

**TENTATIVE COURSE DESCRIPTIONS FOR ENGLISH AND WORLD LITERATURE CLASSES  
FALL, 2009**

**ENGLISH CLASSES**

**ENGLISH 0003, BASIC WRITING**

**INSTRUCTOR: SULLIVAN**

Textbooks Required:

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

Purpose: To teach students how to draft, revise, and edit for sound organizational patterns, logically developed paragraphs, and correct sentences.

Procedures: The course consists of five major papers, grammar exercises and quizzes, and a final essay examination. ENGL 0003 is primarily a workshop course and is required for students whose score on ACT English was less than 19. The course should be taken during the student's first semester and is a prerequisite for ENGL 1013. University credit is earned, but the course does not count toward a degree.

**ENGLISH 0013, READING STRATEGIES FOR COLLEGE STUDENTS**

**INSTRUCTOR: SHAFER**

Textbook Required:

McGrath                      BUILDING STRATEGIES FOR COLLEGE READING (4<sup>th</sup> ed.)                      Prentice Hall

Purpose: This course focuses on developing reading skills and strategies essential for college success, including vocabulary development, advanced comprehension skills, and critical reading.

Procedures: Comprehension is developed primarily through study of main ideas and supporting details, while critical reading addresses inference and analytical thinking. The course is required of students whose score of ACT Reading was less than 19 and should be taken during the student's first semester. University credit is earned, but the course does not count toward a degree.

**ENGLISH 1013, COMPOSITION I**

**INSTRUCTOR: STAFF**

Textbooks Required:

Ackley                      PERSPECTIVES ON CONTEMPORARY ISSUES (5<sup>th</sup> ed.)                      Thomson/Wadsworth  
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 1013H, HONORS COMPOSITION I**

**INSTRUCTOR: STAFF**

Textbooks Required:

PERSPECTIVES ON CONTEMPORARY ISSUES (5<sup>th</sup> ed.)                      Thomson/Wadsworth  
THE ST. MARTIN'S HANDBOOK (6<sup>TH</sup> ed.)                      Bedford/St. Martin's

An additional text to be selected by instructor.

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

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

**ENGLISH 1023, COMPOSITION II**

**INSTRUCTOR: STAFF**

Textbooks Required:

McMahan,                      LITERATURE AND THE WRITING PROCESS (8<sup>th</sup> ed.)                      Prentice Hall  
Day, & Funk

Purpose: To help students improve their reading and writing by the study of poetry, drama, and fiction, and by the writing of essays that analyze literary texts.

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

**ENGLISH 1023, section 011, COMPOSITION I**

**INSTRUCTOR: GERTZ**

Textbook Required:

LITERATURE AND THE WRITING PROCESS

Purpose: To help students improve their reading and writing by the study of poetry, drama, and fiction, and by the writing of essays that analyze literary texts.

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

**ENGLISH 1023, Sections 030-031, TECHNICAL COMPOSITION II**

**INSTRUCTOR: STAFF**

Textbook Required:

Markel TECHNICAL COMMUNICATION (9<sup>th</sup> ed.) Bedford/St. Martin's  
Lunsford 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 instructions and descriptions, and reports; to teach audience assessment rhetorical strategies, and correct grammar.

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

**NOTE: ONLY STUDENTS ENROLLED IN THE COLLEGE OF ENGINEERING SHOULD ENROLL IN THIS COURSE.**

**ENGLISH 2003, ADVANCED COMPOSITION**

**INSTRUCTOR: STAFF**

Textbooks Required:

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

Optional Textbooks:

Kolin SUCCESSFUL WRITING AT WORK (9<sup>th</sup> ed.) Houghton/Mifflin  
Coleman & Funk PROFESSIONAL AND PUBLIC WRITING Pearson/Prentice Hall

Purpose: To provide an opportunity for students to study, in their own disciplines, the kinds of writing that are required and the ways that writing is generated.

Procedures: Discussion, workshop, lecture, and the writing of papers, essay examinations, and exercises. Some sections may include a service-learning component. The quality of writing will largely determine the final grades.

