

# Course Descriptions for Undergraduate English Classes Spring 2015

Revised: 10-16-2014

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## ENGL 1013, Composition I

Teacher: Staff

### Textbooks Required:

Lunsford, Andrea. *St. Martin's Handbook* (7<sup>th</sup> Ed.) Bedford/St. Martin's. ISBN 978-0312602932.

Behrens, Laurence and Leonard J. Rosen. *A Sequence for Academic Writing* (5<sup>th</sup> Ed.) Pearson. ISBN 978-0205172887.

Graff, Gerald, Cathy Birkenstein, and Russel Durst. *They Say/I Say with Readings* (2<sup>nd</sup> Ed.) Norton. ISBN 978-0393912753.

**Description:** 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.

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

## ENGL 1023, Composition II

Teacher: Staff

### Textbooks Required:

Lunsford, Andrea. *The St. Martin's Handbook* (7<sup>th</sup> Ed.) Bedford/St. Martin's. ISBN 978-0312602932.

Wardle, Elizabeth and Doug Downs. *Writing About Writing* (2<sup>nd</sup> Ed.). Bedford/St. Martin's. ISBN 978-0312534936.

**Description:** To continue to teach students the research and writing strategies and processes emphasized in Composition I but doing so through the analysis of the discursive and writing practices in their chosen fields of study. Students will reflect on writing as a communicative practice and will write critical essays that demonstrate sound argumentation, development of ideas, clear organization, effective analysis, awareness of writing conventions, and mastery of standard linguistic forms.

**Requirements:** Discussions; workshops; lectures; formal and informal analytical writing; exercises and activities that promote metadiscursive awareness. The quality of writing will largely determine the final grade.

### **ENGL 1023, SEC. 106-121, Technical Composition II**

**Teacher: Staff**

**Textbooks Required:**

Markel, Mike. *Technical Communication* (10th Ed.) Bedford/St. Martin's. ISBN 978-1457632846 (package)

Alred, et al. *Handbook of Technical Writing* (10th Ed.) Bedford/St. Martin's. ISBN 978-1457632846 (package)

Lunsford *The St. Martin's Handbook* (7<sup>th</sup> Ed.) Bedford/St. Martin's. ISBN 978-0312602932

The above are available as a packet from the bookstore.

**Purpose:** The general goal of English 1023T is to teach students in technical fields the principles of effective written communication. The specific goal of this course is to introduce students to particular principles, procedures, and formats used in preparing some common types of documents encountered in technical fields.

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

**Note:** This course is designed for Engineering and Business majors.

### **ENGL 1023H, Honors Composition II**

**Teacher: Staff**

**Textbooks Required:**

Lunsford, Andrea. *The St. Martin's Handbook* (7th Ed.) Bedford/St. Martin's. ISBN 978-0312602932.

Wardle, Elizabeth and Doug Downs. *Writing About Writing* (2<sup>nd</sup> Ed.). Bedford/St. Martin's. ISBN 978-0312534936.

**Description:** To continue to teach students the research and writing strategies and processes emphasized in Composition I but doing so through the analysis of the discursive and writing practices in their chosen fields of study. Students will reflect on writing as a communicative practice and will write critical essays that demonstrate sound argumentation, development of ideas, clear organization, effective analysis, awareness of writing conventions, and mastery of standard linguistic forms.

**Requirements:** Discussions; workshops; lectures; formal and informal analytical writing; exercises and activities that promote metadiscursive awareness. The quality of writing will largely determine the final grade.

### **ENGL 1023-015, Composition II: Writing about Online Writing**

**Teacher: S. West**

**Textbooks Required:**

Graff, Gerald, and Cathy Birkenstein, *They Say, I Say: The Moves that Matter in Academic Writing*. 2<sup>nd</sup> ed. New York: Norton, 2010.

Lunsford, Andrea A. *The St. Martin's Handbook*. 7<sup>th</sup> ed. Boston: Bedford/St. Martin's, 2011.

Laptop/Tablet that can be brought to class daily.

Additional readings available through Blackboard.

**Description:**

It's the 21st century—we do most of our writing (and reading) through online mediums: on social media, in blogs, in forums, and in emails. But even though we acknowledge this transition from paper-based to screen-based activity, we perhaps don't give it the thought it deserves: How is online writing changing the way we write? Is online writing any less "real" than putting pen to paper? How do these forms differ? How will we be expected to use online writing in our own fields?

In this course, we will explore several forms of online writing—from Facebook, Twitter, and reddit to online academic publications and newspapers—and we will engage in discussion and writing about these forms. We will begin by tracing our own paths to digital literacy, move onward to studying and analyzing the online writing of others, and finally, we will end the course by writing and designing of our own websites.

Please note: Students enrolled in this special section must be able to bring a computer or tablet to every class session. No prior knowledge of web writing or website design is necessary.

### **ENGL 1023-018, Composition II: Written 'Round : The Literature of Henrician England**

**Teacher: R. Moore**

**Textbooks Required:**

Henry VIII: The King and His Court by Alison Weir ISBN: 978-0345437082

The Other Boleyn Girl by Phillipa Gregory ISBN: 978-0743227445

Bring Up the Bodies by Hilary Mantel

ISBN: 978-1250024176

**Description:**

The Other Boleyn Girl; The Tudors; the fan theories buzzing around Game of Thrones – in our culture, no matter one’s attitude toward history, almost everyone has heard something of Henry VIII. This course examines the processes of mythologizing, demonizing, rationalizing, and fantasizing history, and will be of particular benefit and interest to education, history, English, and communication majors. Students will gain a background in the history of Henry’s reign and, more importantly, will learn how to approach texts from a variety of angles. Reading will cover primary texts such as letters, poetry, and legal acts of Henry’s reign, and secondary texts such as historical fictions, literary criticisms, and a non-fiction history. Class discussion will center on understanding and critique of authors’ approaches. Assignments will include journal tasks including a blog post, a cartoon, a poem or song, and a prompt asking students to modernize the style of a text from the early 16th century. For the final paper, students will assess rhetorical situations in a way suited to their future careers. Students in this course will be encouraged to look more closely at the tools and materials that build a work and so will become more comfortable in their own use of the tools and materials at their disposal when they write.

