

TENTATIVE COURSE DESCRIPTIONS FOR ENGLISH AND WORLD LITERATURE CLASSES  
SPRING, 2011

**NOTE: WITH THE EXCEPTION OF CREATIVE WRITING COURSES, ALL 3000-LEVEL ENGLISH COURSES REQUIRE A MINIMUM OF 10 PAGES OF WRITING AND ALL 4000-LEVEL ENGLISH COURSES REQUIRE A MINIMUM OF 15 PAGES OF WRITING.**

ENGLISH COURSES

**ENGLISH 1013, COMPOSITION I**

**INSTRUCTOR: STAFF**

Textbooks Required:

Behrens & Rosen	WRITING AND READING ACROSS THE CURRICULUM– BRIEF EDITION (3 <sup>rd</sup> ed.)	Pearson/Longman
Lunsford	THE ST. MARTIN'S HANDBOOK (6 <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 1023, COMPOSITION II**

**INSTRUCTOR: STAFF**

Textbooks Required:

McMahan, Day, Funk, & Coleman	LITERATURE AND THE WRITING PROCESS (9 <sup>th</sup> ed.)	Pearson/Longman
Lunsford	THE ST. MARTIN'S HANDBOOK (6 <sup>th</sup> 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**

**ENGLISH 1023, Section 019, COMPOSITION II**

**INSTRUCTOR: LARSON**

Textbooks Required:

Greenblatt	THE NORTON SHAKESPEARE BASED ON THE OXFORD EDITION: TRAGEDIES (2 <sup>ND</sup> ed.)	Norton
Lunsford	THE ST. MARTIN'S HANDBOOK (6 <sup>th</sup> ed.)	Bedford/St. Martin

Purpose: To improve students' reading and writing abilities through a study of William Shakespeare's major tragedies: *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. We'll also be combining the plays with their respective American films (*Hamlet 2000*, *O, King of Texas*, and *Scotland, PA*). The films (all released between 2000 and 2002) are almost scene-for-scene reshoots of the original works, placed within American settings and reinterpreted within some contemporary social, political, or historical conflict. Hopefully, by looking at the texts and the movies, we can frame an understanding of the English Renaissance within today's world and its cultural issues. Warning: the films are all R-rated.

Procedures: Although the outside readings are critical, we'll carefully discuss the plays and watch each of the films in class. Quiz scores will compose 20% of the overall grade. Regular papers will make up 50%. In-class participation will come to 10%, and the final examination will be worth 20%.

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

**ENGLISH 1023, Sections 031, 039, 068, COMPOSITION II**

**INSTRUCTOR: BALDWIN**

Textbooks Required:

Gee	WHAT VIDEO GAMES HAVE TO TEACH US ABOUT LEARNING AND LITERACY	Palgrave
	WORLD OF WARCRAFT	Blizzard
Lunford	THE ST. MARTIN'S HANDBOOK (6 <sup>th</sup> ed.)	Bedford/St. Martin's

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 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.

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

**ENGLISH 1023, Sections 047, 059, COMPOSITION II**

**INSTRUCTOR: BAILEY**

Textbook Required:

Marius	A SHORT GUIDE TO WRITING ABOUT HISTORY	Longman
Banner	A CENTURY OF AMERICAN HISTORIOGRAPHY	Bedford/St. Martin's
Lunford	THE ST. MARTIN'S HANDBOOK (6 <sup>th</sup> ed.)	Bedford/St. Martin's

Purpose: To help students improve their reading and writing through the study of American history and historiography, and through the writing of essays that examine historical texts (selections from journals, full-length books, slave narratives, autobiographies, etc.). Together we will explore the importance of written history as a field; discuss the manner in which written history has constructed American identity; and consider how to conduct historical research using evidence (primary and secondary sources). Though students of history or political science would find this course to be particularly beneficial, any student with an interest in American history will be able to apply the basic reading and writing skills from this course into many fields of study.

Procedures: Discussion, workshop, lecture, independent study, research; and the writing of papers, essay exams, and exercises. The quality of writing will largely 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 055, 060, COMPOSITION II**

**INSTRUCTOR: WELCH-BOLEN**

Textbooks Required:

McKee	STORY: STYLE, STRUCTURE, SUBSTANCE, AND THE PRINCIPLES OF SCREENWRITING	Regan Books
Lunford	THE ST. MARTIN'S HANDBOOK	Bedford/St. Martin's

Purpose: To help students improve their reading and writing by the study of Hollywood screenplays and by the writing of essays that analyze screenplays as literary texts. We will analyze these screenplays through the lens of a Hollywood insider (reader, actor, director, producer), and approach that places a foremost emphasis on story. The class will focus on screenplay terminology, genre, character, scene design, and most importantly, dramatic structure.

Procedures: We will read a different screenplay every week alongside a different chapter from McKee's *Story*. Class will largely consist of lectures, discussions, and workshops. Grades will be determined by a midterm, a final, three critical papers, and a creative assignment.

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

**ENGLISH 1023, Sections 071-077, TECHNICAL COMPOSITION II**

**INSTRUCTOR: STAFF**

Textbook Required:

Markel	TECHNICAL COMMUNICATION (9 <sup>th</sup> ed.)	Bedford/St. Martin's
Lunford	THE ST. MARTIN'S HANDBOOK (6 <sup>th</sup> 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 paper assignments.

**ENGLISH 1023H, HONORS COMPOSITION II**

**INSTRUCTOR: STAFF**

Textbooks Required:

McMahan, Day, & Funk	LITERATURE AND THE WRITING PROCESS (8 <sup>th</sup> ed.)	Prentice Hall
Lunsford	THE ST. MARTIN'S HANDBOOK (6 <sup>th</sup> 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 2003, ADVANCED COMPOSITION**

**INSTRUCTOR: STAFF**

Textbooks Required:

Lunsford	THE ST. MARTIN'S HANDBOOK (6 <sup>th</sup> ed.)	Bedford/St. Martin's
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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 2013, ESSAY WRITING**

**INSTRUCTOR: STAFF**

Textbook Required:

Miller & Paola	TELL IT SLANT	McGraw Hill
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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: THE INSTRUCTOR WILL ASSUME THAT STUDENTS ENROLLED IN THE COURSE HAVE 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**

**INSTRUCTOR: STAFF**

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, Section 001, 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
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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.

Papers: 1 3-5 pp critical papers.

Examinations: 3 in-class objective exams.

**ENGLISH 2303, Section 002 ENGLISH LITERATURE, BEGINNINGS TO 1700**

**INSTRUCTOR: WITHERBEE**

Textbooks Required:

Heaney, ed.	BEOWULF	0393320978
Chaucer,	CANTERBURY TALES	0199535620
Write, ed.		
Anonymous	SIR GAWAIN AND THE GREEN KNIGHT	0140424539
Milton	PARADISE LOST	0393924282
Fisk, ed.	FOUR RESTORATION LIBERTINE PLAYS	0199555949

Purpose: This course will provide a survey of British literature before 1700 with particular attention fo how societies use literature and its many genres to create forms of community.

Papers and Special Procedures: Each student will produce two essays of 5-7 pages each and participate in several blog posts over the course of the semester. The class also includes one 15-minute quiz.