**ENGLISH 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 2173, LITERACY IN AMERICA**

**INSTRUCTOR: JOLLIFFE**

Textbooks Required:

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

A tutoring handbook to be determined on the basis of the client population: children versus adult, first language versus second language, reading-focused versus writing-focused, etc.

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

write a substantial paper. Students will also have the option to tutor readers and writers at a new site of the Brown Chair in English Literacy Initiative at the Nonprofit Center for Northwest Arkansas in Rogers. Students taking this option may write about their tutoring experience in lieu of the second examination and based their final papers on their tutorial work.

**ENGLISH 2303, section 001, ENGLISH LITERATURE FROM BEGINNING TO 1700**

**INSTRUCTOR: QUINN**

Textbook Required:

Damrosch, et al., eds.	THE LONGMAN ANTHOLOGY OF BRITISH LITERATURE, Vol. I	Longman
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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 casual lectures with open discussion periods intermittently. This course entails intense and extensive reading assignments.

Examinations: Regular quizzes on the assigned readings; 2 in-class essay exams.

**ENGLISH 2303, section 002, ENGLISH LITERATURE FROM THE BEGINNINGS THROUGH 1700 INSTRUCTOR: STEPHENS**

Textbooks Required:

Abrams, ed.	THE NORTON ANTHOLOGY OF ENGLISH LITERATURE, Small Vols. A, B, & C (8 <sup>th</sup> ed.) <b>or</b> the huge Vol.1)	Norton
Gibaldi, ed.	MLA HANDBOOK FOR WRITERS OF RESEARCH PAPERS,	MLA

Purpose: To examine English representative authors and literary texts from the earliest times to 1700. There will be two lectures per week, as well as an optional discussion section. Your readings and assignments will include multimedia online, so you will need daily access to the internet.

Papers & Procedures: Two 5- to 7-page original literary essays and participation in weekly small-group discussions.

Examinations: Midterm and final.

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

**INSTRUCTOR: MONTGOMERY**

Textbook Required:

Abrams, et al. eds. THE NORTON ANTHOLOGY OF ENGLISH LITERATURE, Vols. C, D, E (8<sup>th</sup> ed.)

Purpose: The class will survey the literature of the British Isles from 1700 to 1900 and its cultural and intellectual background, with emphasis on representative works of major writers.

Tests and Papers: There will be three major tests. A short critical or research paper will be required.

**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: This course will survey modern British, past and postcolonial literature from 1900 to the present. We will focus on such questions as: What is "modernity"? What strategies have writers in English in this period employed to respond to the changes they sense occurring in their time and places? What do terms such as "modernism," "postmodernism" and "postcolonial" mean.

Papers: Two short papers (3 pgs.)

Examinations: A midterm and final examination.

**ENGLISH 2353 section 001, SURVEY OF MODERN AMERICAN LITERATURE**

**INSTRUCTOR: HINRICHSEN**

Textbooks Required:

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

Purpose: this course will survey modern and contemporary American literature. Issues and themes we discuss may include, but are not limited to the following: experiments in form and style; literature and the sister arts; gender and sexuality; the role of large-scale violence in shaping literature; the natural world and technology; paranoia; capitalism; and the relationship between high and low art. We will examine how American literature responds to events of the twentieth century and how it interacts—or fails to interact—with race, ethnicity, class, politics,

gender, and history.  
Papers: 2 papers (4-7 pages).  
Examinations: Midterm, final.

**ENGLISH 2353, section 002, SURVEY OF MODERN AMERICAN LITERATURE**

**INSTRUCTOR: TUCKER, T.**

Textbook Required:

	NORTON ANTHOLOGY OF AMERICAN LITERATURE, Vols. D, E	Norton
Chandler	THE BIG SLEEP	Vintage
Petry	THE STREET	Mariner
Gaines	A GATHERING OF OLD MEN	Vintage
Gilchrist	A DANGEROUS AGE: A NOVEL	Algonquin
Wilson	RADIO GOLF	Theatre Communications Group

Purpose: This course broadly explores American literature from the early 20<sup>th</sup> Century to the present. We will focus on the literary shifts as well as the social, political, and historical forces that influenced these shifts. This covers a range of form (poetry, prose, drama) and genre and examines a number of themes from community to isolation and embrace and rejection of the American dream. Through the major and understudied authors and works, this class seeks to understand how American has come to be represented as it has become one of the dominant countries in its second and third centuries of existence.

