths of the 4008-line epic, excluding the “Baligant” diversion from the main line of the story.

Assignments:

Weekly quizzes will involve translating from assigned passages. The midterm and the final exams will also involve translating striking and fairly simple passages.

One person per week will take about 20 minutes of the class to discuss some delightful narrative or poetic move in the reading for that week. Afterward, the same person will write a page or two detailing his or her insights from that oral report.

Prerequisites:

Students enrolling in the course should have some experience reading Old French, preferably in my fall, 2014, Old French course and/or Dr. Smith's fall interim, 2014, course. Students who are not taking my fall Old French course should study some of the readings from that course as a warm-up for reading the *Chanson de Roland*.

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