**ENGLISH 2313 section 001, SURVEY OF ENGLISH LITERATURE  
FROM 1700 TO 1900**

**INSTRUCTOR: BERNHARD JACKSON**

Textbook Required:

THE NORTON ANTHOLOGY OF ENGLISH LITERATURE, Vols. C, D, AND E (8 <sup>th</sup> ed.)	Norton
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Purpose: This course offers an introduction to the English literature of the 18<sup>th</sup> century and Romantic and Victorian periods. We will read poetry and prose (primarily poetry), covering both major and minor authors.

Papers and Special Assignments: Reading responses, one 3-5 pg. paper, one 4-6 pg. paper.

**ENGLISH 2313, Section 002, SURVEY OF ENGLISH LITERATURE FROM 1700 TO 1900**

**INSTRUCTOR: SEXTON**

Textbooks Required:

Greenblatt	THE NORTON ANTHOLOGY OF ENGLISH LITERATURE Vols. C, D, E (8 <sup>th</sup> ed.)	Norton
Stoker	DRACULA	Norton

Purpose: This course is a survey of major works of British Literature from the 18<sup>th</sup> century to the Victorian age. We will study a variety of literary genres. Our discussion of the works will focus on style, theme, and historical and cultural contexts.

Papers, etc: Three response papers, 2-3 pages in length. One critical paper, 4-6 pages in length. Regular Blackboard postings.

Examinations: Midterm, final.

**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
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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 COLONIALISM TO NATURALISM****INSTRUCTOR: TUCKER, T.**Textbook Required:

Harper Balm, ed.	IDA LEROY THE NORTON ANTHOLOGY OF AMERICAN LITERATURE (7 <sup>th</sup> ed.) Vols. A, B, C	Beacon Norton
Cooper Cather	THE SPY O PIONEERS	Penguin Signet

Purpose: This course broadly examines how American literature constructs and reflects the formation of a distinct American identity. We will focus both on the literary shifts amidst the turmoil, ingenuity, and establishment of American culture from the colonists first arrival through American Revolution, Manifest Destiny, the Civil War, Reconstruction, the closing of the frontier, and the move into the 20th Century. We will cover a range of forms (prose, poetry, and essay) that take on the ideals on which American identity is centered. Through major and minor works, authors who trumpet American ideals and those who critique how those ideals are manifested, we will get a sense of how the nation was made.

Papers: Two major papers (4-6 pgs.), three response papers (2-3 pgs.)

Examinations: Mid-term and final.

**ENGLISH 2353, Section 001, SURVEY OF MODERN AMERICAN LITERATURE****INSTRUCTOR: SPARKS**Textbooks Required:

Woodrell	NORTON ANTHOLOGY OF AMERICAN LITERATURE (vols. C, D, E) WINTER'S BONE	Norton Back Bay
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Additional texts may be selected.

Purpose: The course is designed to introduce students to selections of Modern American Literature, including texts from the late 19<sup>th</sup> 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 (e.g., the film version of Winter's Bone) may also be considered.

Papers: One paper (4-7 pages) and annotated bibliography.

Examinations: Midterm, final.

**ENGLISH 2353 Section 002, 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
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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 3123, FOLK AND POPULAR MUSIC TRADITIONS****INSTRUCTOR: COCHRAN**Textbooks Required:

To be selected.

Purpose: Study of American folk and popular music traditions. No background in music necessary—the course is not technical in nature. We will listen to lots of music, and watch some films about musicians. Guest performers may appear. Readings will discuss the music and explore its contexts. A wide variety of musical traditions will be considered.

Assignments and Examinations: One research or fieldwork term project; two examinations.

**ENGLISH 3173, INTRODUCTION TO LINGUISTICS****INSTRUCTOR: FUKUSHIMA**Textbook Required:

Fromkin, Rodman & Hyams	AN INTRODUCTION TO LANGUAGE (9 <sup>th</sup> ed.)	Wadsworth
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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 (2 <sup>ND</sup> ed.)	Cambridge UP
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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.

**ENGLISH 3203, POETRY****INSTRUCTOR: HEFFERNAN**Textbooks Required:

Ferguson, Salter, & Stallworthy, eds.	THE NORTON ANTHOLOGY OF POETRY (5 <sup>th</sup> ed.)	Norton
Frost	THE ROAD NOT TAKEN AND OTHER POEMS	Dover
"	A BOY'S WILL and NORTH OF BOSTON	"
Stevens	THE EMPEROR OF ICE-CREAM AND OTHER POEMS	"
Yeats	"EASTER 1916" AND OTHER POEMS	"
Shakespeare	HAMLET	"

Purpose: To read and discuss a large number of poems in a comprehensive anthology providing work from the whole history of poetry in English up to the early 21st century. We will also examine four individual collections of poems, exemplifying how poets organize poems in book form or develop work thematically and stylistically over an extended period. And we will read, probably out loud, one of the greatest examples of dramatic poetry in English.

Assignments: Students will be called upon to contribute to class discussions, and to write one paper based on the reading matter.

**ENGLISH 3213, FICTION****INSTRUCTOR: VISWANATHAN**Textbooks Required:

Maugham	CAKES AND ALE
Behn	ORONOKO
Amis	TIME'S ARROW
Parsipur	WOMEN WITHOUT MEN
Nunez	MITZ, THE MARMOSET OF BLOOMSBURY
Woolf	ORLANDO
Martel	SELF

In addition to the above, there will be a number of assigned short stories on reserve.

Purpose: To teach close reading for the fiction writer and serious lover of literature.

Procedure: Extended discussions on the bones and breath of literature-what each fictional work under consideration does and how it achieves that effect.

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

**ENGLISH 3713, MEDIEVAL LITERATURE AND CULTURE: ARTHURIAN LEGENDS****INSTRUCTOR: LEWIS**Textbooks Required:

BarBer, ed.	THE ARTHURIAN LEGENDS
Malory	LE MORTE DARTHUR

Boydell (0851151108)  
Norton (9780393974645)

Supplemental texts no (required):

Scanned readings as necessary

Purpose: From Geoffrey of Monmouth to Chrétien de Troyes, The Once and Future King to Monty Python and the Holy Grail, the legend of Arthur, his noble knights, and the Holy Grail is one of the most popular and enduring myths to come out of the middle ages. This course will begin with the earliest stories of Arthur as a native Welsh or Roman ruler, and follow the legend as it spreads out from Wales to become a pan-European myth of gentility and noble deeds-until it is frozen by Thomas Malory in the late 15th century. We will also look at a few of the modern versions of Arthur, and ask what place the legends have in our own time and culture.

Papers, Presentations and Exams: In addition to a midterm and a final, students will be responsible for two presentations-one on a tale or work we didn't read in class, and one on secondary criticism-and a final research paper.

**ENGLISH 3733/5303, Section 002, RESTORATION & EIGHTEENTH-CENTURY BRITISH LITERATURE: OTTOMAN AND PERSIAN EMPIRES IN 18<sup>TH</sup>-CENTURY BRITISH LITERATURE****INSTRUCTOR: WITHERBEE**Textbooks Required:

Montesquieu	PERSIAN LETTERS	0140442816
Mack, ed.	ARABIAN NIGHTS' ENTERTAINMENTS	0192834799
Richardson ed.	THREE ORIENTAL TALES	0618107315
Montagu	TURKISH EMBASSY LETTERS	1853816796

Purpose: This course will explore Britain's evolving perspectives on the Ottoman and Persian Empires during the eighteenth century. We will pay particular attention to British depictions of Islam and British efforts to promote trade with Ottoman and Persian markets, as well as to the rich material culture of luxury goods that 18th century Britons associated with these empires.

