

**TENTATIVE COURSE DESCRIPTIONS FOR ENGLISH AND WORLD LITERATURE CLASSES**  
**FALL, 2011**  
**Updated August 31**

**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 FOR COLLEGE STUDENTS**

**INSTRUCTOR: GRAY**

Textbook Required:

McWhorter      EFFICIENT & FLEXIBLE READING, 8<sup>TH</sup> 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.

**ENGLISH 1013, COMPOSITION I**

**INSTRUCTOR: STAFF**

Textbooks Required:

Behrens & Rosen	WRITING AND READING ACROSS THE CURRICULUM– BRIEF EDITION (4 <sup>th</sup> ed.)	Pearson/Longman
Lunsford	THE ST. MARTIN'S HANDBOOK (7 <sup>th</sup> 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 1013H, HONORS COMPOSITION I**

**INSTRUCTOR: STAFF**

Textbooks Required:

Behrens & Rosen	WRITING AND READING ACROSS THE CURRICULUM– BRIEF EDITION (4 <sup>th</sup> ed.)	Pearson/Longman
	THE ST. MARTIN'S HANDBOOK (7 <sup>TH</sup> ed.)	Bedford/St. Martin's

An additional text to be selected from the One Book/One Community Program.

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; independent study; 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:

McMahan,	LITERATURE AND THE WRITING PROCESS (9 <sup>th</sup> ed.)	Pearson/Longman
----------	--	-----------------

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, Section 013, COMPOSITION II**

**INSTRUCTOR: LEWIS**

Textbooks Required: None

Blackboard will be used.

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 030-031, TECHNICAL COMPOSITION II**

**INSTRUCTOR: STAFF**

Textbook Required:

Markel TECHNICAL COMMUNICATION (9<sup>th</sup> ed.)  
Lunsford THE ST. MARTIN'S HANDBOOK (6<sup>th</sup> ed.)

Bedford/St. Martin's  
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 paper assignments.

**ENGLISH 1213, Section 001, INTRODUCTION TO LITERATURE**

**INSTRUCTOR: BURRIS**

Textbook Required:

Kelly, ed. THE SEAGULL READER: LITERATURE (2<sup>ND</sup> ed.) Paperback

ISBN 978-0-393-93091-7

Purpose: An introduction to the fundamental genres of literature, with special emphasis paid to our current trends in reading, writing, and the shaping of our tastes and preferences.

Exams: Regular reading quizzes; midterm; final examination; paper.

**ENGLISH 1213, Section 002, INTRODUCTION TO LITERATURE**

**INSTRUCTOR: MADISON, K**

Textbook Required:

Arp PERRINE'S LITERATURE: STRUCTURE, SOUND, AND SENSE (9<sup>th</sup> ed.) Harcourt Brace  
& Johnson, eds.

Purpose: This course will focus on critical analysis of notable works in prose fictions, drama, and poetry. We will emphasize critical evaluation and articulation of the relationship between form and content.

**ENGLISH 2003, ADVANCED COMPOSITION**

**INSTRUCTOR: STAFF**

Textbooks Required:

Lunsford THE ST. MARTIN'S HANDBOOK (6<sup>th</sup> ed.)

Bedford/St. Martin's

Optional Textbooks:

Kolin	SUCCESSFUL WRITING AT WORK (9 <sup>th</sup> 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 2173, LITERACY IN AMERICA**

**INSTRUCTOR: JOLLIFFE**

Textbooks Required:

Lindquist, & Seitz	THE ELEMENTS OF LITERACY	Langman
Brandt	LITERACY IN AMERICAN LIVES	Cambridge UP

A tutoring handbook will be determined on the basis of student's needs and the client populations they might serve.

Purpose & Procedures: Students will unpack the nuances of the rich term *literacy* and understand the connection of the concept to the study of the mind, culture, social class, the workplace, and the digital media. Students will write several brief response papers, take two examinations, and write a substantial final paper.

Students will have the opportunity to work as tutors in one of four after-school literacy-enrichment projects in Fayetteville, Springdale, and Rogers. Hours earned in these projects will count towards the 60-hour observation/participation required for admission to the MAT program. Students taking this option may write about their tutoring experience in lieu of the second examination and may write their final paper about the tutorial work.

THIS COURSE IS REQUIRED FOR ANY STUDENT WHO INTENDS TO APPLY TO THE MAT PROGRAM AT THE UNIVERSITY OF ARKANSAS.

**ENGLISH 2303, Section 001, ENGLISH LITERATURE, BEGINNINGS TO 1700**

**INSTRUCTOR: WITHERBEE**

Textbooks Required:

Heaney, ed.	BEOWULF	0393320978
Chaucer,	CANTERBURY TALES	0199535620
Write, ed.		
Milton	PARADISE LOST	0393924282
Donaldson, ed.	BEOWULF: A PROSE TRANSLATION	0393974065
Shakespeare	THE MERCHANT OF VENICE	0393925296

Purpose: This course will explore British literature before 1700 by focusing on four fundamental texts and the literary, artistic, political and economic contexts in which they arose. Note: We will use two editions of Beowulf.

Papers: Each student will produce four essays of 5 pages each with the ability to eliminate one from the final grade.

**ENGLISH 2303, Section 002, ENGLISH LITERATURE FROM BEGINNING TO 1700**

**INSTRUCTOR: QUINN**

Textbook Required:

Abrams, et al, eds	THE NORTON ANTHOLOGY OF BRITISH LITERATURE, Vol. A,B,C	Norton
-----------------------	---	--------

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

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

**INSTRUCTOR: MARREN**

Textbook Required:

Stallworthy & Ramagani, eds.	NORTON ANTHOLOGY OF ENGLISH LITERATURE (Vol. F: The 20 <sup>th</sup> Century and after)	Norton
---------------------------------	--	--------

Purpose: The purpose of this course will be to survey the literature written by British, Irish and postcolonial writers from around the turn of

the last century to the present. The course will be organized around four major topic clusters: "Transition, Modernity and Modernism"; "History, memory, and Politics"; "Gender, Desire and Sexuality"; and "Culture, Language, and Identity". Within those topics, it will proceed more or less chronologically.