**ENGL 1023-040 and 053, Composition II: Unsolved Mysteries**

**Teacher: M. Vallowe**

**Textbooks Required:**

*Writer/Designer: A Guide to Making Multimodal Projects*, by K. Arola, J. Sheppard, C. Ball (Bedford/St. Martin’s)

*Understanding and Composing Multimodal Projects*, by Danielle Nicole DeVoss (Bedford/St. Martin’s)

*The St. Martin’s Handbook*, 7th ed., by A. Lunsford. (Bedford/St. Martin’s)

Additional readings posted to Blackboard

**Description:**

In this course, students will investigate unexplained mysteries within a chosen field (i.e. his or her major field of study) through the composition of multimodal texts—texts that rely on more than just the written word. We will engage with examples of multimodal texts on unexplained mysteries such as, but not limited to: the Big Bang, Stonehenge, or Black Holes. These example texts will help to shed light on the importance of incorporating technology into writing, as well as the combination of written words with sounds, static images, and moving images in order to create multi-dimensional and communicative products. This course will continue to teach students the research and writing strategies and processes emphasized in Composition I but doing so through the introduction and use of

multimodal writing practices in conjunction with initial investigations into their own discipline. Students will compose critical projects on their chosen unexplained mystery that demonstrate sound argumentation, development of ideas, clear organization, effective analysis, awareness of genre conventions, and understanding of rhetorical choices.

**ENGL 1023-027 and 052, Composition II: Writing With a Purpose: Modern Social, Political, and Philosophical Issues**

**Teacher: A. Stephenson**

**Textbooks Required:**

*Modern Critical Thought: An Anthology of Theorists Writing on Theorists*. 1 edition. Malden, MA: Wiley-Blackwell, 2003. Ed. Drew Milne. (available new and used in print and as an ebook)

**Description:**

This course is different from the normal Composition II course because it does **not** just focus on literacy and theories of rhetoric. In this special topics course, you will be writing with a purpose directly tied to modern issues that affect you. This course focuses on social and political issues that will be informed by great modern thinkers from a tradition known as Critical Theory. We will read Zizek, Butler, Sartre, Deleuze and others.

This special topics course fulfills the requirement for Composition II. This course is ideal for students who are in Social Studies, Political Science, Philosophy, interested in interdisciplinary studies, or those who are just curious about Western thought and society. Critical Theory has been studied by business teachers in the Walton Business College, philosophers, politicians, campaign managers, non-profit owners, literary theorists, social scientists, economists, and many more.

**Requirements:**

The class will consist of discussions, workshops, lectures, and formal and informal analytical writing. The quality of writing and analysis of texts will largely determine the final grade. The assignments for the course are one final paper, one journal portfolio, and two short presentations.

**ENGL 1023-056 and 087, Composition II: Online Writing Practices****Teacher: C. Davis****Textbooks Required:**

Lunsford, Andrea. *St. Martin's Handbook* (7th Ed.) Bedford/St. Martin's. ISBN 978-0312602932.

**Description:**

This special section of Composition II will focus on online writing practices. The goal of this course is to make students aware of their engrained writing practices that they use every day. By studying and analyzing our daily uses of language, students will learn to alter their writing in order to engage in academic rhetoric as well. Classes will be focused on analyzing and discussing sites such as gawker, reddit, twitter, and tumblr. We write and read far more than we used to on a daily basis, so how can we translate that into success in the classroom?

**ENGL 1023-057 and 075, Composition II: Hi, Ho, Silver: The Evolution of the Western****Teacher: A. Robinson****Textbooks Required:**

Grey, Zane. *Riders of the Purple Sage* (digital copy distributed by teacher)

Lunsford, Andrea. *St. Martin's Handbook* (7th Ed.) Bedford/St. Martin's. ISBN 978-0312602932.

McCarthy, Cormac. *No Country for Old Men*. Vintage. ISBN 978-0307387134

Gray, Justin and Palmotti, Jimmy. *Jonah Hex Vol. 1: Face Full of Violence*. DC Comics. ISBN 978-1401210953

Other digital readings on BlackBoard

**Description:**

When we think of Westerns, we immediately imagine cowboys, outlaws, gunslinging action, and great acts of daring-do. The opening of the American frontier in the 1800s was an important time in American history, and it fundamentally shaped American identity. Despite this, traditional tales of the Wild West lost their attractiveness over the past four decades. As we will learn in this class, however, Westerns are still insanely popular—they have just evolved into something new. Commanders with spaceships replace cowboys and their horses, outlaws are drug runners instead of bank robbers, and the wilderness of the West sometimes looks...well, apocalyptic. This discussion-oriented course is designed to refine students' writing and build on strategies taught in Composition I while investigating how American Westerns—and American identity—have changed over the past century.

Please visit [western.thelong19th.com](http://western.thelong19th.com) to view a complete course syllabus.

**Essays, exams, and other major requirements for undergraduates:**

Three essays, web articles, and one in-class presentation. Students can also expect in-class quizzes, journals, and group work. Though students will be expected to complete all assigned readings on their own, we will reserve ample class time to understanding each work and developing strategies for writing about literature and film. Participation and attendance will also affect students' final grades.

**ENGL 1213, Introduction to Literature:**

**Teacher: G. Gertz**

**Textbooks Required:**

*The Bluest Eye* by Toni Morrison

*Mona in the Promised Land* by Gish Jen

*Fun Home: A Family Tragicomic* (graphic memoir) by Alison Bechdel

*Dutchman & the Slave* (plays) by LeRoi Jones

*Twilight: Los Angeles, 1992* (documentary theatre) by Anna Deavere Smith

*Zoot Suit and other Plays* by Luis Valdez

Poetry Selections (to be selected) from Gloria Anzaldua, Farid Matuk, James Baldwin, Langston Hughes, Walt Whitman, Allen Ginsberg and others.

Short Stories (to be selected) by Langston Hughes, Raymond Carver, James Baldwin, John Cheever, Flannery O'Connor and others.

**Description:** This course offers an introduction to the close reading and discussion of poems, short stories, novels, and plays. We will examine these traditional genres and also look at texts that seem to cross genres, perhaps creating new genres. We will be doing similar work with each genre: reading, analyzing, interpreting and learning how to critically question specific texts. We will look at such devices as point of view, structure and tone to better understand the meaning(s) of a text. The literature we will be reading will be diverse as far as both authors and subject matter, but all the readings will deal with questions of identity and what it means to be a "real" American. How do our definitions of how we see "American" shape our ways of constructing binaries between "us" and "them" and "normal" and abnormal?" How do the ways we imagine "real" Americans also shape the way we create our own identity as insider/outsider? Finally and perhaps most importantly, we will continually ask how we as readers can connect and fit in with the text we are reading in order to make meaning.