Papers: Two short response papers (2-3 pages), 2 major papers (4-7 pages).

Examinations: Mid-term, final.

**ENGLISH 3013, CREATIVE WRITING II**

**INSTRUCTOR: McCOMBS/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 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	"
Frost	A BOY'S WILL and NORTH OF BOSTON	"

Purpose: We will use a comprehensive anthology to provide us with poems to read and discuss from the whole history of poetry in English up to the late 20<sup>th</sup> century. We will also read Robert Frost's first three books.

Assignments: Students will be asked to contribute to class discussions, and to write one paper, based on at least three poems from the texts.

**ENGLISH 3213, FICTION**

**INSTRUCTOR: GAMBLE**

Textbook Required:

Eugenides	MY MISTRESS'S SPARROW IS DEAD	Harper
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Purpose: This course is a critical introduction to the genre. Special emphasis will be given to elements of the art and craft of fiction.

Papers and Procedures: Frequent quizzes and in-class writing activities, one oral presentation, one 3-5 page creative paper, one 5-7 page critical paper.

Examinations: One essay exam (mid-term) and one essay exam (final).

**ENGLISH 3283/5923: SCIENCE FICTION FILM****INSTRUCTOR: BOOKER**Textbook Required:

None. Supporting materials will be provided in electronic form.

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

Papers, reports, or other special assignments: Graduate students will be required to write one critical essay, 15-25 typewritten pages in length. Undergraduate students will write one critical essay 5-10 pages in length.

Examinations: There will be a mid-term exam for undergraduates and a final exam for both undergraduate and graduate students. MA Advisory Code for 5923: G (see last page of course descriptions)

**ENGLISH 3713/5173, MEDIEVAL LITERATURE EXCLUDING CHAUCER****INSTRUCTOR: QUINN**Textbooks Required:

Garbaty, ed.	MEDIEVAL ENGLISH LITERATURE	Waveland
Amtower	A COMPANION TO CHAUCER AND HIS CONTEMPORARIES:	
& Vanhoutte, eds.	TEXTS & CONTEXTS (optional for undergraduates)	Broadview

Purpose: This course will assess the artistic achievements in terms of the historical turmoil of the Fourteenth and Fifteenth Centuries. Having taken a course in Chaucer is not a prerequisite, but all primary assignments are to be read in Middle English.

Papers: One 5-page paper for undergraduate students on choice of topics to be assigned. One 8-page conference-worthy paper for graduate students.

Exams: Two objective exams on the reading assignments and lectures. M.A. Advisory Code for 5173: A (see last page of course descriptions)

**ENGLISH 3743/5403, 19<sup>TH</sup>-CENTURY BRITISH LITERATURE AND CULTURE: ROMANTIC LITERATURE** **INSTRUCTOR: BERNHARD JACKSON**

Textbooks Required: (to be selected)

Purpose: This course offers the opportunity to explore the literature and ideas that shaped Romantic literature. We will read portions of the Bible; works by Rousseau, Burke, and other philosophers; portions of Paradise Lost; and other relevant works. Each week, reading will include one of these background texts and a Romantic work that grew out of it.