Papers, Assignments, and Examinations: Each student will produce a midterm and final essay and will participate in several blog posts over the course of the semester.

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

**ENGLISH 3743, Section 001/5403, Section 001, 19<sup>TH</sup>-CENT BRIT LIT AND CULTURE: VICTORIAN PROSE AND POETRY****INSTRUCTOR: SEXTON**Textbooks Required:

Trilling & Bloom	VICTORIAN PROSE AND POETRY	Oxford University Press (ISBN 978-0-19-501616-1)
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\*Additional selections will be available through Blackboard.

Purpose: This course introduces and examines poetry and non-fiction prose of the Victorian period. Reading selections will be drawn from both well-known and somewhat obscure (though equally influential) poets and prose writers of the age. In our study of the works, we will also focus on a number of the significant historical and cultural contexts of the period. Among these are the condition of England question; faith, doubt, knowledge; gender and sexuality; empire and travel; and the function of poetry. In addition to the prose and poetry, we will also examine representative artwork of the period.

Papers, Etc: One short response paper, 3-5 pages in length, one oral presentation on a full-length work, and one critical paper, (5-10 pages for undergraduates and 15-20 pages for graduate students) and regular Blackboard postings.

Examinations: Midterm

M.A. Advising code for 5403: D (See last page of course descriptions.)

**ENGLISH 3743, Section 002/5403, Section 002, TOPICS IN 19<sup>TH</sup>-CENTURY BRITISH LITERATURE AND CULTURE: FROM CORNHILL TO CAIRO: NINETEENTH-CENTURY TRAVEL JOURNALS** **INSTRUCTOR: MADISON, K**

Textbooks Required:

Burton	PERSONAL NARRATIVE OF A PILGRIMAGE TO AL-MADINAH AND MECAH
Dickens	PICTURES FROM ITALY
Doughty	TRAVELS IN ARABIA DESERTA: SELECTED POEMS
Gordon	REFLECTIONS IN PALESTINE
Kipling	FROM SEA TO SEA, VOL. I
Martineau	EASTERN LIFE, PRESENT AND PAST, Vol. III
Thackeray	NOTES OF A JOURNEY FROM CORNHILL TO GRAND CAIRO
Trollope	THE TIRELESS TRAVELER
Twain	INNOCENTS ABROAD

Excerpts form Burton, Speke, Stanley, Melville, Leonowens, and others

Purpose: A study of the popular genre, the travel journal--comparing and contrasting the styles, attitudes, destinations, and reactions of British and American tourists and pilgrims from mid-century onward.

We will read the full texts of several of the works below, as well as excerpts from the others listed. The collection of excerpts will be available at the University of Arkansas bookstore.

Papers: Students are responsible for postcards, a travel journal, and one critical paper relating to our "travels" or associated excursions (10-12 pages for undergraduate students; 12-15 pages for graduate students). Graduate students will write a research note or query.

Exams: Midterm and Final.

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

**ENGLISH 3753, MODERN BRITISH LITERATURE: DRAMA: "IN YER FACE"** **INSTRUCTOR: GERTZ**

Textbooks Required:

Beckett	WAITING FOR GODOT (1948)
Osborne	LOOK BACK IN ANGER (1956)
Stoppard	THE REAL THING
Bond	SAVED (1965)
Wesker	ROOTS
Pinter	THE HOMECOMING (1965)
Ayckbourne	ABSURD PERSON SINGULAR (1972)
Orton	LOOT
Churchill	TOP GIRLS (1982)
Kane	BLASTED
Kwei-Armah	ELMINA'S KITCHEN (2009)
Bennett	THE HISTORY BOYS (2004)

Papers and Procedures: Students will bring written questions and comments on the first day of discussion of each new play. Students will be responsible for one in-depth oral presentation of a modern British playwright. Students will work in groups in order to perform scenes from each of the plays we study. Each student will also submit a reflective essay on the choices made in shaping the performance. Students will be responsible for one longer research paper on theme, motif, or literary technique of modern British drama.

Examinations: Students will submit one take-home midterm and one final exam.



Tentative Textbooks Required:

Roth, P	PORTNOY'S COMPLAINT
"	GOODBYE, COLUMBUS
Ozick	THE PUTTERMESSER PAPERS
Malamud	THE FIXER
Bellow	HERZOG
Yeziarska	THE BREAD GIVERS
Roth, H	CALL IT SLEEP
Spiegelman	MAUS: A SURVIVOR'S TALE
Bashevis Singer	ZLATEH THE GOAT AND OTHER STORIES
Goldstein	THE MIND-BODY PROBLEM

Purpose: This course will explore some of the ways that modern Jewish writers create a fictionalized America, and examine the dilemmas of a "Jewish-American identity." We will start our journey with a bit of shtetl life, through the imagination and stories of I.B Singer, and then spend most of our time with twentieth-century Jewish American writers as they create the experiences of Jews in America: "sometimes not knowing which to give more piety to" (Saul Bellow).

Papers and Procedures: There will be one (10 page) research project, one oral presentation on a researched project and several shorter analyses papers.

Examinations: There will be one midterm and one final exam.

ENGLISH 3843, Section 002, TOPICS IN MODERN AMERICAN LITERATURE: INSTRUCTOR: BAIN  
HORROR AND VIOLENCE IN THE SOUTHERN NOVEL

Required Texts:

Poe	THE NARRATIVE OF ARTHUR GORDON PYM OF NANTUCKET	Dodo
Chesnutt	THE CONJURE-WOMAN AND OTHER CONJURE TALES	Duke UP
Faulkner	LIGHT IN AUGUST	Vintage International
Wright	EARLY WORKS	Library of America
McCullers	THE HEART IS A LONELY HUNTER	Mariner
O'Connor	THE VIOLENT BEAR IT AWAY	Farrar, Straus and Giroux
Percy	LANCELOT	Picador
McCarthy	SUTTREE	Vintage International
Allison	BASTARD OUT OF CAROLINA	Plume

Supplemental Texts (not required):

Cash	THE MIND OF THE SOUTH	Vintage
Wyatt-Brown	HONOR AND VIOLENCE IN THE OLD SOUTH	Oxford UP
Lillian Smith	KILLERS OF THE DREAM	Norton

Purpose: One persistent stereotype of the American South is that we are somehow "gothic" in our fondness for grotesquerie, violence, and psychological horror, especially in our literature. And maybe we are attracted to the sensational aspects of such subject matter. Yet the violence and horror in southern writing is intertwined with a very real and rich social history. This course seeks to understand the uses of violence and horror in the southern novel, and to explore their appeal to authors from a broad variety of social backgrounds. Though the course topic is rather specific, it invites discussion of a broad range of social issues. Authors from Poe and Faulkner to Cormac McCarthy and Dorothy Allison use violence partially as a way to explore conflicts about gender, race, class, and family issues, to name only a few things we might talk about. Among other questions, we will contemplate whether such literature is "gothic" at all, how the horrific and the comic intersect, what aspects of horror continue to resonate in our own time and place, and how authors have varied these themes to fit new issues and new historical moments. So sit a spell, take your shoes off . . . and ignore that rusty ol' scythe in the corner. Are you afraid? No? You will be.

Papers, presentations, special procedures, etc: The student's course grade will rest on class participation, two class presentations, four brief response papers, and one research paper.