**Essays, exams, and other major requirements:** One midterm, one final, strong class participation and several short analysis essays.

### **ENGL 2003, Advanced Composition**

**Teacher: Staff**

**Textbooks Required:**

Alred, Brusaw, and Oliu. *Handbook of Technical Communication* (10th Ed.)

Bedford/St. Martin's. ISBN 978-1250004413.

Kolin, Philip C. *Successful Writing at Work*. Wadsworth/Cengage. ISBN 978-1111834791.

**Purpose:** The general goal of English 2003 is to encourage students to discover and develop the writing and reading processes involved in academic and professional discourses. The specific goal of English 2003 is to help students investigate and engage the cultural values, issues, forms, media, and discursive conventions they will encounter as college writers and, later, as graduates who enter professions from various academic majors.

**Requirements:** 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.

### **ENGL 2023, Creative Writing I**

**Teacher: Staff**

**Textbooks Required:** Varies by instructor.

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

**Requirements:** 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.



**ENGL 2173, Literacy in America****Teacher: S. Connors**

**Description:** Literacy in America is a course that examines the myriad definitions of literacy (and illiteracy) and their connections to issues of social class, occupational status, economic and political structures, educational institutions, cultural organizations, and the media. This course will also offer students the opportunity to observe and participate in literacy events in our communities.

**Textbooks Required:**

Brandt, *Literacy in American Lives*, Cambridge UP  
Lindquist, *The Elements of Literacy*, Longman & Seitz  
Cook, *Applied Linguistics*, Oxford UP

**Papers and Procedures:** One final inquiry project/research paper, a short critical response paper with presentation (1), and class discussion.

**Examinations:** Two one-hour examinations on the required readings.

**ENGL 2303, English Literature: Beginning to 1700****Teacher: M. Kahf****Textbooks Required:**

The Norton Anthology of English Literature, volumes A & B  
Volume A: ISBN 978 0 393 91249 4  
Volume B: ISBN 978 0 393 91250 0

**Description:** Students will read literature of the British isles from its beginnings to approximately 1700, with attention to how international literary relations as well as internal cultural developments influence English literature in those eras.

**Course Requirements:**

Two Exams: a midterm and a final  
One 4-page paper  
One class presentation  
Prepared attendance

**ENGL 2303-002 Survey of English Literature from the Beginning through the Seventeenth Century**

**Teacher: R. Madison**

**Textbooks Required:**

*Gawain and the Green Knight*, ed. Burrow (Penguin) 978-0-14-042295-5  
 Chaucer, *Canterbury Tales: The First Fragment* (Penguin) 978-0-14-043409-5  
*Everyman*, ed. Cawley (Everyman) 9780460872805  
*Elizabethan Poetry* (Dover) 978-0486437941  
 Spenser, *The Faerie Queene, Book One* (Hackett) 978-0872208070  
 Marlowe, *Complete Plays* (Penguin) 978-0-14-043633-4  
 Shakespeare, *A Midsummer Night's Dream* (Penguin/Pelican) 978-0-14-071455-5  
 Shakespeare, *Henry IV, Part 1* (Penguin/Pelican) 978-0-14-071456-2  
 Shakespeare, *Hamlet* (Penguin/Pelican) 978-0-14-071454-8  
 Shakespeare, *King Lear* (Penguin/Pelican) 978-0-14-071476-0  
 Shakespeare, *The Tempest* (978-0-14-071485-2  
 Jonson, *Volpone and Other Plays* (Penguin) 978-0-14-144118-4  
 Milton, *Paradise Lost* (Penguin) 978-0-14-042439-3  
 Bunyan, *The Pilgrim's Progress* (Penguin) 978-0-14-143971-6

**Description:** This course presents the highlights of literature from medieval Middle English to the triumph of Neo-Classicism and Modern English and will be of particular interest to students interested in the rise of dramatic literature in English.

**Essays, exams, and other major requirements for undergraduates:** A typical week will begin with a reading quiz and lecture, continue with discussion, and end with staged readings or other appropriate oral interpretation. The final exam will be primarily identification.

**ENGL 2313 001, Survey of English Literature from 1700 to 1900**

**Teacher: V. Davis**

**Textbooks Required:**

Defoe, Daniel. *Robinson Crusoe*. ISBN 978-0393964523  
 Shelley, Mary. *Frankenstein*. ISBN 978-0393927931  
 Wells, H.G. *The Island of Dr. Moreau*. ISBN 978-0486290270  
*The Norton Anthology of English Literature*, 9<sup>th</sup> Edition, Volume C. ISBN 978-0-393-91251-7  
*The Norton Anthology of English Literature*, 9<sup>th</sup> Edition, Volume D. ISBN 978-0-393-91252-4  
*The Norton Anthology of English Literature*, 9<sup>th</sup> Edition, Volume E. ISBN 978-0-393-91253-1

**Description:**

This course surveys British literature from the Restoration to the end of the nineteenth century (Behn to Wilde). We will consider major literary developments in light of significant social/historical transformations. Readings include poetry, drama, novels, and periodicals.

**Essays, exams, and other major requirements for undergraduates:** Two papers, one presentation, mid-term exam, final exam.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** N/A

**Special requirements for seminar students at the 6000 level:** N/A

**ENGL 2323, Survey of Modern and Contemporary British, Irish, and Postcolonial Literature**

**Teacher: S. Marren**

**Textbook Required:**

Stallworthy and Ramazani, eds. *Norton Anthology of English Literature* (Volume F: The 20<sup>th</sup> Century and After) Publisher: Norton

**Description:**

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

**Exams:**

a midterm and a final

**ENGL 2343, The Romance of Colonialism**

**Teacher: K. Yandell**

**Textbooks Required:**

Christopher Columbus, et al: *The Four Voyages* (ISBN 9780141920429)

William Bradford, *Of Plymouth Plantation, 1620-1647* (ISBN 0486452603)  
 Catherine Maria Sedgick, *Hope Leslie* (ISBN 9780140436761)  
 Charles Brockton Brown, *Wieland* (ISBN 9780140390797)  
 Nathaniel Hawthorne, *The House of the Seven Gables* (ISBN 9781416534778)

**Description:** This course examines Romantic American literatures from the era surrounding American colonization. The course places literatures of indigenous American peoples in conversation with the upheavals prompted by Columbus's invasion of "India," and ends with literatures of the early Romantic period. Throughout this era in American Literature, various nations' authors have sought to forge – through conflict and cooperation – a relationship to American lands and peoples across the American continent. Colonial-Era considerations of ethnicity, gender, class, and nation serve to challenge prevailing definitions of "America," and provide a more complete portrait of what it means to belong to the American land. This course will explore through reading, discussion, and critical essay how traditional as well as alternative narratives enrich our conceptions of self and nation in American literature and culture, from antiquity through the early nineteenth century.