Papers: One long essay or two shorter ones, weekly 1-page writing assignments. M.A. Advisory Code for 5403: D (see last page of course descriptions)

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

Beckett	WAITING FOR GODOT	Grove Press
Aykbourne	ABSURD PERSON SINGULAR	"
John	MOON ON A RAINBOW SHAWL	Faber & Faber
Whybrow	THE METHUEN BOOK OF SIXTIES DRAMA	Methuen
Churchill	TOP GIRLS	"
Cartwright	ROAD	Heinemann
Kwei-Armah	ELMINA'S KITCHEN	A&C Black
Kane	BLASTED	Methuen

Supplemental Texts:

(Not required)

Innes	MODERN BRITISH DRAMA
Sierz	IN-YER-FACE THEATER: BRITISH DRAMA TODAY
Wandor	LOOK BACK IN GENDER: SEXUALITY AND THE FAMILY
Peacock	RADICAL STAGES: ALTERNATIVE IN MODERN BRITISH DRAMA

Purpose: Students will become familiar with some of the major developments in postwar modern British drama. We will examine a wide variety of theater genres, such as social realist, plays. As the genteel drawing room comedy and melodrama of the nineteenth century began to turn into the "kitchen sink" drama of the twentieth century, we will focus on the ways that newer voices, whether from the working classes or the former colonies, began to enter contested spaces in the imagination, theater and actual living spaces of the former empire. Some of the questions we will explore are: 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? What are the conventions of different genres of plays? What are the criteria for a "good" play?

Papers and Procedures: One oral presentation, group scene performances with reflective essays, one research paper, written questions and

comments for each play discussion.  
Examinations: Midterm and final.

**ENGLISH 3833/5703, TOPICS IN AMERICAN LITERATURE AND CULTURE TO 1900:  
POE AND THE AMERICAN GOTHIC**

**INSTRUCTOR: ADAMS, C**

Textbooks Required: (subject to change)

Brown	WIELAND, OR, THE TRANSFORMATION
Irving	THE LEGEND OF SLEEP HOLLOW
"	THE ADVENTURE OF THE GERMAN STUDENT
Poe	THE NARRATIVE OF ARTHUR GORDON PYM (and selected poems and stories)
Hawthorne	THE HOUSE OF THE SEVEN GABLES (and selected stories)
Melville	"BENITO CERENO"
Bierce	selected stories
Gilman	"THE YELLOW WALLPAPER"
James	THE TURN OF THE SCREW
"	"THE JOLLY CORNER"
Wharton	selected stories

Purpose: In his book *Love and Death in the American Novel*, critic Leslie Fiedler claims that American fiction has been "bewilderingly a gothic fiction . . . - a literature of darkness and the grotesque in a land of light and affirmation." The assertion seems extravagant, until one realizes that even a great "realist" like Henry James shows his gothic streak in several of his tales, and, most famously, in the novella he called his "ghost story," *The Turn of the Screw*. We'll examine the Gothic in the American tradition before WWI, beginning with a quick look at the European origins of the genre, continuing through a study of some of the greats of the Federalist and Romantic periods, and concluding with a study of a group of writers from the period around the turn of the twentieth century generally considered, like James, to be "realists" and "naturalists," but who similarly turn out to be practicing gothicists. And, of course, we'll spend a lot of time with Poe, the master of the genre.

Our broad purposes will be to understand the genre in all of its principal manifestations in early America, to explore the reasons for its pervasiveness in our founding literature, and to define its relationship to other significant strains and preoccupations in the American literary imagination before WWI.

Requirements and Exams: Two tests, a research paper, and a final exam.  
M.A. Advisory Code for 5703: F (see last page of course descriptions)

**ENGLISH 3843, section 001, 5803, WORLD LITERATURE 3983/575V,  
CATHOLIC, JEWISH, AND MUSLIM AMERICAN LITERATURE**

**INSTRUCTOR: KAHF**

Textbooks Required:

To be selected. Likely to include:

Flannery O'Connor, Philip Roth, Allen Ginsberg, Allegra Goodman, Ana Castillo, Louise Erdrich, Daniel Moore, Malcolm X, Michael Muhammad Knight, Daniel Abdal-Hayy Moore, Agha Shahed Ali, Sonia Sanchez, Kazim Ali

Purpose: We will examine the varieties of American religious experience through the works of twentieth and twenty-first century Jewish, Catholic, and Muslim American writers, mainly of fiction, poetry, memoir. Writers likely to include Flannery O'Connor, Philip Roth, Allen Ginsberg, Allegra Goodman, Ana Castillo, Louise Erdrich, Daniel Moore, Malcolm X, Michael Muhammad Knight, Daniel Abdal-Hayy Moore, Agha Shahed Ali, Sonia Sanchez, Kazim Ali. Topics include historical backgrounds, diversity within religious community, gender, the body, spirituality.