Papers: 5 pg. essay; informal reading responses

Examinations: A midterm and final examination.

**ENGLISH 2343, AMERICAN LITERATURE COLONIAL TO 1900**

**INSTRUCTOR: MADISON, R**

Textbooks Required:

Belasco & Johnson	BEDFORD ANTHOLOGY OF AMERICAN LITERATURE, Vol 1	Bedford St. Martins
Twain	HUCKLEBERRY FINN	Penguin Classics

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 001, SURVEY OF MODERN AMERICAN LITERATURE**

**INSTRUCTOR: HINRICHSEN**

Textbooks Required:

	NORTON ANTHOLOGY OF AMERICAN LITERATURE, 7 <sup>th</sup> ed. Vols. C, D & E	Norton
Doctorow	RAGTIME	Plume (0452279070)
Johnson	THE AUTOBIOGRAPHY OF AN EX-COLOURED MAN	Hill & Wang (0809000326)
McCarthy	THE ROAD	Vintage (978-0-307-38789-9)

Purpose: This course will survey modern and contemporary American literature. Issues and themes we discuss may include, but are not limited to the following: experiments in form and style; literature and the sister arts; gender and sexuality; the role of large-scale violence in shaping literature; the natural world and technology; paranoia; capitalism; and the relationship between high and low art.

We will examine how American literature responds to events of the twentieth century and how it interacts or—fails to interact with race, ethnicity, class, politics, gender, and history.

Papers: One paper (4-7 pages).

Examinations: Midterm, final.

**ENGLISH 3013, CREATIVE WRITING II**

**INSTRUCTOR: STAFF**

Textbooks Required: Varies by instructor.

Purpose: An intermediate level course for students who have successfully completed Creative Writing I (ENGL 2023) and who wish to continue writing poetry and fiction in a more advanced class.

Procedure: Students will submit their poetry and fiction for workshop discussion. Full participation, both as a writer and a critic, is expected of each member of the class.

PREREQUISITE: In order to enroll in this course, students must have taken and successfully completed Creative Writing I (ENGL 2023).

**ENGLISH 3053, TECHNICAL AND REPORT WRITING**

**INSTRUCTOR: STAFF**

Textbook Required:

Markel	TECHNICAL COMMUNICATION (9 <sup>th</sup> 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**  
Description not yet available.

**INSTRUCTOR: FUKUSHIMA**

**ENGLISH 3903/5953, HISTORY OF THE ENGLISH LANGUAGE**

**INSTRUCTOR: SMITH**

Textbooks Required:

Crystal	ENGLISH AS A GLOBAL LANGUAGE
Hock & Joseph Baugh & Cable	AN INTRODUCTION TO COMPARATIVE AND HISTORICAL LINGUISTICS
Course packet	A HISTORY OF THE ENGLISH LANGUAGE (5 <sup>th</sup> ed.)

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

Papers and Procedures: Attendance, participation, quizzes, three short response papers, and a research paper.

**ENGLISH 3203, POETRY**

**INSTRUCTOR: DUVAL**

Textbook Required:

THE HUDSON BOOK OF POETRY: 150 POEMS WORTH READING (Students will also read poems sent to them by attachment.)	McGraw Hill
---	-------------

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: HAYS**

Textbooks Required:

Chekhov	STORIES (Translators Pevear & Volokhonsky)
Wharton	THE AGE OF INNOCENCE
Hemingway	THE SHORT STORIES OF ERNEST HEMINGWAY
Faulkner	AS I LAY DYING
O'Connor	THE COMPLETE STORIES
Yates	REVOLUTIONARY ROAD
Carver	WHERE I'M CALLING FROM
Johnson	JESUS' SON
Hempel	REASONS TO LIVE
Saramago	BLINDNESS

Purpose: A critical introduction to fiction writing.

Procedure: Extensive discussions of a range of short and longer fiction.

Assignments: Two papers. Reading quizzes.

**ENGLISH 3623/5623 and WORLD LITERATURE 3623/5623, THE BIBLE AS LITERATURE**

**INSTRUCTOR: MONTGOMERY**

Textbooks Required:

BIBLE (KING JAMES VERSION)

Purpose: A study of the Bible as literature.

Procedure: Lecture and class discussion.

Papers and Examinations: There will be three major examinations of equal value, in addition to reading quizzes. A paper will be required. M.A. Advisory Code for WORLD LITERATURE 5623: H (See last page of course descriptions.)

**ENGLISH 3713/5173, INTRODUCTION TO OLD ENGLISH**

**INSTRUCTOR: SMITH**

Textbook Required:

Mitchell            A GUIDE TO OLD ENGLISH (7<sup>th</sup> ed.)  
& Robinson

Purpose: In this course students will learn how to read and understand Old English, the language that was written and spoken in England from around 500 to 1100 AD. Its haunting and evocative literature recounts the deeds of heroes like Beowulf, the plights of exiles, surprisingly funny riddles, and encounters with saints and monsters. Influencing writers as diverse as J. R. R. Tolkien and Jorge Luis Borges, Old English literature has remained a potent force in recent and contemporary literary culture. As Old English is something like a foreign language for Modern English speakers, we will spend the first several weeks gradually learning the basics of the language and good translation practices. By the end of the course, we will be reading entire works in Old English, as well as studying Anglo-Saxon culture.