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

## ENGL 2353, Survey of Modern and Contemporary American Literature

**Teacher: R. Cochran**

### **Textbooks Required:**

Updike, ed., <i>Best American Short Stories of the Century.</i>	ISBN 0395843677
Edson, <i>Wit.</i>	ISBN 082221704X
Wilson, <i>Two Trains Running</i>	ISBN 0452269296
Stevens, <i>The Palm at the End of the Mind.</i>	ISBN 0679724451
Brooks, <i>Selected Poems</i>	ISBN 0060882964
Eliot, <i>The Waste Land</i>	ISBN 0375759344
Latham, ed., <i>The Poetry of Robert Frost</i>	ISBN 0805069860
Erdrich, <i>The Painted Drum</i>	ISBN 0060515112
Harding, <i>Tinkers</i>	ISBN 0312424094

**Description:** This course reads as widely as possible in modern American fiction, poetry, drama.

**ENGL 3013, Creative Writing II****Teacher: M. Heffernan****Textbooks Required:**

Handouts and weekly worksheets only.

**Description:** To develop skills in writing poetry and fiction.**Assignments:**

- 1) Writing exercises in both fiction and poetry.
- 2) Self-motivated short story and/or poems. Student writers should complete a portfolio of a few poems and/or a short story before the last week of class.

**PREREQUISITE:** In order to enroll in this course, students must have taken and successfully completed Creative Writing I (ENGL 2023).**ENGL 3123, Folk and Popular Music Traditions****Teacher: R. Cochran****Textbooks Required:**Smirnoff, ed., The Oxford American Book of Great Music Writing ISBN 1557289506Petrusich, Do Not Sell At Any Price ISBN 9781451667059**Schedule:**

I've taught this class many times, but this iteration will be structured differently. Each class session will have an announced topic, with associated readings from the two textbooks and/or articles on Blackboard. The detailed schedule will be handed out at the initial session. I formerly asked students to acquire Harry Smith's Anthology of American Folk Music set, but that's less essential now that two superb websites address themselves specifically to Smith's collection—one's called "The Celestial Monochord," the other is "The Old Weird America." We'll look at both. There will also be the occasional film.

**Description:**

Music is central to cultural life the world over. Close attention to music teaches a great deal about a wide range of subjects—politics and religion, race and gender, sex, food, sports and games, war, you name it. We'll be concentrating on the U.S.—our primary goal will be to become better acquainted with the nation's varied musical traditions, and especially with the history of the astonishingly successful hybrids produced by their mixture.

**Examinations, Presentations, Grades:**

Grades will be assigned on the basis of a series of four short quizzes (dates TBA), one term research project, and a final examination. You will prepare your term research project as a CD with extensive liner notes. Guidelines for this project will be discussed in class. Quizzes will account for 40% of the grade; the term project will count for another 40%; the final (at the scheduled time) will count for 20%. There will be no midterm.

**Attendance and Inclement Weather:**

Regular attendance at class sessions is encouraged. In inclement weather, unless the University closes this class will be meeting.

**DV (Meets the English Major Diversity Requirement)****ENGL 3173, Introduction to Linguistics****Teacher: T. Fukushima****Textbook Required:**

Fromkin, Rodman, and Hyams. *An Introduction to Language*, Wadsworth.

**Recommended Readings:**

Additional readings will be made available.

**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.

**Requirements:** Exercises (homework) 30%, term paper 30%, term paper presentation 10%, term paper summary 10%, final exam, 20%.

**ENGL 3203, Introduction to Poetry****Teacher: G. Davis****Textbooks Required:**

Frances Mayes, *The Discovery of Poetry: A Field Guide to Reading and Writing Poems* (Mariner Books, 2001) ISBN 0156007622

Other texts, TBD

**Description:**

The title pretty much says it all, which you will find is not always the case with poems. This course will be a broad introduction to elements and forms of poetry,

to the terminology that poets use to discuss their work, and to critical approaches used to think and write about poetry. Our readings will range across a history of verse in English, concluding with quality selections of contemporary poetics. By course conclusion, students should develop the reading acumen necessary to realize the many important roles that poetry continues to play in considering and challenging the human condition.

**Other Requirements:**

Regular and civil attendance, active and considerate engagement during class discussions, short writing assignments, midterm exam, and final essay.

**ENGL 3213, Introduction to Fiction**

**Teacher: T. Jensen**

**Description:**

This is an intensive reading and discussion course that approaches short fiction from a writer's perspective. Issues of craft including plot, characterization, narrative style, structure, and general technique will be discussed. Students will study fiction primarily for elements of craft and style and will write analyses of short fiction and will experiment with writing their own short stories, at times emulating styles they've studied. Students will read collections of short fiction from writers such as Flannery O'Connor, Rick Bass, Sandra Cisneros, Percival Everett, Kelly Link, and Stephen Graham Jones.

**ENGL 3553, Topics in Native American Literature and Culture: Indigenous Literature and the Environment**

**Teacher: S. Teuton**

**Textbooks Required:**

Charles Eastman, *From the Deep Woods to Civilization* (Dover Thrift)  
 Joy Harjo, *A Map to the Next World* (Norton)  
 Linda Hogan, *Power* (Norton)  
 George Horse Capture, *The Seven Visions of Bull Lodge* (Nebraska)  
 Frank Linderman, *Pretty Shield* (Nebraska)  
 N. Scott Momaday, *The Way to Rainy Mountain* (New Mexico)  
 Perdue and Green, *North American Indians: A Very Short Introduction* (Oxford)  
 Brian Swann, *Native American Songs and Poems* (Dover Thrift)  
 James Welch, *Fools Crow* (Penguin)

**Description:**

Why do we associate the Native American with the natural world? From early encounters, Americans have viewed Indigenous people and their relationship to the North American land as an example of environmental perfection. Examining that myth, this course considers how Native people and the environment might serve a fantasy in American ideas of wilderness but also might provide a legitimate model of ecological stewardship. In drawing on novel and poetry, autobiography and essay, short story and film, the course engages topics such as world views, sustainability, ethics, non-human relationships, and community.