Examinations: None.

ENGLISH 3843, Section 003/5803, Section 002, TOPICS IN MODERN AMERICAN LITERATURE: INSTRUCTOR: HINRICHSEN  
THE MINDS OF MODERNISM

Textbooks Required:

Faulkner	THE SOUND AND THE FURY	Vintage International (978-0679732242)
Plath	THE BELL JAR	Harper Perennial 978-0061148514

Kesey	ONE FLEW OVER THE CUCKOO'S NEST	Penguin 978-0141181226
Styron	DARKNESS VISIBLE: A MEMOIR OF MADNESS	Vintage 978-0679736394
Du Bois	THE SOULS OF BLACK FOLK	Norton Critical 978-0393973938
Moore	SELF-HELP	Vintage 978-0307277299
Williams	SUDDENLY LAST SUMMER	Dramatis Play Service 978-0822210948
Stein	Selected Writings of Gertrude Stein	Vintage 978-0679724643
DeLillo	WHITE NOISE	Penguin 978-0143105985
Barnes	NIGHTWOOD	New Directions, 978-0811216715

Purpose: This course will be a study of the forms of selfhood reflected in and shaped by forms of modernism and postmodernism. We will be especially interested in thinking about how certain literary forms-like the Freudian case study, autobiography, the bildungsroman, and the social novel, along with other kinds of narrative employment-help to produce and memorialize certain types of subjectivity. We will also read with an eye toward the role of medicine, law, and psychiatry in institutionalizing the various "minds of modernism" we see both performed and called into question. As we study literature's participation in various psychological and pseudo-psychological practices and theories of the period, we will consider how modernist literature describes memory, will, sensation, happiness, boredom, nostalgia, anxiety, melancholy, paranoia, sexuality, and suffering. The course will conclude with a brief glimpse into the afterlife of modernism's fascination with psychology. Expect supplementary readings by various philosophers and early theorists of scientific psychology, including René Descartes, Friedrich Nietzsche, Edmund Husserl, John Locke, Henri Bergson, William James, and Sigmund Freud.

Requirements: Undergraduate students: 2 papers, midterm, final exam. Graduate students: an article-length (©. 15-25 pages) research paper. M.A. Advisory Code for 5803, Section 002: G (See last page of course descriptions.)

### ENGLISH 3903, Section 002, SPECIAL TOPICS, SECTION, WOMEN AND THE NOVEL

**INSTRUCTOR: WALKER**

Textbooks Required:

Plath	THE BELL JAR	Harper Collins
Harper	IOLA LEROY	Penguin
Chopin	THE AWAKENING & SELECTED STORIES	"
Kahf	GIRL IN THE TANGERINE SCARF	Public Affairs
Hurston	THEIR EYES WERE WATCHING GOD	Harper Collins
Naylor	THE WOMEN OF BREWSTER PLACE	Penguin
Robinson	HOUSEKEEPING	Picador
Erdrich	THE BEET QUEEN	Harper Perennial
Kingston	THE WOMAN WARRIOR	Knopf Doubleday

Purpose: This course will explore a tradition of resistance in the novels of American women writers; we will begin at the turn of the nineteenth century and move through the twentieth century to the contemporary period. We will examine the complexities of gender, race, and ethnicity, focusing on how American women novelists are in conversation with one another, as well as resistant to or reflective of the more conventional American literary tradition.

Papers: There will be two short response papers (3 pages in length and two longer, critical papers (6-8 pages in length).

Examinations: There will be a midterm examination and a final examination for this course.

### ENGLISH 3903, Section 005, SPECIAL TOPICS, CRIME FICTION

**INSTRUCTOR: TALBURT**

Textbooks Required:

Any edition for any of the novels below may be used.

Mansfield-Kelley & Marchino	THE LONGMAN ANTHOLOGY OF DETECTIVE FICTION (Also published as <i>Death by pen</i> )	Longman
Sayers	STRONG POISON	Harper paperback
Stout	TOO MANY COOKS	Bantam paperback
Chandler	FAREWELL, MY LOVELY	Vintage paperback
Hillerman	THIEF OF TIME	Harper paperback
Mosley	THE DEVIL IN A BLUE DRESS	Washington Square Press paperback
Paretsky	INDEMNITY ONLY	Dell paperback
Larsson	THE GIRL WITH THE DRAGON TATTOO	Vintage paperback

Purpose: Greed, betrayal, blood, and passion crowd the pages of noir fiction, what Barry Hannah (BFA U of A) dubbed "this underdog genre," Oxford American, Issue 55, p. 53.) For almost two centuries writers of crime fiction have brought rich and varied cultural perspectives to their works along with respect for the plot or storyline and its unraveling and the oldest purpose of literature, entertainment. The course will provide a forum for analysis and discussion and is open to any student who enjoys fiction and is willing to read different kinds and write and talk about them. Students should gain from the course an understanding of the nature and dimensions of crime fiction while developing their own aesthetic and philosophy regarding it.

Papers, Presentations, Special Procedures: Students will be expected to read assigned stories and articles from the Anthology and the listed novels (or an occasional alternative) and to write an analytical paper on a novel, author, or theme as it relates to some aspect of crime fiction

and to present findings to the class. A forensic anthropologist will be a guest speaker. Student suggestions regarding assignments, grading, and class sessions will be welcomed. .

Examinations: Students will be expected to read assigned stories and articles from the Anthology and the listed novels (or an occasional alternative) and to write an analytical paper on a novel, author, or theme as it relates to some aspect of crime fiction and to present findings to the class. A forensic anthropologist will be a guest speaker. Student suggestions regarding assignments, grading, and class sessions will be welcomed.

**ENGLISH 3903, Section 006, SPECIAL TOPICS: THE ARKANSAS DELTA  
ORAL HISTORY PROJECT**

**INSTRUCTOR: RAINES**

See ENGLISH 3923H, Section 003.

**ENGLISH 3903, Section 007/5243, Section 005, BRITISH SHORT STORY**

**INSTRUCTOR: MONTGOMERY**

Textbooks Required:

Forkner	MODERN IRISH SHORT STORIES	Penguin
Greene	TWENTY-ONE STORIES	Penguin
Mansfield	STORIES	Vintage
	PENGUIN BOOK OF MODERN SCOTTISH STORIES	Penguin

Purpose: The objective of the course is to study the development of the British short story, especially as practiced by major writers, and to further develop the student's ability to appreciate short fiction of literary significance. Emphasis will be placed on close reading and analysis of the works assigned, with appropriate attention to biographies and literary and cultural backgrounds.

Procedures: Procedure will be by class discussion, with some use of audiovisual materials.

Papers and Examinations: A number of short critical papers will be required. There will be two unit examinations and a final examination. M.A. Advisory Code for 5243: E (See last page of course descriptions.)

**ENGLISH 3903, Section 008, SPECIAL TOPICS: THE ART OF POETRY**

**INSTRUCTOR: HEFFERNAN**

Textbooks Required:

Ferguson, Salter & Stallworthy, eds.	THE NORTON ANTHOLOGY OF POETRY (5th ed.)	Norton
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Purpose: An introduction to poetic forms and meters, with regular exercises to implement them for purposes of experimentation in writing poems.

Assignments: A large part of the work for the course will be done in class. Students will be asked to produce a final portfolio at the end of the semester.