Requirements: Attendance, participation, quizzes, and translations.

Examinations: Midterm and final.

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

**ENGLISH 3733/5303, RESTORATION & 18<sup>TH</sup>-CENTURY LITERATURE:**

**INSTRUCTOR: WITHERBEE**

**GENDER ON THE 18<sup>TH</sup>-CENTURY STAGE**

Textbook Required:

BROADVIEW ANTHOLOGY OF RESTORATION AND EARLY EIGHTEENTH-CENTURY DRAMA

ISBN 978-1-55111-5818

Purpose: This course explores a range of Restoration and 18<sup>th</sup>-century plays by some of the most renowned male and female playwrights of the period with an eye to how 18-century theater helped shape ideas about men and women with which we still live. The course will include a certain amount of stage work and an exploration of the celebrity culture surrounding 18<sup>th</sup>-century stages in London and Dublin.

Papers: Each student will produce a series of short, informal essays culminating in one final essay (no exams). Graduate students will produce a conference paper and article-length research paper.

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

**ENGLISH 3743, Section 001/5403, Section 001, 19<sup>TH</sup>-CENTURY BRITISH LITERATURE:  
VICTORIAN NOVEL**

**INSTRUCTOR: SEXTON**

Textbooks Required:

Thackeray	VANITY FAIR	Penguin Classics
Dickens	GREAT EXPECTATIONS	"
Gaskell	NORTH AND SOUTH	"
Eliot	MILL ON THE FLOSS	"
Brontë	VILLETTE	"
Braddon	LADY AUDLEY'S SECRET	"
Hardy	JUDE, THE OBSCURE	"

Purpose: This course is a study of the dominant literary genre of the Victorian age—the novel. In many regards, the designation "Victorian Novel" is misleading in that it implies that there was a singular form and focus to these works. One of our first aims is to explore the various types of Victorian novels and the many issues that authors treated, such as the role of women, the idea of the gentleman, the industrial age, issues of education, sexuality and so on. We will also read contemporary reviews of these novels to understand both their influence and how the novel became the dominant genre for the period.

Papers and procedures: One critical article review and one presentation based on this article review, two reaction responses to contemporary reviews, weekly written discussion questions, and one critical paper (for undergraduates, 5-10 pages and for graduate students, 15-20 pages).

Examinations: Mid-term.

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

Textbooks Required:

	HOLY BIBLE, King James Version
Milton	PARADISE LOST
Hume	AN ENQUIRY CONCERNING HUMAN UNDERSTANDING
Berkeley	PRINCIPLES OF HUMAN KNOWLEDGE
Wollstonecraft	A VINDICATION OF THE RIGHTS OF WOMAN
Burke	A PHILOSOPHICAL ENQUIRY INTO. . . THE SUBLIME AND THE BEAUTIFUL
Rousseau	DISCOURSE ON INEQUALITY/THE SOCIAL CONTRACT

Purpose: This course sets Romantic poetry against its historical backgrounds. We will read a number of non-fiction texts from the late eighteenth and early nineteenth centuries, which will give us a grounding in the events, beliefs, and philosophies out of which Romanticism grew. In tandem with these texts we will read Romantic poems and prose works, looking at how Romantic writers reshaped and responded to their cultural and social influences.

Requirements: Seven 1-page reading/question responses for undergraduates, one 3-5 pp. mind-term paper, one long final paper (for undergraduates 5-7 pages for graduate students, 20-40 pages), class participation.

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

**ENGLISH 3753, MODERN BRITISH LITERATURE****INSTRUCTOR: GERTZ**

Description not yet available.

**ENGLISH 3833/5073, THE REALIST IMAGINATION****INSTRUCTOR: MARREN**

Description not yet available.

M.A. Advisory Code for 5703: F (See last page of course descriptions.)

**ENGLISH 3843, SCHLEMIELS, SHMEGEGGES AND SHAYNA MAIDELEHS:****INSTRUCTOR: GERTZ****WHAT IS JEWISH AMERICAN FICTION?**

*"The only life I can love, or hate, is the life that I--that we--have found here, this American life of the 20th Century, the life of Americans who are also Jews. Which of these sources, the American or the Jewish, should elicit greater piety? Are the two exclusive? Must a choice be made?"*  
--Saul Bellow.

Purpose: Between 1890 and 1924 over two million Jews arrived in America from Eastern Europe. Most of these Yiddish-speaking -or mamaloshen-- Ashkenazi Jews initially settled in New York City and surroundings to begin new lives. How did these immigrants construct a new American identity through the stories they told? Are the assimilation stories they tell similar to those of other immigrant groups who come to America? Just what does it mean to be Jewish-or "Yiddishkeit"-and American? What are some of the tensions between these two identities, or "double-consciousness" to borrow a phrase from W.E.B. Dubois, and how is this tension reflected and perhaps created in the fictional narratives? What happens when a vernacular Yiddish encounters Standard English? While the realist genre is traditionally the style we associate with immigrant narratives, how and where did Jewish-American fiction also depart from this traditional genre to reflect modernist and even postmodernist influences? These are some of the questions, along with those that you bring to our class discussions, which we will engage within our introductory exploration of twentieth-century Jewish American literature.