**Other Requirements:**

Two short essays, one longer essay, midterm exam, and active participation in discussion

**DV (Meets the English Major Diversity Requirement)**

**ENGL 3713, Heroes and Monsters of the North Sea**

**Teacher: J. B. Smith**

**Textbooks Required:**

*The Saga of the Volsungs*, trans. Jesse L. Byock. 978-0140447385

*Grettir's Saga*, trans. Jesse L. Byock. 978-0192801524

*The Mabinogion*, trans. Sioned Davies. 978-0199218783

*Tales of the Elders of Ireland*, trans. Ann Dooley and Harry Roe. 978-0199549856

*The Táin*, trans. Thomas Kinsella. 978-0192803733

*The Anglo-Saxon World: An Anthology*, ed. & trans. Kevin Crossley-Holland. 978-0199538713

**Description:**

This course examines the literature of the North Sea cultures of medieval Europe, which includes Britain, Ireland, Iceland, and Scandinavian countries. In particular, this class will explore the concepts of the heroic and the monstrous in North Sea literature, and the very thin line that often separates the two. During the semester we will read literature that both satisfies and defies your medieval stereotypes: we will see dragons and cattle raids, tricky elves and “misbehaving” women, fickle gods and demon-fighting saints, ancient giants and native North Americans, bloody feuds and memorable acts of kindness, brave exhortations and moving meditations on nature, and Christian piety and pagan rites. One uniting theme in this course will be how the literature and culture of the Vikings shaped the North Sea world: far from being a singularly destructive force, the Vikings forged international kingdoms and spurred on trade and cultural exchange. We will also explore how the new religion of Christianity adapted to heroic North Sea culture. This course should appeal to students with interests in international exchange,



literary representations of heroism, Christianity and paganism, folklore, and the medieval roots of modern fantasy literature.

**Essays, exams, and other major requirements for undergraduates:**  
2-3 writing assignments; quizzes; final project.

**ENGL 3713-004, Topics in Medieval Literature and Culture: Medieval Romance**

**Teacher: M. B. Long**

**Textbooks required:**

Most texts are available free online through TEAMS; additional required textbooks are:

James Winny, ed. *Sir Gawain and the Green Knight*, Broadview, ISBN 978-0921149927

Stephen A. Barney, ed. *Troilus and Criseyde*, Norton, ISBN 978-0393927559

Sarah Roche-Mahdi, ed., *Silence: A Thirteenth-Century French Romance*, ISBN 978-0870135439

**Description:**

According to Dante, reading medieval romance sent Paolo and Francesca to hell. We will aim for a less dramatic end, though no less devotion, to your study of the genre. This course is very much a survey, and we'll focus on the metrical romances, reading (most of) the following: *Havelok the Dane*, *Sir Degaré*, *Sir Launfal*, *Lay le Freine*, *Chevrefoil* and *Sir Tristrem*, *Sir Orfeo*, *Floris and Blancheflour*, *Sir Orfeo*, *Sir Gawain and the Green Knight* and the parody *The Wedding of Sir Gawain and Dame Ragnelle*, and *Amis and Amiloun*, with a nod to the French influences of Chrétien de Troyes and the surprise of *Silence*, and, time permitting, substantial attention to Chaucer's *Troilus and Criseyde*. Texts will be read in Middle English; your previous experience with Middle English is recommended but not required.

**Essays, exams, and other major requirements for undergraduates:**

Regular short-form response writing, one midterm essay (4-5 pages), final presentation and essay (6-8 pages).

**ENGL 3743, Topics in Nineteenth-Century British Literature and Culture:  
Romanticism: Revolution, Nature, Gothic**

**Teacher: L. Szwydky**

**Textbooks Required:**

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

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

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

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

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

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

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

**DV (Meets the English Major Diversity Requirement)**

**ENGL 3753, Topics in Modern and Contemporary British Literature and Culture:  
Modern and Contemporary British Drama**

**Teacher: G. Gertz**

**Textbooks Required:**

*The Pillowman* by Martin McDonagh

*Waiting for Godot* (1948) by Samuel Beckett

*Look Back in Anger* (1956) by John Osborne

*Saved* (1965) by Edward Bond

*The Homecoming* (1965) by Harold Pinter

*Sus* by Barrie Keefe  
*About a Boy* by Gbolahan Obisesan  
*Top Girls* (1982) by Caryl Churchill  
*The Real Thing* (1982) by Tom Stoppard  
*Blasted* (1995) by Sara Kane  
*Loot* by Joe Orton  
*The History Boys* (2004) by Alan Bennett  
*Elmina's Kitchen* (2003) by Kwame Kwei-Armah

**Description:**

Something new was in the air following the Second World War. Drama didn't necessarily revolve around kings and aristocrats. The genteel drawing room comedy and melodrama of the nineteenth century were turning into the "kitchen sink" drama of the twentieth century. Victorian and Edwardian dramatic conventions of the "well-made play," including plot, the invisible fourth wall, and easily definable heroes and villains were all up for grabs. Suddenly we were hearing the working class accents of those who had never gone to university, the voices of women, and of those who arrived from the former colonies. Often these voices were angry, bitter, disillusioned. The sun had set on the empire and "England" was a contested space in both the imagination and in terms of living space. Neither the center nor the margin would hold in a stable place. What was it to be "English" in modern Britain? How was England's changing identity both reflected and shaped through the creative burst of post-war drama? Why did theater appear to be the medium best suited to capture this explosiveness of British identity?

**DV (Meets the English Major Diversity Requirement)**

**ENGL 3903-001, Special Topics: The Lyric Poem in English**

**Teacher: J. Candido**

**Texts Required:**

Margaret Ferguson, Mary Jo Salter, Jon Stallworthy, eds. *The Norton Anthology of Poetry* (Shorter Fiction Edition). ISBN 978-0-393-97921-3

**Description:**

This course will consist of a survey of short (or relatively short) poems in English from the beginnings to the present day. Our focus throughout will be on how we read, understand, discuss, and write about poetry. Special emphasis will be placed on the elements of a poem: i.e. prosody, structure, speaker(s), tone, symbol, image, literary context, and the like. This will be a course focusing upon how one learns to appreciate literary art.