Procedures: papers, a class presentation. Keeping up via Blackboard and email required.

Examination: One likely.

Fulfills several different types of requirements - for the core and for the English major. Check with your advisor.

M.A. Advisory Code for ENGLISH 5803 and WORLD LITERATURE 575V: G (see last page of course descriptions)

**ENGLISH 3843, section 002, 5803, section 002, AMERICAN MODERN LITERATURE**

**INSTRUCTOR: MARREN**

Description not available.

**ENGLISH 3863/5723, LITERATURE AND CULTURE OF THE AMERICAN SOUTH:  
SOUTHERN MEMOIR AND AUTOBIOGRAPHY**

**INSTRUCTOR: HINRICHSEN**

Bragg	ALL OVER BUT THE SHOUTIN'
Jones, ed.	GROWING UP IN THE SOUTH
Wright	BLACK BOY
DuPre Lumpkin	THE MAKING OF A SOUTHERNER

Vintage 978-0679774020  
Signet 978-0451528735  
Harper Perennial 978-0061443084  
Georgia UP 978-0820313856

Mebane MARY  
Smith KILLERS OF THE DREAM  
King CONFESSIONS OF A FAILED SOUTHERN LADY  
Weldon Johnson AUTOBIOGRAPHY OF AN EX-COLOURED MAN

North Carolina UP 978-0807848210  
WW Norton 978-0393311600  
St. Martin's Press 978-0312050634  
Hill and Wang. 978-0809000326

Purpose: In this course, we will read autobiographies and memoirs of southerners, male and female, white and black, privileged and poor, whose life stories illuminate various aspects of twentieth century southern life. As we pay special attention to the tensions inherent in self-narration--memory versus imagination, self-invention versus self-disclosure--we will examine the various ways in which the narrating self is formed and deformed by literary and social conventions, and we will explore the way in which southern identity has been constructed and contested throughout the twentieth century.

Requirements: For undergraduates: two exams during the term, possible oral presentations, and one term paper of about ten pages. Graduate students will complete the same requirements, but will write a final research essay of 15-25 pages.  
M.A. Advisory Code for 5723: G (see last page of course descriptions)

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

INSTRUCTOR: MONTGOMERY

Textbooks Required:

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

Macmillan  
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: DUVAL

Textbooks Required: none

Purpose: To write good poems and discuss them wisely.

Procedures: Student poets will submit their original poems weekly to be printed on a worksheet for workshop discussion. Submissions will generally alternate between poems written to fulfill class assignments and undirected poems, but will also include revisions. The poets must read the worksheet carefully and come to each class prepared to offer helpful suggestions concerning the poems on the worksheet for that week.

Examinations: No exams. Each student poet will have midterm and final conferences with the instructor during the semester, where he or she will bring a portfolio of his or her own poems written for the course and discuss what poems work best and what revisions might work best. The instructor will be available for additional conferences. The grade will depend on the quality of the portfolios, especially the final one, and in-class participation.

#### ENGLISH 4023, UNDERGRADUATE FICTION WORKSHOP

INSTRUCTOR: GILCHRIST

Textbooks Required:

Trimmer, E-FICTIONS  
Jennings, Patterson, eds.  
Faulkner GO DOWN, MOSES

Purpose: To write and learn to edit short stories and chapters of novels.

Requirements: You must write and edit at least three stories. Grades are based on the quality of finished, edited manuscripts.

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/ 5653, SHAKESPEARE: PLAYS AND POEMS

INSTRUCTOR: CANDIDO

Textbook Required:

Shakespeare THE RIVERSIDE SHAKESPEARE  
(Emory, ed.)