**ENGLISH 3863/5723/6723, THE MULTICULTURAL SOUTH****INSTRUCTOR: HINRICHSEN**Textbooks Required:

Truong	BITTER IN THE MOUTH	Random House
Naipaul	A TURN IN THE SOUTH	Vintage
Eggers	ZEITOUN	"
Hogan	POWER	Norton
Howe	SHELL SHAKER	Aunt Lute
Fernandez	HOLY RADISHES	Arte Publico Press
Brodber	LOUISIANA	UP of Mississippi
Shearer	THE CELESTIAL JUKEBOX	U of Georgia Press

Media not Required:

MISSISSIPPI MASALA (video)

Purpose: This course will examine multicultural contemporary literature that situates southern identity within a postmodern, diverse, and international context. In foregrounding cultural similarities between the U.S. South and the Global South, these texts process complicated questions of historical trauma, diasporic identity, and cultural assimilation, and reconceptualize exclusionary and exceptionalist notions of nation

and region by placing the U.S. South in a transnational perspective. How does multicultural literature challenge the long-standing assumption that one must be born in the South to understand it? What does it mean when we understand the U.S. South in solidarity with other "Global Souths," or developing countries with similar economic histories of belated capitalist modernization, slavery, and exploitation of labor and raw materials? How do texts by Asian, Latino, and Native American writers in the U.S. South realign racial histories previously thought of in terms of black-white binaries? This course will examine these and other questions as we explore how recent multicultural southern literature plays a key role in a field of study increasingly challenging its own dominant fictions. Note that this course will situate primary texts in relation to recent critical and theoretical work in southern studies and related fields; we will examine how (and if) southern studies has been enriched rather than threatened by the influx of global identities and capital to the South, and we will examine new methodologies for understanding and reconceptualizing memory, history, place, and community.

Papers and Procedures: Undergraduates: periodic quizzes, final exam; two papers. Graduate students: class presentation; book review; final paper of 15-25 pages.

M.A. Advisory Code for 5723 & 6723: G or I (See last page of course descriptions.)

**ENGLISH 3903, Section 001, SPECIAL TOPICS: PRISONER-WRITTEN LITERATURE**

**INSTRUCTOR: SPARKS**

Sources to be used:

Lamb	COULDN'T KEEP IT TO MYSELF: TESTIMONIES FROM OUR IMPRISONED SISTERS	
"	WOMEN OF YORK CORRECTIONAL INSTITUTION	Harper Perennial
Abbott	IN THE BELLY OF THE BEAST	Vintage
Baca	A PLACE TO STAND	Grove Press
Franklin	PRISON LITERATURE IN AMERICA:	
	THE VICTIM AS CRIMINAL AND ARTIST	Oxford UP
Miller	PROSE AND CONS: ESSAYS ON PRISON	
	LITERATURE IN THE UNITED STATES	McFarland & Co.
Scheffler	WALL TAPPINGS: AN INTERNATIONAL ANTHOLOGY	
	OF WOMEN'S PRISON WRITINGS 200 TO THE PRESENT	Feminist Press, CUNY
Himes	YESTERDAY WILL MAKE YOU CRY	Norton

Purpose: The course will introduce students to a range of prisoner-written literature, focusing upon the writings of American prisoners. The course will also examine secondary texts written by literary or social critics such as H. Bruce Franklin

Specific issues to be discussed and written upon will include: 1) how texts written by prisoners or former prisoners can/should be valued as literature and whether writers who are or have been incarcerated should seek to replace the classifications associated with their imprisonment with the status of "author," 2) how prisoner-written texts inform the public on factors (related to race, gender, class politics, etc.) currently impacting rates of incarceration in the U.S., and 3) to what extent creative writing (and the arts, in general) may encourage former prisoners' successful reintegration into society and discourage recidivism.

Papers: 5-7 page research paper, journal entries on the assigned readings.

Examinations: Midterm and final.

**ENGLISH 3903, Section 003, SPECIAL TOPICS: LITERATURE AND OPERA**

**INSTRUCTOR: CANDIDO**

Textbooks Required:

Shakespeare	OTHELLO	Dover 0486290972
Wilde	SALOMÉ	" 0486421279
Beaumarchais	BARBERSEVILLE & MARRIAGE OF FIGARO	Penguin 9780140441338
Scott	THE BRIDE OF LAMMERMOOR	" 9780140436563
Pushkin	BORIS GODUNOV & OTHER DRAMATIC WORKS	Oxford UP 0199554048

Purpose: We will read five literary works on which five operatic masterpieces are based. The purpose of the course is twofold: 1) to read and understand the literary works in their cultural context and as works of art, and 2) to examine their relationship to the operas they inspire.

Papers and Presentations: Five short oral presentations (one on each opera), each of which will form the basis for a short (3-5 pp.) papers.

Examination: A final examination.

**ENGLISH 3903, Section 004, SPECIAL TOPICS: A CRITICAL APPROACH TO AMERICAN SHORT FICTION AND POETRY**

**INSTRUCTOR: GRAY**

Textbooks Required:

O'Connor	THE LONELY VOICE	
	THE GRANTA BOOK OF THE AMERICAN SHORT STORY	
Poulin, ed.	CONTEMPORARY AMERICAN POETRY (5 <sup>th</sup> ed.)	Houghton Mifflin

Critical articles, particularly in poetic theory and history, made available through electronic library databases and Blackboard.



Purpose: To practice with primary and secondary texts the art of literary explication and critical thinking within the discipline, as students also consider the influence of a particular period and associated national events, politics, attitudes and "American psyche" on art in two emerging genres.

To focus on American short fiction and poetry from 1950-70, using the critical approaches of close reading, gender studies, archetypal patterns and historical context, to explicate form from statement, and to analyze a dynamic time in our country for both these genres. This course is intended as an elective for English and other humanities majors interested in the study of literature and in developing skills within the academic discipline. The three-hour credit course will be divided between the two literary genres, with reading to include work from men and women from several American regions, socio-economic classes and ethnicities: in short fiction, Cheever, Stegner, Gass, Coover, Hemingway, O'Connor (Flannery), Paley, Yates, Welty; and in poetry, Roethke, Sexton, Plath, Cummings, Ferlinghetti, Bell, Ashberry, Berryman, Brooks, Levine, Merwin, and Bishop--among many others.