**Essays, Exams, and Other Requirements:**

3 Short Papers (5 pages or so)  
1 Long Research Paper (15-20 pages)  
Occasional Oral Reports

### **ENGL 3903-006 Writing Center Peer Tutor Pedagogy Class**

**Teacher: K. L. Madison**

#### **Textbooks Required:**

*Bedford Guide for Writing Tutors*. Ryan and Zimmerelli, 2010. ISBN-13: 978-0-312-56673-9  
*ESL Writers*. Bruce Shanti and Ben Rafoth, 2009. ISBN-13: 978-0-86709-594-4  
*Longman Guide to Writing Center Theory and Practice*. Eds. Robert Barnett and Jacob Blumner, 2008. ISBN-13: 978-0-205-57417-9  
*The St. Martin's Sourcebook for Writing Tutors*. Eds. Christina Murphy and Steve Sherwood, 2011. ISBN-13: 978-0-312-66191-5  
*The Successful High School Writing Center*. Eds. Dawn Fels and Jennifer Wells, 2011. ISBN-13: 978-0807752524

#### **Suggested:**

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

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

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

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

**Course Requirement Merits:**

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

**ENGL 3903-004 / ENGL 3923H-001, Special Topics: Medical Humanities Colloquium / Honors Colloquium: Medical Humanities Colloquium**

**Teacher: C. Kayser**

**Textbooks Required:** Reynolds, Richard, and John Stone, eds. *On Doctoring: Stories, Poems, Essays*. 3rd ed. ISBN: 978-0743201537; Other texts TBA

**Description:** This course combines literary and critical texts that attend to the social rather than technical aspects of medicine, focusing on such topics as the human condition, personal dignity, social responsibility, cultural diversity, and the history of medicine. Through readings, class discussion, writing activities, and first-hand observation, students will practice critical analysis and reflection to instill in them a commitment to compassionate, community responsive, and culturally competent medical care. This course requires a service-learning component that involves close interaction with a physician at a local clinic and service hours at a local agency in addition to the classroom time commitment. This course is only open to premedical students, who must meet with Jeanne McLachlin, Associate Director of the Premedical Program, in order to enroll.

**Essays, exams, and other major requirements for undergraduates:** three essays, annotated bibliography for research essay, reflective journals.

**DV (Meets the English Major Diversity Requirement)**

**ENGL 3923H-002, Honors Colloquium: Can Good Books Make Us Better People?****Teacher: P. Viswanathan****Texts Required: SUBJECT TO CHANGE**

Narayan, R. K. *The Mahabharata: A Shortened Modern Prose Version of the Indian Epic*. University of Chicago Press, Reprint edition, 2013.

Selections from Anonymous. *The Bible: Authorized King James Version*.

Selections from Anonymous and Abdel Haleem, Trans. *The Qur'an*.

Selections from Graves, Robert. *The Greek Myths*.

One play (tba) from: Aristophanes and William Arrowsmith, Trans. *Four Plays by Aristophanes*

Selections from Swift, Jonathan. *Gulliver's Travels*

Molière. *The Misanthrope*

Selections from Aesop. *The Complete Fables*.

Selections from *The Pancatantra*.

Selections from Grimm, Jacob and Wilhelm. *The Complete Fairy Tales of the Brothers Grimm*.

Selections from Andersen, Hans Christian. *Hans Andersen's Fairy Tales*..

Selections from Anonymous. *The Arabian Nights: Tales of 1001 Nights*.

Selections from Alighieri, Dante. *Inferno*.

Behn, Aphra. *Oroonoko*.

Calvino, Italo. *The Nonexistent Knight and The Cloven Viscount*.

Shamsie, Kamila. *Burnt Shadows*.

Bechdel, Alison. *Fun Home*.

**Description:**

This course will discuss the ways that stories have, since our earliest extant literatures, been used for moral instruction—the ways human societies appear long to have presumed that the answer to the course title question is “yes.” We will discuss various definitions of morality, across history and cultures, as well as the relationship of literature to empathy, empathy to morality, and morality to behavior. Since this is a course with a creative writing emphasis, students will also learn to analyze narrative texts for their literary value and effects, and become conversant in character development; narrative perspective; description; dialogue; doubling and repetition; metaphor; story structure; and the creation and use of dramatic conflict. We will evaluate the ways various texts evoke or elide truths, and the uses of beauty, including the times when such uses might be suspect. All majors and disciplines welcome.

**Essays, exams, and other major requirements:**

1. A 5-7 page paper written in conventional essay format, or as a dialogue or play;
2. A 6-12 page short story, accompanied by a 1-2 page reflective essay
3. A final portfolio, composed of another short story or a substantial revision of the one submitted earlier, a 1-2 page reflective essay on the writing or re-writing process, and a short informal essay reflecting on the course, to be read aloud in class.

No final exam

**Prerequisite:** Honor candidacy (not restricted to candidacy in English)

**DV (Meets the English Major Diversity Requirement)**

### **ENGL 4003, English Language and Composition for Teachers**

**Teacher: K.L. Madison**

**Texts Required:**

*Writing Good Sentences*. Claude W. Faulkner, Third Edition.

ISBN-13: 978-0023364709

*Writing Good Prose*. Alexander E. Jones and Claude W. Faulkner, Fourth Edition.

ISBN-13: 978-0023612909

**Description:** Subject matter and methods of approach for the teaching of composition in high school.

### **ENGL 4013, Undergraduate Poetry Workshop**

**Teacher: D. McCombs**

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

### **ENGL 4023, Undergrad Fiction Workshop**

**Teacher: T. Jensen**

**Description:**

In this course, students will write three short stories, will revise one story, and will read selected stories from three contemporary collections as diverse models or examples. The emphasis in this workshop is on honing craft, learning about and trying to write within new frameworks or structures. At least one of the three stories must fit into either the experimental or the fabulist genre of short fiction.

**Prerequisite:**

A grade of A or B in Creative Writing I and II.