Harper Collins

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

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

COMEDIES:  
A Midsummer Night's Dream  
Twelfth Night  
Measure for Measure

TRAGEDIES:  
King Lear  
Hamlet  
Julius Ceasar

ROMANCES:  
The Tempest

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

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

**ENGLISH 4603/5243, CHILDREN'S LITERATURE**

**INSTRUCTOR: BOOKER**

Textbooks Required:

Baum THE WONDERFUL WIZARD OF OZ  
Clark KIDDIE LIT  
Mickenberg LEARNING FROM THE LEFT  
Mickenberg TALES FOR LITTLE REBELS  
& Nel, eds.

HarperCollins, ISBN: 0060293233  
Johns Hopkins UP, ISBN: 0801881706  
Oxford UP, ISBN: 0195152816  
NYUP, ISBN: 0814757200

Purpose: This course is designed to provide a general introduction to the phenomenon of children's literature and on the ways in which that literature is distinct from other literary forms. Special emphasis will be placed on the politics of children's literature and on the ways in which it can either reinforce or challenge dominant ideologies.

Papers, reports, or other special assignments: Graduate students will be required to write one critical essay, 15-25 typewritten pages in length. Undergraduate students will write one critical essay 5-10 pages in length.

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

MA Advisory Code: Check with your advisor. Probably G (see last page of course descriptions)

**ENGLISH 5003, COMPOSITION PEDAGOGY**

**INSTRUCTOR: SLATTERY**

Textbooks Required: Articles on reserve.

Purpose: This course will introduce new teaching assistants/instructors to specific procedures for teaching first-year composition at the University of Arkansas as well as to more general strategies for teaching college composition. Our Tuesday meetings will focus on the teaching of English 1013, including how to design syllabi, policies, and assignments, how to use class time for lecture, discussion, group work, and writing, and how to grade student essays. The Thursday meetings will focus on general pedagogical issues, including models and theories of the writing process and strategies for teaching critical thinking, revision, style, and grammar.

Procedures: The course will be conducted by lecture, class discussion, and demonstration.

Assignments: Portfolio of materials for teaching English 1013; classroom visitation reports.

Examinations: Midterm and final.

**ENGLISH 5023, WRITING WORKSHOP: FICTION**

**INSTRUCTOR: GILES**

Purpose: To create and polish original works of fiction.

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

Examinations: None.

**ENGLISH 5033, WRITING WORKSHOP: POETRY**

**INSTRUCTOR: BROCK**

Textbook Required:

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

Norton

Supplementary Textbook:

(Not required)

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

Ohio UP

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

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

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

**ENGLISH 5043, TRANSLATION WORKSHOP****INSTRUCTOR: BROCK**Textbooks Required:

Biguenet & Schulte "	THE CRAFT OF TRANSLATION THEORIES OF TRANSLATION	U of Chicago U. of Chicago
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Purpose: The workshop offers an introduction to the problems of literary translation and the role of the translator as both scholar and creative writer; it involves primarily the discussion in workshop of the translations of poetry, drama, and fiction done by the students. No expository prose is translated.

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

Examinations: None.

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

**ENGLISH 5073, CREATIVE NON-FICTION WORKSHOP****INSTRUCTOR: GILCHRIST**Textbooks Required:

McPhee	THE CURVE OF BINDING ENERGY	
Didion	SLOUCHING TOWARDS BETHLEHEM	
Mathieson	THE SNOW LEOPARD	
Hemingway	THE GREEN HILLS OF AFRICA	Penguin Nature Classics
Sobel	LONGITUDE	
Didion	THE YEAR OF MAGICAL THINKING	

Purpose: The course is intended to allow students to develop skill in writing and criticizing the essay.

Procedures: The workshop format calls for essays and essays-in-progress submitted by each student to be discussed by all those enrolled. CONSENT OF INSTRUCTOR REQUIRED UNLESS YOU ARE AN MFA STUDENT IN FICTION OR POETRY.

**ENGLISH 5173, MEDIEVAL LITERATURE EXCLUDING CHAUCER****INSTRUCTOR: QUINN**

See ENGLISH 3713

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

**ENGLISH 5203, INTRODUCTION TO GRADUATE STUDIES****INSTRUCTOR: BERNHARD JACKSON**Textbooks Required:

A large number of scholarly articles  
Books to be announced.