Papers, Procedures, & Exams: The course assignments will be varied with lectures in literature, to be supplemented with critical research based in theory and contemporary American history, for context and understanding of the literary movements. Other work includes class discussion, participation, group panels, expository writing, two major comprehensive exams and one optional critical, researched essay.

#### **ENGLISH 4003, ENGLISH LANGUAGE AND COMPOSITION FOR TEACHERS**

**INSTRUCTOR: MONTGOMERY**

Textbooks Required:

Faulkner	WRITING GOOD SENTENCES (3 <sup>rd</sup> ed.)	Macmillan
Jones & Faulkner	WRITING GOOD PROSE (4 <sup>th</sup> 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: HEFFERNAN**

Textbooks Required:

Purpose: Close attention to individual manuscripts in a workshop environment. For advanced students, preferably those who have completed CWI and CWII or the equivalent.

#### **ENGLISH 4023, UNDERGRADUATE FICTION WORKSHOP**

**INSTRUCTOR: GILCHRIST**

Descriptions not yet available.

#### **ENGLISH 4303, INTRODUCTION TO SHAKESPEARE/ ENGLISH 5653, SHAKESPEARE: PLAYS AND POEMS**

**INSTRUCTOR: STEPHENS**

Textbooks Required:

Greenblatt, et al.	THE NORTON SHAKESPEARE	Norton
Gibaldi, ed.	MLA HANDBOOK FOR WRITERS OF RESEARCH PAPERS	MLA

Purpose: We will read as many of Shakespeare's plays and sonnets as we can fit into one session, paying attention to the plays' literary participation in sixteenth- and seventeenth-century culture, to the development of Shakespeare's career, to his plays' representations of political, artistic, sexual, psychological, and theological concerns, to the sounds and rhythms of his verse, and to the serious fun he has with puns. We will also read many documents that will help us understand the contexts of Shakespeare's plays: descriptions of London, private letters in which courtiers describe revels at court, excerpts from tracts about nursing babies, treatises on how to educate children, stories that inspired some of Shakespeare's plays, and so on. Previous knowledge of Shakespeare is not required, but students should be avid readers and good writers. An open and inquiring mind is also necessary; Shakespeare addresses controversial topics, uses earthy speech, and resists moral reduction. We will read a selection of the sonnets; the history Henry IV; the comedies A Midsummer Night's Dream and Measure for Measure; the tragedies Hamlet, King Lear, and Macbeth; and the romance The Tempest. This means that students will need to spend a significant amount of time reading each night and on weekends. The format of the class will alternate between lecture and discussion.

Requirements: There will be a midterm and a final with both essay and short-answer questions, two papers of approximately seven pages, and frequent quizzes. Graduate students will take the exams, write longer papers, and read several critical articles.

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

#### **ENGLISH 5023, WRITING WORKSHOP: FICTION**

**INSTRUCTOR: GILES**

Purpose: To create and polish original works of fiction.

Papers: Each student will turn in two new stories or novel chapters and one revision. In addition, each student will be required to critique their

fellows' submissions.  
Examinations: None.

**ENGLISH 5033, WRITING WORKSHOP: POETRY**

**INSTRUCTOR: BROCK**

Textbook Required:

Ellman                    THE NORTON ANTHOLOGY OF MODERN POETRY                    Norton  
& O'Clair, eds.

Supplementary Textbook:  
(Not required)

Steel                    ALL THE FUN'S IN HOW YOU SAY A THING                    Ohio UP

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

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

NOTE: STUDENTS WHO ARE NOT REGULAR DEGREE CANDIDATES IN THE MFA CREATIVE WRITING PROGRAM 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**  
(also WLLC 504V)

**INSTRUCTOR: DUVAL**

Textbooks Required: None

Purpose: 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.

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

**ENGLISH 570V, CREATIVE WRITING NON-FICTION WORKSHOP**  
Description no yet available.

**INSTRUCTOR: GILCHRIST**

**ENGLISH 5173, INTRODUCTION TO OLD ENGLISH**  
See ENGLISH 3713.

**INSTRUCTOR: SMITH**

**ENGL 5203, INTRODUCTION TO GRADUATE STUDIES**

**INSTRUCTOR: BERNHARD JACKSON**

Textbooks Required:

A large number of scholarly articles  
Books to be announced.

Purpose: This course is designed to introduce students to the basic requirements of graduate study and of the profession of literary studies. It therefore seeks to achieve three goals: 1) To provide graduate students with the basic tools of literary research and analysis, including the use of research archives such as libraries and special collections (students will do original research in archives), and also computer research methods. 2) To teach students what is involved in producing publishable work. The course will teach students how to write sound, elegant, lively articles. 3) To teach students how to submit work to professional conferences, and how to present that work once they are at those conferences.

Papers and Presentations: One revision of a previously written paper, one final written research project using archival material, one oral presentation of a 20-minute conference paper, miscellaneous exercises, class participation.

**ENGLISH 5243, Section 004, WEST COAST FICTION**  
Description not yet available.

**INSTRUCTOR: GILES**

**ENGLISH 5243, Section 006, CONTEMPORARY BRITISH, IRISH, AND AMERICAN POETRY**     **INSTRUCTOR: HEFFERNAN**

Textbook Required:

Ramazani,            THE NORTON ANTHOLOGY OF MODERN AND CONTEMPORARY POETRY, Vols. 1 & 2 (3<sup>rd</sup> ed.)  
Ellmann, & O'Clair, eds.