**ENGLISH 3903, section 009, THE LITERATURE OF THE CIVIL RIGHTS MOVEMENT**

**INSTRUCTOR: JOLLIFFE**

Required Textbooks:

Armstrong & Schmidt, eds.	THE CIVIL RIGHTS READER	Georgia Press, ISBN 9780820332253
Whitt, ed.	SHORT STORIES OF THE CIVIL RIGHTS MOVEMENTS	Georgia Press, ISBN 9780820328515

Purpose: This course will introduce students to the fiction, poetry, drama, and nonfiction prose that shaped the American civil rights movement from the rise of Jim Crow through the 1970s. The centerpiece of the course will be a spring break trip, required of all students, when the class will visit sites and meet with surviving representatives of the civil rights movement in Alabama, Arkansas, Mississippi, and Tennessee.

Papers: Each student will complete a multi-stage inquiry contract, culminating in a substantial final project, on some aspect of the civil rights movement.

\*SPECIAL NOTE: THE SPRING BREAK TRIP WILL COST *NO MORE* THAN \$400 AND WILL INCLUDE TRANSPORTATION, LODGING, MEALS, AND CHARGES FOR ADMISSION TO ANY HISTORICAL SITES.

**ENGLISH 3903, Section 001/5933, Section 002, CHILDREN'S AND YOUNG ADULT  
SCIENCE FICTION**

**INSTRUCTOR: BOOKER**

Textbooks Required:

Collins	THE HUNGER GAMES	0439023521
Coville	ALIENS ATE MY HOMEWORK	1416938834
Doctorow	LITTLE BROTHER	0765323117

Heinlein	SPACE CADET	0765314517
Lowry	THE GIVER	0385732554
Sleator	HOUSE OF STAIRS	0140345809

Purpose: This course is intended to provide a broad introduction to American science fiction for children and young adults, covering a variety of media, including picture books, novels, television, and film.

Papers, assignments, and examinations: Each student will be required to write a critical essay (10-15 pages for undergraduates, 15-25 pages for graduate students) on some aspect of science fiction for children and young adults. In addition, each student will participate in a formal group presentation, topics to be assigned. There will be a take-home final examination consisting of essay questions on the material covered in the class.

M.A. Advisory Code for 5933: G (See last page of course descriptions.)

**ENGLISH 3923H, HONORS COLLOQUIUM: SHAKESPEARE AND OPERA**

**INSTRUCTOR: CANDIDO**

Textbooks Required:

Shakespeare	OTHELLO (any edition)
"	MACBETH (any edition)
"	HAMLET (any edition)
"	ROMEO AND JULIET (any edition)
"	A MIDSUMMER NIGHT'S DREAM (any edition)

Purpose: This is a class both in Shakespeare and in the art and methods of adaptation. First we shall read and discuss each Shakespearean play as an independent work of art, emphasizing its themes and ideas. Then we will view an operatic production of each work: Giuseppe Verdi's *Otello* and *Macbeth*, Ambroise Thomas's *Hamlet*, Charles Gounod's *Romeo et Juliette*, Henry Purcell's *The Fairy Queen*, and Benjamin Britten's *A Midsummer Night's Dream*.

Papers, presentation: Students will be required to produce a 10-minute in-class oral presentation on some aspect of adaptation for each opera and then revise this presentation as a short (5 pp.) essay. There will be six short presentations/papers in all.

Examination: One final examination.

**ENGLISH 3923H, Section 003/3903, Section 006, HONORS COLLOQUIUM: THE ARKANSAS**

**INSTRUCTOR: RAINES**

**DELTA ORAL HISTORY PROJECT**

Also HIST 3923H, ANTH 3923H

Textbooks Required:

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

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, and to work collaboratively with students from high schools in the Delta. The course will begin with an intensive workshop on oral history at the Delta Cultural Center 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 six weeks following the workshop. During this time, all students will be working on their oral history projects—researching topics, planning and conducting interviews, drafting initial versions of stories and projects growing out of the interviews. 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. All students will participate in discussion commenting on each other's work via the Internet. Around midterm, all participants will come to Fayetteville for a weekend of face-to-face work and fun. The online collaborative work will continue for another several weeks, and the course will end with a public celebration and performance of student work in Helena. All expenses of travel, lodging, and meals for the two trips for Helena will be paid by the Brown Chair in English Literacy Initiative.

Special Procedures: Students will complete their own oral history project and share their experience with high school students via virtual writing groups.

**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: LYONS**Textbooks Required:

None

Purpose: A poetry workshop for students 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. Close attention will be paid to individual student manuscripts in a workshop environment.

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

Examinations: Students will submit a final portfolio revised versions of poems workshoped throughout the semester.

**ENGLISH 4023, UNDERGRADUATE FICTION WORKSHOP****INSTRUCTOR: VISWANATHAN**Textbooks Required:

None

Purpose: To write and learn to revise short stories and/or novel chapters; to learn to read and discuss peers' writing in a constructive and insightful way

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. NO EXCEPTIONS.

**ENGLISH 4303, INTRODUCTION TO SHAKESPEARE/  
ENGLISH 5653, SHAKESPEARE: PLAYS AND POEMS****INSTRUCTOR: STEPHENS**Textbooks Required:

Greenblatt, et al.	THE NORTON SHAKESPEARE	Norton
McDonald	THE BEDFORD COMPANION TO SHAKESPEARE (2 <sup>nd</sup> ed.)	Bedford/St. Martin's
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 4503/5313, INTRODUCTION TO THEORY: DOUBLES IN 19<sup>TH</sup>-CENTURY  
LITERATURE AND BEYOND** **INSTRUCTOR: BERNHARD JACKSON**Textbooks Required:

Shelley	FRANKENSTEIN
Byron	CHILDE HAROLD I-V
Stevenson	STRANGE CASE OF DR. JEKYLL AND MR. HYDE
"	THE MASTER OF BALLANTRAE
"	KIDNAPPED
Stoppard	ARCADIA
Dickens	DAVID COPPERFIELD
Brontë	JANE EYRE
Hogg	THE PRIVATE MEMOIRS AND CONFESSIONS OF A JUSTIFIED SINNER
Rhys	WIDE SARAGASSO SEA

Purpose: Nineteenth-Century literature is full of twins and doubles, from Lord Byron's double of himself, Childe Harold, to perhaps the most famous example of all, Robert Louis Stevenson's D. Jekyll and Mr. Hyde. This course examines the phenomenon of the double from a number of different perspectives—historical, Psychoanalytic, feminist, and religious, to name a few—taking account of philosophical work on identity, as well. As well as reading and prose, we will watch The Prestige and Unknown White Male.

Papers one short paper, one long paper.

Examinations: None.

M.A. Advisory Code for 5313: D or I (See last page of course descriptions.)

## ENGLISH 4513/5943, NARRATIVE THEORY

INSTRUCTOR: MARREN

### Textbooks Required:

Herman	THE CAMBRIDGE COMPANION TO NARRATIVE
Richardson	NARRATIVE DYNAMICS: ESSAY ON TIME, PLOT, CLOSURE AND FRAME

Purpose: We explain our lives--to ourselves and to others--by means of narrative. And when we do that, we give to our experience a shape: a beginning, a middle, and an end. In doing so, we either discover or invent the meaning of our lives. This happens at a cultural level, too; we live in a world made of stories. Surely there is no human culture without its storytelling rituals, its myth of origins. In this course, which will presume no prior knowledge of narrative (or any) theory, we will explore questions such as: what is narrative? What kinds of narratives are there? What do narratives do, and how do they do it? What are some of the major trends in recent scholarship on narrative? We will study narrative beginnings, closure and plot; the narrative construction of reality; desire and narrative; and readers and writers of narratives, among other things.