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

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

**ENGLISH 5243, section 001, CHILDREN'S LITERATURE****INSTRUCTOR: BOOKER**

See ENGLISH 4603

M.A. Advisory Code: Check with your advisor. (see last page of course descriptions)

**ENGLISH 5243, section 002, SPECIAL STUDIES: WORLD SONNET IN TRANSLATION****INSTRUCTOR: DuVAL**Textbooks Required:

Barnstone	SIX MASTERS OF THE SPANISH SONNET	Southern Illinois UP, 1993
du Bellav Spenser, tr.; Smith, ed.	ANTIQUITEZ de ROME	Pegasus Paperbooks, 1993

Pushkin  
Falen, tr.

EUGENE ONEGIN

Oxford UP, 1990

Purpose: To become acquainted with the great sonnets of the world, including sonnets by Dante, Petrarch, du Bellay, Quevedo, Sor Juana, Pushkin, Belli, Rilke, and Bórges, with occasional comparison with sonnets in English. Translators include (among many) Willis Barnstone, Miller Williams, Mark Musa, Ezra Pound, and Edmund Spenser. No knowledge of the original languages is required (except English), but I will be referring to the originals as we read and compare the translations: and students in the MFA translation program or a comparative literature program should read the originals in languages of their specialty.

Papers and Presentations: Students will give two twenty-minute presentations on one or two of the sonnets in various translations. After each presentation, they will write, with the advice of the instructor, a short paper based on that presentation. Students may do a short translation project in place of one of these write-ups.

Examinations: There will be regular quizzes and a final examination.

**ENGLISH 5243, section 003, MODERN IRISH LITERATURE**

**INSTRUCTOR: HEFFERNAN**

Textbooks Required:

Yeats	SELECTED POEMS AND FOUR PLAYS	Macmillan
Joyce	DUBLINERS	Dover
O'Brien	AT SWIM-TWO-BIRDS	Plume/Dalkey Archive Press
"	THE THIRD POLICEMAN	Dalkey Archive Press
"	MOTHER IRELAND: A MEMOIR	Penguin
Crotty, ed.	MODERN IRISH POETRY: AN ANTHOLOGY	Blackstaff
Forkner, ed.	MODERN IRISH SHORT STORIES	Penguin

Purpose: This will be an intensive inquiry into the works of Irish writers of poetry and fiction, beginning with Yeats and Joyce, followed by a course of readings in an extensive array of later writers to the end of the 20th century.

We will try to acknowledge the complex and often idiosyncratic mythologies-literary, cultural, and personal-that have persisted in the backdrop of Irish writing, during a period in which the Irish people moved from late 19th-century colonialism into prominence and prosperity among the nations of the European Union. In this context we may attempt to evaluate Ireland's extraordinary contribution to the literature of the English language.

Time and availability permitting, we might consider supplemental works, to expand coverage of the writings of Joyce, Edna O'Brien, John McGahern, John Banville, and others. When feasible, the requisite books will be put on reserve in the Library.

The two anthologies provide a good representation of modern Irish poetry and short fiction, at a total cost less than that of a half dozen or so volumes of individual writers.

Assignments: The primary tasks will be to keep up with the readings and to participate in class discussions. Students will also be asked to produce a paper based on the material.

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

**ENGLISH 5283, FORM AND THEORY OF FICTION II**

**INSTRUCTOR: GILES**

PREREQUISITE: ENGLISH 5263

Textbooks Required: To be selected.

Purpose: This an opportunity for fiction writing students to study writers in depth, to analyze, dissect, emulate, and honor the effects of carefully crafted short stories, paying special attention to characterization, language, plot and structure.

Procedures: We will be reading a collection of short stories every week. Each student will be expected to lead a class discussion on one collection and present a 10-12 page critical paper on it.

Writing Assignments: One critical paper per student, as above, and one original short story inspired by an author we have studied.

Examinations: Reading quizzes.