Purpose: To engage in extensive readings and intensive discussions of the poetries of Great Britain, Ireland and the United States during the period from 1950 to 2005, with preliminary attention to important works of poets flourishing between 1900 and 1949.

Larger issues of poetics, forms, aesthetics, the various isms of the 20th Century, and the gloried influences of giants like Yeats, Eliot, Pound, Williams, Stevens, Moore, Auden, Bishop, Lowell and Berryman will be taken into account.

The 2-volume Norton Anthology of Modern and Contemporary Poetry will be a sizeable addition to the student's personal library. It may be supplemented by one or more volumes of poems by individual poets, for the purpose of gaining an impression of contemporary poetry in book form.

Papers and Presentations: A comprehensive study of poems by a contemporary British, Irish or American poet. A version of this study may be presented to the class.

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

**ENGLISH 5243, Section 007, BLACK ARTS MOVEMENT**

See ENGLISH 4573.

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

**INSTRUCTOR: TUCKER, T**

**ENGLISH 5243, Section 008, VERSE NOVELS**

**INSTRUCTOR: BROCK**

Purpose: In this reading-intensive course, we will read and discuss a book each week, starting with Pushkin's Eugene Onegin (in Falen's translation), then touching on Byron's Don Juan and Browning's Aurora Leigh, before moving quickly to more contemporary authors, including Marilyn Hacker, Vikram Seth, Anthony Burgess, Anne Carson, and Les Murray. At some point, no doubt, we'll ask the question: What is a "verse novel"?

Procedure: You will be required to produce brief imitations of several authors, as well as a longer final project, which could be either a critical paper or the first chapter of a verse novel of your own..

**ENGLISH 5283, CRAFT OF FICTION II: SHORT STORY**

**INSTRUCTOR: HAYS**

Textbooks Required:

Chekhov	STORIES
Pevear and Volokhonsky, trs.	
Hemingway	THE COLLECTED STORIES
Porter	THE COMPLETE STORIES
O'Connor	THE COMPLETE STORIES
Cheever	THE STORIES OF JOHN CHEEVER
Trevor	THE COLLECTED STORIES
Carver	WHERE I'M CALLING FROM
Munro	THE BEGGAR MAID
Hempel	THE COLLECTED STORIES
Hannah	AIRSHIPS

Procedures: Each student will write two imitations or parodies, and there will be reading quizzes.

**ENGLISH 5293, CRAFT OF POETRY II**

PREREQUISITE: ENGLISH 5273

**INSTRUCTOR: McCOMBS**

Textbooks Required:

Eight contemporary first books of poetry. Titles to be announced.

Purpose and Procedures: This course will focus on eight contemporary first books of poetry. As a class, we will correspond, via e-mail, with all of the poets studied. Because the class will also deal with issues relating to publishing a first book, we will correspond as well the editor of a well-known press/poetry contest.

Assignments: In-class presentation: each student will present a discussion of a contemporary first book of poetry not on the syllabus and, as

a part of the assignment, he or she must contact the poet via e-mail with a few specific questions.

**ENGLISH 5303, RESTORATION & 18<sup>TH</sup>-CENTURY LITERATURE:  
GENDER ON THE 18<sup>TH</sup>-CENTURY STAGE**

**INSTRUCTOR: WITHERBEE**

See ENGLISH 3733.

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

**ENGLISH 5313, INTRODUCTION TO LITERARY THEORY**

**INSTRUCTOR: BOOKER**

**WORLD LITERATURE 5193, INTRODUCTION TO COMPARATIVE LITERATURE**

Textbooks Required:

Bakhtin	THE DIALOGIC IMAGINATION	Texas, ISBN 9780292715349
Booker	A PRACTICAL INTRODUCTION TO LITERARY THEORY AND CRITICISM	Longman, ISBN 0801317657
Foucault	DISCIPLINE AND PUNISH	Vintage, ISBN 0679752552
Jamson	THE POLITICAL UNCONSCIOUS	Cornell, ISBN 080149222X

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

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

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

MA Advisory Code for ENGL 5313: I, M.A. Advisory Code for WLIT 5193: H (See last page of course descriptions.)

**ENGLISH 5403, Section 001, 19<sup>th</sup>-CENTURY BRITISH LITERATURE:  
VICTORIAN NOVEL**

**INSTRUCTOR: SEXTON**

See ENGLISH 3743, section 001.

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

**ENGLISH 5403, section 002, ROMANTIC POETRY**

**INSTRUCTOR: BERNHARD JACKSON**

See ENGLISH 3743, section 002.

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

**ENGLISH 5623, THE BIBLE AS LITERATURE**

**INSTRUCTOR: MONTGOMERY**

See ENGLISH 3623.

**ENGLISH 5653, SHAKESPEARE: PLAYS AND POEMS**

**INSTRUCTOR: STEPHENS**

See ENGLISH 4303.

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

**ENGLISH 5703, THE REALIST IMAGINATION**

**INSTRUCTOR: MARREN**

See ENGLISH 3833.

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

**ENGLISH 5723 THE MULTICULTURAL SOUTH**

**INSTRUCTOR: HINNRICHSEN**

See ENGLISH 3863.

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

**ENGLISH 5953, HISTORY OF THE ENGLISH LANGUAGE**

**INSTRUCTOR: SMITH**

See ENGLISH 3193.