Papers: short responses to the readings; term paper; oral presentation

Exams: TBA

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

## ENGLISH 4573/5953, STUDIES IN MAJOR LITERARY MOVEMENTS:

INSTRUCTOR: MADISON, R.

### HISTORY WRITING: NATURE

### Textbook Required:

Elder & Finch	THE NORTON BOOK OF NATURE WRITING	W.W. NORTON
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Purpose: This courses will engage students with the main currents of natural history in English, From Gilbert White to the present. Focus will be on the development of ecological awareness and its expression in literary culture. The major literary periods examined will include Romanticism, Realism, and Literary Naturalism. Representative writers may include White, Thoreau, John Burroughs, Muir, Steinbeck, Mowat, Leopold, and Abbey. Students will engage in reading, writing, and observation. Course applies toward Sustainability Minor.

Papers, Special Procedures: Each student will engage in an individual field project leading to substantial original nature writing in the form of a creative non-fiction term essay. Graduate students: bibliographical/pedagogical note in place of final exam.

Examinations: Mid-term, final.

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

## ENGLISH 4603, Section 002, WORLD LITERATURE 4993, Section 002, AFRICAN LITERATURE INSTRUCTOR: MACRAE

### Textbooks Required:

Achebe	THINGS FALL APART	Greenwood-Heinemann
Bâ	SO LONG A LETTER	"
p'Bitek	SONG OF LAWINO; SONG OF OCOL	"
Ngugi wa Thiong'o	GRAIN OF WHEAT	"
Fugard	MASTER HAROLD AND THE BOYS	Penguin-Putnam
Niane	SUNDIATA	Pearson Educational (Prentice-Hall)

One more to be selected.

African films—to be provided by instructor

Purpose: (1) To read some of finest works of African literature in several genres from a variety of countries; (2) to understand African culture from the African perspective; (3) to counteract western stereotypes and misconceptions about Africa; (4) to enjoy.

Special Procedures: At least one student caucus on assigned questions.

Papers: An 8-10 page paper on African literature due near end of semester; graduate students will write a longer paper.

Examinations: A midterm and a final exam.

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

**ENGLISH 5023, WRITING WORKSHOP: FICTION****INSTRUCTOR: GILCHRIST**Textbooks Required: NonePurpose: To read and learn to edit manuscripts of prose fiction by students in the MFA program.Procedure: Each student must turn in at least 3 stories and edit and resubmit them. Grades are based on the quality of the finished manuscripts.NOTE: **ONLY MFA STUDENTS IN CREATIVE WRITING ARE ALLOWED TO REGISTER FOR THIS COURSE. DO NOT APPLY IF YOU ARE NOT A CURRENT MFA STUDENT.****ENGLISH 5033, WRITING WORKSHOP: POETRY****INSTRUCTOR: McCOMBS**Textbooks Required: NonePurpose: 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 5233, Section 002/5243, Section 007, CRAFT OF TRANSLATION/SPECIAL TOPICS:  
THE FRENCH CONNECTION****INSTRUCTOR: HEFFERNAN**Textbooks Required:

Auster, ed.	THE RANDOM HOUSE BOOK OF TWENTIETH-CENTURY FRENCH POETRY	Vintage
Baudelaire Clark, trans.	SELECTED POEMS	Penguin, 1995
Rimbaud Varèse, trans.	A SEASON IN HELL AND THE DRUNKEN BOAT	New Directions, 1961
Rees, trans.	THE PENGUIN BOOK OF FRENCH POETRY 1820-1950	Penguin, 1990

Textbook Recommended:

Gioia, Mason Schoerke, eds.	TWENTIETH-CENTURY AMERICAN POETRY	McGraw-Hill, 2004
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[Anthologies are chosen for breadth of access to material to be explored in further depth through volumes of work by individual writers]

Purpose: The course will examine the long relationship between the French and the English languages in the production of poetry, particularly during the modern era, beginning in the mid nineteenth century. We will read a large number of French poems of the 19th and 20th centuries, along with work by poets writing in English, to discover the poems in their original circumstances and to realize the gifts of translation as a means of technical and artistic innovation, within a widening array of influences and cross-fertilizations. The hope is to incite occasions of eclectic revelation for both scholarly and creative purposes. There is a great deal to be made of a large body of material.Assignments: Students specially interested in translation can produce translations from work contained in or suggested by the assigned texts; others can produce a substantial essay germane to the readings.Note: A knowledge of French will of course be beneficial but not absolutely essential for the student who wishes to explore the subject matter of the course under the Special Topics designation. Most of the required texts present the French poems in literal prose translations. There will be an effort to discuss French pronunciation, in order to evoke the poetic music of the language.

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

**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 Evans, eds.	THE RIVERSIDE SHAKESPEARE	Houghton Mifflin (0-395-04402-2)

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 SHOULD ENROLL FOR THIS CLASS. YOU MUST BE PREPARED TO READ ALOUD WELL TO TAKE THIS COURSE.**

**ENGLISH 5243, Section 005, BRITISH SHORT STORY**

See ENGLISH 3903, Section 007.

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

**INSTRUCTOR: MONTGOMERY**

**ENGLISH 5243, Section 006, CONTEMPORARY SHORT STORY**

**INSTRUCTOR: HAYS**

Textbook Required:

Russo, ed.	BEST NEW AMERICAN STORIES	Houghton Mifflin
Furman, ed.	THE PEN/O'HENRY PRIZE STORIES	Anchor
Hempel, ed.	NEW STORIES FROM THE SOUTH 2010	Algonquin
Le	THE BOAT	"
Ambrosio	THE POINT AND OTHER STORIES	Back Bay Books/Little Brown
Enright	YESTERDAY'S WEATHER	Picador
Hemon	LOVE AND OBSTACLES	Riverhead
Orringer	HOW TO BREATHE UNDERWATER	Vintage
Tower	EVERYTHING RAVAGED, EVERYTHING BURNED	Picador

Purpose: We will read stories and collections of stories by contemporary writers. The course is intended to give students a sense of the nature and range of literary stories being written now.

Papers: Two essays, imitations, or parodies will be required.

Examinations: There will be reading quizzes over the assigned stories. No audits with me allowed for this course.

**ONLY MFA, MA, AND PHD STUDENTS IN ENGLISH ARE ALLOWED IN THIS COURSE.**

**ENGLISH 5243, Section 007, CRAFT OF TRANSLATION/SPECIAL TOPICS:**

**INSTRUCTOR: HEFFERNAN**

**THE FRENCH CONNECTION**

See ENGLISH 5233, Section 002.