**ENGL 4133-002, Writing Nature: Forms of Life****Teacher: S. Dempsey****Textbooks Required:**

Abbey, Edward	<i>Desert Solitude</i>	ISBN: 978-0671695880
Austin, Mary	<i>The Land of Little Rain</i>	ISBN: 978-0812968521
Dillard, Annie	<i>Pilgrim at Tinker Creek</i>	ISBN: 978-0061233326
Darwin, Charles	<i>The Voyage of the Beagle</i>	ISBN: 978-0375756801
Maclean, Norman	<i>A River Runs Through It</i>	ISBN: 978-0226500669
Thoreau, Henry David	<i>Walden</i>	ISBN: 978-0140390445
Woolf, Virginia	<i>To the Lighthouse</i>	ISBN: 978-0156907392

**Description:**

This course will explore what it means to think about literature and representation in relation to physical environments and ecological concerns. Like Ecocriticism itself, our literary readings will be rooted in Romanticism (Thomson, Smith, Coleridge, Shelley), but will branch out to other writers of the nineteenth century, both British and American (Emerson, Thoreau, Whitman, Dickinson, Darwin, Ruskin, Hopkins). More recent work in both prose (Abbey, Austin, Dillard, Maclean, Woolf) and poetry will also be explored.

In addition, brief critical readings will be culled from the work of philosophers (Heidegger, Kant, Spinoza, Whitehead), theorists (Adorno, Derrida, Bennett, Connolly), and literary critics (Bate, Buell, Morton). During the course of the semester we will also consider how these issues relate to other media such as painting, music, and film. A particular emphasis will be placed on how a series of recent films (*The Tree of Life*, *Into the Wild*, *Beasts of the Southern Wild*, *Boyhood*) may relate to both ecology and literary form.

**Essays, exams, and other major requirements for undergraduates:**

Two tests, two essays, and several one-page response papers.

**ENGL 4303, Introduction to Shakespeare****Teacher: J. Candido**

**Textbooks Required:** Any respectable edition of Shakespeare or individual editions of the plays. Used copies of *The Riverside Shakespeare* will be available through the University Bookstore.

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



*Richard II*  
*1 Henry IV*  
*2 Henry IV*  
*A Midsummer Night's Dream*  
*Measure for Measure*  
*Twelfth Night*  
*King Lear*  
*Macbeth*  
*The Tempest*

**Papers and Examinations:** Two in-class exams and one 5-page critical paper. Graduate students will be expected to write a research paper of considerable length (15-25 pp.)

### **ENGL 4533, Studies in Literature and Gender: Ghosts and Gender**

**Teacher: R. Roberts**

**Textbooks Required: (note any edition is fine)**

James, Henry, *The Turn of The Screw*  
 Hill, Susan, *The Woman in Black* (novel)  
 Coward, Noel, *Blithe Spirit*  
 Ashley, Mike, ed. *Unforgettable Ghost Stories by Women Writers*  
 Kingston, Maxine Hong, *The Woman Warrior*  
 Morrison, Toni, *Beloved*  
 Whitcomb, Laura, *A Certain Slant of Light*  
 Gaiman, Neil, *The Graveyard Book*  
 Bowerstock, Melissa, *Stone's Ghost*

**Films:**

*Turn of the Screw*  
*The Woman in Black*  
*Blithe Spirit*  
*The Others*

**Description:** This course will focus on gender issues as exemplified by the female ghost in literature and film from the nineteenth century to the present. Focus on horror, embodiment, and culture.

**Essays, exams, and other major requirements:** Two critical essays, final exam, quizzes, and participation.

**DV (Meets the English Major Diversity Requirement)**

### **ENGL 4553, Studies in Native American Literature and Culture: Indigenous Oral Literatures**

**Teacher: S. Teuton**

#### **Textbooks Required:**

Bob Blaisdell, *Great Speeches by Native Americans* (Dover Thrift)  
 Matt Dembiki, ed., *Trickster: Native American Tales, A Graphic Collection* (Fulcrum)  
 Erdoes and Ortiz, eds., *American Indian Myths and Legends* (Pantheon)  
 Frank Linderman, *Pretty Shield* (Nebraska)  
 N. Scott Momaday, *The Way to Rainy Mountain* (New Mexico)  
 Theda Perdue and Michael Green, *North American Indians: A Very Short Introduction* (Oxford)  
 Leslie Marmon Silko, *Storyteller* (Arcade)  
 Brian Swann, ed., *Native American Songs and Poems* (Dover Thrift)  
 James Welch, *Fools Crow* (Penguin)

#### **Description:**

Why do we tell stories? Whether to understand the past, teach, or entertain, oral thought and narrative play an immense role in explaining our human place in the world. In this course, we will explore this idea in a study of the oral literatures of the Indigenous peoples of North America, as recorded in written English, in song and poetry, novel and autobiography, film and comics. During the semester, we will consider how Native stories maintain relationships with homelands, the past, non-human creatures, ancestors, members of the community and other nations, and shape worldviews, ways of knowing, moral action, and written literary forms.

#### **Other Requirements:**

Two short essays, one longer essay, midterm exam, and active participation in discussion

**DV (Meets the English Major Diversity Requirement)**

### **ENGL 4583, Studies in Arab American Literature and Culture: Gender and Politics in Arab American Literature**

**Teacher: M. Kahf**

#### **Textbooks Required: To Be Announced. However, the list is likely to include:**

Randa Jarrar, *A Map of Home* ISBN 0143116266  
 Rabih Alameddine, *KOOLAIDS* ISBN 0349110611  
 Michael Malek Najjar, ed., *Four Arab American Plays*. ISBN 0786474866

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

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

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

**DV (Meets the English Major Diversity Requirement)**

**ENGL 4743, Studies in Nineteenth-Century British Literature and Culture:  
Frankenstein: A Multimedia Cultural History**

**Teacher: L. Szwydky**

**Description:**

Mary Wollstonecraft Shelley's *Frankenstein; or, The Modern Prometheus* is both an exemplary novel of British Romanticism and one of the most widely recognized cultural narratives. The novel invites interpretive possibilities from literary, historical, and cultural theoretical perspectives. Much of the narrative's longevity is tied to its adaptation history—which began in 1823, just five years after the novel's appearance in 1818. This course will trace the cultural history of *Frankenstein* from novel to stage to political cartoons to film to television to graphic novels to children's and young adult fiction. We will meet many "Frankensteins" and examine these cultural adaptations in light of their individual historical and cultural moments. Assigned texts, plays, films, etc. will be supplemented by select theoretical and critical readings from varying perspectives including but not limited to adaptation theory, gender and sexuality studies, critical race theory, postcolonial studies, and disability studies. Students will be asked to view films out of class and to discuss them during class meetings; in addition to the required texts below, subscription to Netflix (or another movie rental site) is strongly recommended.