**ENGLISH 5973, Section 002, RHETORIC AND COMPOSITION:  
APPLIED LINGUISTICS AND LITERACY**

**INSTRUCTOR: JOLLIFFE**

Textbooks Required:

Cook	APPLIED LINGUISTICS	Oxford UP, 2003
Schmidt, ed.	INTRODUCTION TO APPLIED LINGUISTICS (2 <sup>ND</sup> ed.)	" 2010

Purpose: After a brief introduction to the field of linguistics itself, this course will investigate several major issues in applied linguistics: How do people acquire a language? How does language change take place? How do socio-cultural influences affect language acquisition and language acquisition and language change? What is the status of "world Englishes?" How do multicultural literatures and applied linguistics interact? What's the difference between a language and a dialect?

Procedures: Students will write three brief position papers and a final research paper, which can be based on either primary research with human subjects or one secondary research.

Graduate students who complete this course may be eligible to teach ENGL 2173, Literacy in American, in future semesters.

**ENGLISH 6443, SEMINAR IN 19<sup>TH</sup>-CENTURY BRITISH LITERATURE: DICKENS**

**INSTRUCTOR: SEXTON**

Required Texts:

Dickens	THE PICKWICK PAPERS	Penguin Classics
"	DAVID COPPERFIELD	"
"	BLEAK HOUSE	"
"	HARD TIMES	"
"	OUR MUTUAL FRIEND	"
"	SELECTED SHORT FICTION	"
"	A CHRISTMAS CAROL AND OTHER CHRISTMAS WRITINGS	"

Purpose: In his time, Charles Dickens was the most popular novelist writing in English. His reputation remains extremely strong today. His novels have never gone out of print, his characters are among some of the most memorable in all of English literature, and numerous film adaptations of his works are of his works are constantly being produced. What is it about Dickens that has solidified such popularity nearly 200 years after his birth (7 February 1812)? This and other questions are among our aims in this seminar on Dickens. We will read and discuss a small selection of some of his most well-known works, focusing specifically on structure, characterization, and social commentaries in the novels. We will also examine Dickens's life as well as the historical and cultural impact of both the man and his works.

Papers & Presentations: One conference paper abstract, two critical article reviews, two oral presentations, weekly discussion questions, and one article-quality critical paper (20-25 pages)

Examinations: None.

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

**ENGLISH 6713, RESTORATION & 18<sup>TH</sup>-CENTURY LITERATURE:  
GENDER ON THE 18<sup>TH</sup>-CENTURY STAGE**

**INSTRUCTOR: WITHERBEE**

See ENGLISH 3733.

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

**ENGLISH 6723, THE MULTICULTURAL SOUTH**

**INSTRUCTOR: HINNRICHSEN**

See ENGLISH 3863.

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

**ENGLISH 6973, SEMINAR IN RHETORIC AND COMPOSITION:  
THEORETICAL APPROACHES TO TEACHING WRITING**

**INSTRUCTOR: SLATTERY**

Textbooks Required:

Assigned articles provided.

Purpose: This course will address some of the major theoretical approaches to teaching writing. Our study will include the rhetorical, expressive, cognitive, reading-and-writing, epistemic, collaborative, political, and technological approaches.

Procedures: The course will be conducted primarily by class discussion.

Assignments: Weekly response papers; course syllabus/rationale that reflects approach(es) and theories addressed during class; oral report on syllabus/rationale.

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

## WORLD LITERATURE CLASSES

### WORLD LITERATURE 1113, WORLD LITERATURE I

INSTRUCTOR: STAFF

Textbook Required:

Lawall & Mack, eds. THE NORTON ANTHOLOGY OF WORLD LITERATURE, Vols. A, B, C (2<sup>nd</sup> ed.) Norton

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 1113, Section 001, WORLD LITERATURE I

INSTRUCTOR: QUINN

Textbook Required:

Damroschold NORTON ANTHOLOGY OF WORLD LITERATURE, Vol. I Norton

Purpose: A study of fiction, poetry, and drama from the beginning of civilization to about 1650.

Examinations and Papers: Two objective examinations. Two in-class essay exams.

### WORLD LITERATURE 1113, Section 002, WORLD LITERATURE I

INSTRUCTOR: BAIN

Textbooks Required:

Unknown Sandars, trs.	GILGAMESH	Penguin 014044100X
Virgil Lombardo, trs.	AENEID	Hackett 0872207323
Unknown Conrad, trs.	SUNJATA	" 087220698X
Shakespeare	HAMLET	Oxford 0199535817
Cervantes Putnam, trs.	DON QUIOTE	Modern Library 9780679602866
Wu Cheng-En Waley, trs.	MONKEY	Evergreen Books 9780802130860

Selected Handouts on Blackboard

Selected Texts:

Supplemental readings will be distributed via Blackboard.

Purpose: In this course, we will explore what diverse cultures around the world and throughout history have considered heroic. By comparing ancient and early modern texts with our own heroic ideals, we will gain a better understanding of the principle of heroism and how it is affected by culture. We will seek answers to the following, among other, questions: What makes a hero? Are heroes always heroic, or does heroism live in the moment? Does heroism change with time and place, or does it have any constant features? Is heroism only an ideal to strive for, or can real people be heroic?

Papers, Presentations, & Procedures: The student's course grade will rest on attendance, class participation, one class presentation, and a group multi-media project.

Examinations: One midterm exam and one comprehensive final exam.

### WORLD LITERATURE 1113, Sections 010, WORLD LITERATURE I

INSTRUCTOR: STEPHENS

Textbook Required:

Lawall, et al., eds. THE NORTON ANTHOLOGY OF WORLD LITERATURE, Vols. A-C (2<sup>nd</sup> ed. or later) Norton  
Gibaldi, ed. MLA HANDBOOK FOR WRITERS OF RESEARCH PAPERS MLA

Purpose: A study of fiction, poetry, and drama from Homer through the Renaissance.

Examinations and Papers: There will probably be frequent reading quizzes, one or two hour examinations, and a final examination. A short

paper will be required. Class participation will be essential.