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

**ENGLISH 5243, Section 008/6243, ART OF PROSODY, SCIENCE OF POETRY**

**INSTRUCTOR: QUINN**

Required Texts:

Preminger,	THE NEW PRINCETON ENCYCLOPEDIA OF POETRY AND POETICS	([\$46.95] 9780691021232).
Brogan, Warnke, eds.,		
Ferguson,	THE NORTON ANTHOLOGY OF POETRY	([\$47.40] 9780393968200)
Salter, Stallworthy, eds.		
Saintsbury	A History of English Prosody. (On-line:	

<[http://www.google.com/webhp#hl=en&expIds=17259,17311,18168,25566,25757,25854,26209,26218,26339,26788,27015,27047&sugexp=ldymls&xhr=t&q=saintsbury+history+prosody&cp=26&pf=p&scient=psy&rlz=1W1GZHY\\_en&site=webhp&aq=f&aqi=&aql=&oq=saintsbury+history+prosody&gs\\_rfai=&pbx=1&fp=6248f386b3c06fd8](http://www.google.com/webhp#hl=en&expIds=17259,17311,18168,25566,25757,25854,26209,26218,26339,26788,27015,27047&sugexp=ldymls&xhr=t&q=saintsbury+history+prosody&cp=26&pf=p&scient=psy&rlz=1W1GZHY_en&site=webhp&aq=f&aqi=&aql=&oq=saintsbury+history+prosody&gs_rfai=&pbx=1&fp=6248f386b3c06fd8)>

Supplemental texts:

Supplied electronically

Purpose: This seminar will attempt to explore three fundamental changes in the history of English versecraft: the transition from Old English alliteration to Middle English rhyming, the transition from chirographic presentation to print, and the success (or failure) of the free verse movement. We will focus on the changing interplay of prosodic theories and contemporary practice—i.e., how formal assumptions change in response to differing linguistic environments and to differing modes of publication. The reading schedule will be roughly divided into thirds: medieval to Chaucer; Chaucer to Whitman; Whitman to now. No knowledge of Old or Middle English is required.

Paper: This course is targeted as much to MFA as to MA and PhD candidates. Either a 15-25 page research paper (6000-credit) or an 8-10 page conference paper or an equivalent creative project (undertaken with preliminary approval by the instructor) is required. Possible projects include a detailed analysis of one innovative prosodist (e.g., Lanier) in terms of the history of prosody, or a study a significant poet/prosodist (e.g., Hopkins), or a florilegium of formal exercises.

M.A. Advisory Code: A



**ENGLISH 5263: CRAFT OF FICTION 1: THE NOVEL****INSTRUCTOR: HAYS**Textbooks Required:

Tolstoy	ANNA KARENINA	Penguin
	Pevear & Volokhonsky, eds.	
Wharton	THE AGE OF INNOCENCE	"
Faulkner	ABSALOM, ABSALOM!	Vintage
Nabokov	LOLITA	"
Connell	MR. BRIDGE	Counterpoint
Williams	STONER	New York Review of Books
Hannah	GERONIMO REX	Grove
Portis	TRUE GRIT	Overlook
Vargas Llosa	AUNT JULIA AND THE SCRIPTWRITER	Grove

Procedures: There will be a reading quiz over each novel. Each student will be required to write two papers. At least one of the papers must be imitation or parody of one of the writers we will be reading.

**ENGLISH 5303, Section 002, RESTORATION & EIGHTEENTH-CENTURY BRITISH LITERATURE: OTTOMAN AND PERSIAN EMPIRES IN 18<sup>TH</sup>-CENTURY BRITISH LITERATURE** **INSTRUCTOR: WITHERBEE**

See ENGLISH 3733.

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

**ENGLISH 5313, INTRODUCTION TO THEORY: DOUBLES IN 19<sup>TH</sup>-CENTURY** **INSTRUCTOR: BERNHARD JACKSON**

See ENGLISH 4503.

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

**ENGLISH 5403, 19<sup>TH</sup>-CENT BRIT LIT AND CULTURE: VICTORIAN PROSE AND POETRY** **INSTRUCTOR: SEXTON**

See ENGLISH 3743, Section 001.

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

**ENGLISH 5403, Section 002, TOPICS IN 19<sup>TH</sup>-CENTURY BRITISH LITERATURE AND CULTURE: FROM CORNHILL TO CAIRO: NINETEENTH-CENTURY TRAVEL JOURNALS** **INSTRUCTOR: MADISON, K**

See ENGLISH 3743, Section 002.

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

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

See ENGLISH 4303.

M.A. Advisory Code 5653: B (See last page of course descriptions.)

**ENGLISH 5803, Section 002, TOPICS IN MODERN AMERICAN LITERATURE: THE MINDS OF MODERNISM** **INSTRUCTOR: HINRICHSEN**

See ENGLISH 3843, Section 003.

M.A. Advisory Code for 5803, Section 002: G (See last page of course descriptions.)

**ENGLISH 5803, Section 003/6803: THIS IS THE "TRUE" STORY: HISTORICAL FICTION AND THE 20<sup>TH</sup> CENTURY AMERICAN FICTION** **INSTRUCTOR: TUCKER**

Textbooks Required:

Vidal	BURR	Vintage
Crane	THE RED BADGE OF COURAGE	Norton Critical
Cather	O PIONEERS!	Norton Critical
Doctorow	RAGTIME	Random House
Warren	ALL THE KING'S MEN	Mariner
Vonnegut	SLAUGHTERHOUSE-FIVE	Dial Press
Otsuka	WHEN THE EMPEROR WAS DIVINE	Anchor
Styron	THE CONFESSIONS OF NAT TURNER	Vintage
Clarke, ed.	WILLIAM STYRON'S NAT TURNER:	

TEN BLACK WRITERS RESPOND (on reserve)

Williams           DESSA ROSE  
Kushner           ANGELS IN AMERICA  
DeLillo           FALLING MAN

HarperPerennial  
Theatre Communications Group  
Scribner

Purpose: This course uses American fiction to examine the complicated and sometimes combustible mix between literature and history, narrative and memory, myth and fact by paying particular attention to the genre of what has come to be known as historical fiction. The works here move from the Revolutionary War through the first decade of the twenty-first century and allow us to explore - and at times challenge - the parameters of what constitutes a work of historical fiction. As part of our effort we will maintain a steadfast focus on the connections of historical fiction to the larger American literary landscape. This, as a result, will include a study of the impact of literary and theoretical - naturalism and postmodernism for instance - that coincide with the political, socio-economic, and cultural shifts in the over two centuries of the American experiment. Among the many questions we will consider: What does it mean to dramatize and interpret actual people and events in a work of fiction? What is the authors' purpose in pursuing such a task? In answering the latter question, we will discuss works in which widely accepted histories - and the resultant ideas about America - are maintained, challenged, and/or revised. Thus, we will consider a number of themes present in these novels that are responding to both historical and contemporaneous issues. Our goal is to understand more fully the way narratives - historical and literary - are constructed and the ways in which those narratives, whether destabilizing hegemonies, unpacking myth, or assessing the moment, engage America's complicated relationship to history and fiction.

Papers and Presentations: 4 Critical Response Papers (3-4 pages each), 1 Oral Presentation, 1 Final Paper (20-30 pages) - journal article quality  
M.A. Advisory Code: G (See last page of course descriptions.)

**ENGLISH 5933, Section 002, CHILDREN'S AND YOUNG ADULT SCIENCE FICTION**

**INSTRUCTOR: BOOKER**

See ENGLISH 3903, Section 001  
M.A. Advisory Code for 5933: G (See last page of course descriptions.)

**ENGLISH 5943, NARRATIVE THEORY**

**INSTRUCTOR: MARREN**

See ENGLISH 4513  
M.A. Advisory Code: I (See last page of course descriptions.)