**Texts Required:**

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

Theodore Roszak, *The Memoirs of Elizabeth Frankenstein*. ISBN: 978-0679437321

Gris Grimly's *Frankenstein*. ISBN: 978-0061862984  
Adam Rex, *Frankenstein Makes A Sandwich*. ISBN: 978-0547576831  
Peter Adam Salomon, *Henry Franks: A Novel*. ISBN: 978-0738733364

**Requirements:** two (2) wiki entries, final research paper of 10 pages (or equivalent project), presentation, attendance and active class participation.

**DV (Meets the English Major Diversity Requirement)**

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## Course Descriptions for Undergraduate World Literature Classes Spring 2015

### WLIT 1113, World Literature I

**Teacher: Staff**

**Textbook Required:**

Lawall & Mack, eds. *The Norton Anthology of World Literature Norton Vols. A, B, C* (3rd Ed.). Norton. ISBN 978-0393933659.

**Description:** A study of world literatures from approximately 2500 B.C. to approximately 1650, and from a wide range of cultural traditions that can include Mesopotamia and ancient Egypt, Greece, Rome, China, India, the Middle East, Japan, Europe, Africa and the Americas. The general goal is to provide students with the proper analytic tools and background information that will enable students to appreciate, and to analyze critically, texts from diverse genres, periods, and cultural traditions.

**Requirements:** Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.

### WLIT 1113H, Honors World Literature I

**Teacher: Staff**

**Textbook Required:**

Lawall & Mack, eds. *The Norton Anthology of World Literature Norton Vols. A, B, C* (3rd Ed.). Norton. ISBN 978-0393933659.

**Description:** A study of world literatures from approximately 2500 B.C. to approximately 1650, and from a wide range of cultural traditions that can include Mesopotamia and ancient Egypt, Greece, Rome, China, India, the Middle East,

Japan, Europe, Africa and the Americas. The general goal is to provide students with the proper analytic tools and background information that will enable students to appreciate, and to analyze critically, texts from diverse genres, periods, and cultural traditions.

**Requirements:** Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.

### **WLIT 1123, World Literature II**

**Teacher: Staff**

**PREREQUISITE:** WORLD LITERATURE 1113

**Textbook Required:**

Lawall & Mack, eds. *The Norton Anthology of World Literature Norton Vols. D, E, F* (3rd Ed.). Norton. ISBN 978-0393933666.

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

**Requirements:** Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.

### **WLIT 1123H, Honors World Literature II**

**Teacher: Staff**

**PREREQUISITE:** WORLD LITERATURE 1113

**Textbook Required:**

Lawall & Mack, eds. *The Norton Anthology of World Literature Norton Vols. D, E, F* (3rd Ed.) Norton. ISBN 978-0393933666.

**Description:** A study of world literatures from approximately 1650 to the present. The general goal of WLIT 1123 is to provide students with the proper analytical tools and background information for a fruitful encounter with great literary works from a wide range of cultural traditions.

**Requirements:** Specific procedures will vary with individual instructors, but there will probably be one or two papers, reading quizzes, and midterm and final exams which will include essay questions.

### **WLIT 3983/MEST 4003, Modern Middle East through Graphic Novels**

**Teacher: K. Bassiri**

**Textbooks Required:**

Craig Thompson, *Habibi*. ISBN: 0375424148

Joe Sacco, *Palestine*. ISBN: 156097432X

Boaz Yakin & Nick Bertozzi, *Jerusalem: A Family Portrait*. ISBN: 1596435755

Ari Folman & David Polonsky, *Waltz with Bashir: A Lebanon War Story*. ISBN: 080508892X

Emmanuel Guibert, *The Photographer: Into War-torn Afghanistan*. ISBN: 1596433752

Marjane Satrapi, *The Complete Persepolis*. ISBN: 0375714839

Magdy El Shafee & Chip Rossetti, *Egypt: Metro: A Story of Cairo*. ISBN: 0805094881

**Recommended Books:**

William L. Cleveland & Martin Bunton, *History of the Modern Middle East*. ISBN: 0813348331

Scout McCloud, *Understanding Comics: The Invisible Art*. ISBN: 006097625X

**Description:** The graphic novel is a new literary form, whose many leading creators have produced works dealing with the Middle East. Joe Sacco's *Palestine* won the 1996 American Book Award. The Times (London) called Marjane Satrapi's *Persepolis* one of the "100 Best Books of the Decades." In this class we will look at the use of visual and textual strategies in this hybrid genre, comparing it with film and more traditional literary works. We also consider how this medium depicts the modern Middle East's history and culture, 'painting' landscapes and reflecting social, political, class, race, religious, and gender discourses. Historical moments covered include the Iranian Revolution, 1982 Lebanon War, Afghan Jihad, and 2003 Iraq War. Our course begins with Craig Thompson's *Habibi*, which envisions a mythic love tale in the Orient.

**Papers and other requirements:** While this class will include lectures and film presentations, a significant time will also be used for classroom discussions. Weekly responses to the reading should be posted on Blackboard. A short paper (5-7 pages) will serve as the mid-term, and this paper should then be expanded in a longer paper (10-12 pages) for the final. Students must make short presentations on their final papers, and they will be graded on attendance and participation in class. There is no exam.

**DV (Meets the English Major Diversity Requirement)**

**WLIT 3983/WLLC 398V/MRST 4003/MRST 4003H, Craft of Translation: Le Chanson de Roland****Teacher: J. Duval****Textbooks Required:**

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

**Description:**

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

**Assignments:**

Weekly quizzes will involve translating from assigned passages.

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

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

**Prerequisites:**

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

### **Courses that meet the Diversity Requirement**

These courses are described above but are listed here together for convenience. Note that courses with the numbers listed below *but topics other than those listed below will not* satisfy the DV requirement.

ENGL 3123: Music Traditions--Cochran

ENGL 3553: Indigenous Literature and the Environment--Teuton

ENGL 3743: Romanticism: Revolution, Nature, Gothic—Szwydky

ENGL 3753: Modern and Contemporary British Drama--Gertz

ENGL 3903: Medical Humanities Colloquium—Kayser (restricted enrollment)

ENGL 3903: Modern Middle East Through Graphic Novels --Basiri

ENGL 3923H: Can Good Books Make Us Better People?--Viswanathan

ENGL 4533: Ghosts and Gender--Roberts

ENGL 4553: Indigenous Oral Literatures--Teuton

ENGL 4583: Gender and Politics in Arab American Literature--Kahf

ENGL 4743: Frankenstein: A Multimedia Cultural History--Szwydky