**WORLD LITERATURE 1113H, HONORS WORLD LITERATURE I**

**INSTRUCTOR: STAFF**

Textbook Required:

Lawall & Mack, eds. THE NORTON ANTHOLOGY OF WORLD LITERATURE, Vols. A, B, C (2<sup>nd</sup> ed.) Norton

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**

**INSTRUCTOR: STAFF**

PREREQUISITE: WORLD LITERATURE 1113

Textbook Required:

Lawall & Mack, eds. THE NORTON ANTHOLOGY OF WORLD LITERATURE Vols. D, E, F (2<sup>nd</sup> 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**

**INSTRUCTOR: STAFF**

PREREQUISITE: WORLD LITERATURE 1113

Textbook Required:

Lawall & Mack, eds. THE NORTON ANTHOLOGY OF WORLD LITERATURE Vols. D, E, F (2<sup>nd</sup> 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: TBA**

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.

**WORLD LITERATURE 3623/5623, THE BIBLE AS LITERATURE**

**INSTRUCTOR: MONTGOMERY**

See ENGLISH 3623.

M.A. Advisory Code for WORLD LITERATURE 5623: H (See last page of course descriptions.)

**WORLD LITERATURE 3983, Section 001/603V, SPECIAL STUDIES:**

**INSTRUCTOR: KAHF**

**ARAB-AMERICAN LITERATURE**

Description not yet available.

**WORLD LITERATURE 3983, Section 002, SPECIAL STUDIES:  
CLASSICAL PERSIAN LITERATURE**

**INSTRUCTOR: BASSIRI**

Texts Required:

Ferdowsi Clinton, trs.	IN THE DRAGON'S CLAW	Mage Publishers 0934211566
Nizami Gelpke et al, trs.	THE STORY OF LAYLA AND MAJNUN	Omega Publications 0930872525
Attar Davis, trs.	THE CONFERENCE OF BIRDS	Penguin Classics 0140444343
Lewis	PAST AND PRESENT, EAST AND WEST: THE LIFE, TEACHINGS, AND POETRY OF JALAL AL-DIN RUMI	Oneworld Publications 1851685499

Purpose: Classical Persian poetry includes some of the greatest works of world literature.

*Shahnameh*, one of the longest epics (55,000 couplets), was written more than a thousand years ago and is still read and recited by Persians. Works by Sufi poets such as Rumi and Attar are seminal works of Islamic literature, and Rumi and Hafez are best-selling poets in the U.S. It's been said that *Rubaiyat of Omar Khayyam* was "the most frequently read of Victorian poetry," and even the title of Eugene O'Neill's play *Ah, Wilderness!* is based on that translation. Goethe's *West-Ostlicher Divan* was a tribute to Hafez. Emerson called Sa'di's poetry, which is displayed at the entrance of the United Nations, "wisdom of the gods." UNESCO declared 2007 the International Year of Rumi.

In this class, we will discuss a broad range of key classical Persian texts in translation. We will read an epic story from *Shahnameh*, the love story *Layla and Majnun*, and Sufi tales by Attar and Rumi, as well as lyrical poems by Khayyam, Hafez, and others. We will also look at the influence of these poems and contrast them with works of Western literature. No knowledge of Persian is required.

Papers, Presentation, Special Procedures: 1) A mid-term paper of 5-7 pages: 20%. 2) A final paper of 5-7 pages: 30%. 3) A short presentation of one of the papers: 5%. 4) Reader response: 30%. A one-page, typed response to the reading, along with a question you want to discuss in class, due Mondays. 5) Attendance and prepared participation: 15%. The class will include regular discussions of the readings, so your participation is essential.

Examination: None.

**WORLD LITERATURE 4123, SURVEY OF RUSSIAN LITERATURE  
FROM THE BEGINNING TO 1900**

**INSTRUCTOR: SHCHEGOLEVA**

Textbooks Required:

Dostoevsky	CRIME AND PUNISHMENT	9780679734505
Tolstoy	ANNA KARENINA	9780143035008
Ostrovsky	THE STORM	9781438508603
Chekhov	THE PORTABLE CHEKHOV	9780140150353
Avery, Bilibin	RUSSIAN FAIRY TALES	9780679436416
Pushkin	EUGENE ONEGIN	9780199538645
Lermontov	A HERO OF OUR TIME	9781450534123
Zenkovsky	MEDIEVAL RUSSIA'S EPICS, CHRONICLES, AND TALES	9780452010864
Gogol	THE COLLECTED TALES OF NIKOLAI GOGOL	9780375706158
Suhovo-Kobylin	DEATH OF TARELKIN AND OTHER PLAYS	978-3718656943

Purpose: To introduce students to one of the most prominent and influential literary traditions in the world through tracing and analyzing the development of Russian literature from the primary chronicles and hagiographies to the works of Tolstoy, Chekhov, and Dostoevsky.

Procedures: Frequent open book quizzes administered through Blackboard, a midterm, oral presentation, and final exam. Graduate students will be assigned a paper in lieu of the final exam.

**WORLD LITERATURE 5193, INTRODUCTION TO COMPARATIVE LITERATURE**

**INSTRUCTOR: BOOKER**

See ENGLISH 5313.

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

**WORLD LITERATURE 5623, THE BIBLE AS LITERATURE**

**INSTRUCTOR: MONTGOMERY**

See ENGLISH 3623.

**WORLD LITERATURE 603V, SPECIAL STUDIES: ARAB-AMERICAN LITERATURE**

**INSTRUCTOR: KAHF**

See WORLD LITERATURE 3983, Section 001.



### **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 18<sup>th</sup>-century literature and culture
- D Satisfies 19<sup>th</sup>-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