**ENGLISH 5953, STUDIES IN MAJOR LITERARY MOVEMENTS:**

**INSTRUCTOR: MADISON, R.**

**HISTORY WRITING: NATURE**

See ENGLISH 4573.  
M.A. Advisory Code: F or G (See last page of course descriptions.)

**ENGLISH 6243, ART OF PROSODY, SCIENCE OF POETRY**

**INSTRUCTOR: QUINN**

See ENGLISH 5243, Section 008  
M.A. Advisory Code: A

**ENGLISH 6803: THIS IS THE "TRUE" STORY: HISTORICAL FICTION  
AND THE 20TH CENTURY AMERICAN FICTION**

**INSTRUCTOR: TUCKER**

See ENGLISH 5803, Section 003  
M.A. Advisory Code: G (See last page of course descriptions.)

**ENGLISH 5933/6933, DYSTOPIAN LITERATURE AND FILM**

**INSTRUCTOR: BOOKER**

Textbooks Required:

Atwood	THE HANDMAID'S TALE	038549081X
Butler	THE PARABLE OF THE SOWER	0446675504
Collins	THE HUNGER GAMES	0439023521
Doctorow	LITTLE BROTHER	0765323117
Duprau	THE CITY OF EMBER	0385736282
Huxley	BRAVE NEW WORLD	0060850523
Lowry	THE GIVER	0385732554
Orwell	NINETEEN EIGHTY-FOUR	0452284236
Robinson	THE GOLD COAST	0312890370
Womack	ELVISSEY	0802134955
Zamyatin	WE	081297462X

Purpose: This course is intended to provide an advanced survey of dystopian literature and film, including a theoretically-informed exploration of the social and political implications of the genre.

Papers, assignments, and examinations: Each student will be required to write one critical essay (15-25 pages, typed, double-spaced) on some aspect of dystopian literature and film.

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

**ENGLISH 6973, SEMINAR IN RHETORIC AND COMPOSITION: THEORETICAL APPROACHES TO TEACHING WRITING** **INSTRUCTOR: SLATTERY**  
Course cancelled.

**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 009, WORLD LITERATURE I** **INSTRUCTOR: GAMBLE**

Textbooks Required:

Norton NORTON ANTHOLOGY OF WORLD LITERATURE Vols. A,B,C Norton

Purpose: The purpose of this course is to study selected works from different cultures and time periods from approximately 2000 B.C.E. to 1650 C.E. Emphasis will be placed on basic elements of literature (characterization, setting, plot, images, etc.), historical and cultural factors, comparison and contrast, and elements of world view.

Procedures: Class lecture and discussion group activities, frequent reading quizzes, short in-class writing activities, at least two in-class essays, one 100-question multiple choice "Scantron" style exam, at least one individual conference, and one paper from 5-7 pages in length.

**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 1123, Section 013, WORLD LITERATURE II** **INSTRUCTOR: CANDIDO, A**  
PREREQUISITE: WORLD LITERATURE 1113

Textbooks Required:

Lawall & Mack, eds.	THE NORTON ANTHOLOGY OF WORLD LITERATURE Vols. D, E, F (2nd ed.)	Norton
Shelley	FRANKENSTEIN	Oxford University Press (pbk.)
Crane	MAGGIE, A GIRL OF THE STREETS & OTHER WRITINGS	Barnes & Noble Classics
Johnson-Davies, ed.	THE ANCHOR BOOK OF MODERN ARABIC FICTION (2nd ed.)	Anchor Books

Purpose: A study of literatures of the world from approximately 1650 to the present.

Examinations and Papers: There will be one short research paper, a midterm, and a final examination.

**WORLD LITERATURE 1123H, WORLD LITERATURE II**  
PREREQUISITE: WORLD LITERATURE 1113

**INSTRUCTOR: STAFF**

Textbook Required:

Lawall & Mack, eds.	THE NORTON ANTHOLOGY OF WORLD LITERATURE Vols. D, E, F (2 <sup>nd</sup> ed.)	Norton
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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 3983, Section 004, MODERN ARABIC LITERATURE**

**INSTRUCTOR: AL NATOUR**

Textbooks Required:

To be selected.

Purpose: This course aims at introducing students to the most outstanding selection from writings in Arabic poetry and novel of the 20<sup>th</sup> century from different countries (including Egypt, Syria, Lebanon, Palestine, and Sudan), examining historical landmarks (i.e., struggle for independence, internal sociopolitical strife, the Arab-Israeli conflict) which have contributed to the evolution of modern Arab society and their influence on the writers of the literature discussed in the course, and analyzing the rhetorical devices as well as literary techniques employed by the authors for a fruitful encounter with major novels and poems from Arabic literature.

**WORLD LITERATURE 3983, MIDDLE EASTERN STUDIES 410V,  
MODERN IRANIAN LITERATURE**

**INSTRUCTOR: BASSIRI**

Required Textbooks:

Abrahamian	A HISTORY OF MODERN IRAN	Cambridge UP
Hedayat	BLIND OWL	Grove Press
Parsipur	WOMEN WITHOUT MEN	The Feminist Press at CUNY
Farrokhzad	SIN	University of Arkansas Press
Satrapi	PERSEPOLIS: THE STORY OF A CHILDHOOD	Pantheon
Ghaffarzadegan	FORTUNE TOLD IN BLOOD	Center for Middle Eastern Studies, University of Texas at Austin

Purpose: This course will examine a variety of works by leading modern Iranian poets and prose authors in translation and place them in their social and political contexts. The works of these visionary writers give us a greater understanding of modern Iran. The class includes both lectures on the writers and their historical backgrounds as well as classroom discussions of the literary works. While this course is a study of literature, students can use the literary works to write on pertinent Iranian socio-political topics. No knowledge of Persian is required.

Papers, Presentations, 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 due the exam day: 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.

**WORLD LITERATURE 4133, SURVEY OF RUSSIAN LITERATURE FROM  
1900 TO THE PRESENT**

**INSTRUCTOR: SHCHEGOLEVA**

Textbooks Required:

Andreyev	JUDAS ISCARIOT	Instructor's materials
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Babel	RED CAVALRY	978-039332435
Bulgakov	MASTER AND MARGARITA	978-0141180144
Bunin	CURSED DAYS: DIARY OF A REVOLUTION	978-1566635165
Erofeev	MOSCOW TO THE END OF THE LINE	978-0810112001
Grossman	LIFE AND FATE	978-1590172018
Nabokov	INVITATION TO A BEHEADING	978-0679725312
Pasternak	DOCTOR ZHIVAGO	978-0679774389
Pelevin	OMON RA	978-0811213646
Solzhenitsyn	ONE DAY OF LIFE OF IVAN DENISOVICH	978-0451228147
Yevtushenko	TWENTIETH-CENTURY RUSSIAN POETRY: SILVER AND STEEL. AN ANTHOLOGY	978-0385051293
Zamyatin	WE	978-0140449877

Purpose: Provide an overview of twentieth-century Russian-Soviet-Russian literature against the backdrop of historical, political, cultural, and social phenomena that shook, shocked, and shaped the world.

Procedures: Students are expected to read extensively for the class. There will be frequent open book quizzes administered through Blackboard. Everyone is expected to make an oral presentation and write a midterm and a final exam. Graduate students will be assigned a paper in lieu of the final exam.

#### **WORLD LITERATURE 4993, AFRICAN LITERATURE**

**INSTRUCTOR: MACRAE**

See ENGLISH 4603, Section 002

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

#### **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