**ENGLISH 5403, 19<sup>TH</sup>-CENTURY BRITISH LITERATURE AND CULTURE:**

**INSTRUCTOR: BERNHARD JACKSON**

**ROMANTIC LITERATURE**

See ENGLISH 3743

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

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

**INSTRUCTOR: CANDIDO**

See ENGLISH 4303

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

**ENGLISH 5703, TOPICS IN AMERICAN LITERATURE AND CULTURE TO 1900:  
POE AND THE AMERICAN GOTHIC**

**INSTRUCTOR: ADAMS, C**

See ENGLISH 3833  
M.A. Advisory Code: F (see last page of course descriptions)

**ENGLISH 5723, LITERATURE AND CULTURE OF THE AMERICAN SOUTH:  
SOUTHERN MEMOIR AND AUTOBIOGRAPHY**

**INSTRUCTOR: HINRICHSEN**

See ENGLISH 3863  
M.A. Advisory Code: G (see last page of course descriptions)

**ENGLISH, 5803, section 001, CATHOLIC, JEWISH, AND MUSLIM AMERICAN LITERATURE**

**INSTRUCTOR: KAHF**

See ENGLISH 3843, section 001  
M.A. Advisory Code: G (see last page of course descriptions)

**ENGLISH, 5803, section 002, AMERICAN MODERN LITERATURE**

**INSTRUCTOR: MARREN**

See ENGLISH 3843.  
M.A. Advisory Code: G (see last page of course descriptions)

**ENGLISH 5923: SCIENCE FICTION FILM**

**INSTRUCTOR: BOOKER**

See ENGLISH 3283  
M.A. Advisory Code: G (see last page of course descriptions)

**ENGLISH 5973, STUDIES IN RHETORIC, COMPOSITION, AND LITERACY:  
LITERACY, LINGUISTICS, AND STANDARD ENGLISH**

**INSTRUCTOR: JOLLIFFE**

Textbooks Required:

Lindquist & Seitz	THE ELEMENTS OF LITERACY	Longman
Green Rickford & Rickford	AFRICAN AMERICAN ENGLISH: A LINGUISTIC INTRODUCTION SPOKEN SOUL: THE STORY OF BLACK ENGLISH	Cambridge UP Wiley
Kells, Balester, & Villanueva, eds.	LATINO/A DISCOURSE ON LANGUAGE, IDENTITY, AND LITERACY EDUCATION	Boynton/Cook

**Purpose & Procedures:** After a brief introduction addressing two questions (What is literacy? What is linguistics?), students will study structural, historical, social, and political issues related to issues of Standard English, African American English, and Latino/a English. Students will write several brief response papers, take two exams, and write a substantial paper. Students will also have the option to tutor readers and writers at a new site of the Brown Chair in English Literacy Initiative at the Nonprofit Center for Northwest Arkansas in Rogers. Students taking this option may write about their tutoring experience in lieu of the second examination and based their final papers on their tutorial work.

**ENGLISH 6203, SEMINAR: RENAISSANCE LITERATURE**

**INSTRUCTOR: STEPHENS**

Textbooks Required: (To be purchased at the Union.)

Abrams et al., eds.	NORTON ANTHOLOGY OF ENGLISH LITERATURE	Norton (latest edn.)
Cary	THE TRAGEDY OF MARIAM	U California
Castiglione	THE BOOK OF THE COURTIER	Penguin
Marlowe	EDWARD II	Any edition
Shakespeare	A MIDSUMMER NIGHT'S DREAM	Any edition
Stephens, ed.	THE FAERIE QUEENE, Books Three and Four	Hackett

\*\*\*Many other primary texts will be gathered into a course reader. \*\*\* These will include selections from private letters; from Maclean's book on Renaissance womanhood, law, and medicine; from Goldberg's Queering the Renaissance; from an anthology on the image of manhood in early modern Europe; from cookbooks, and so on.

Although you may use any Shakespeare edition, I strongly advise that you use one with copious notes, not one of the Signet editions, and that you use one with margins wide enough for you to write in.

**Purpose:** The word "gender" in the title of this course does not mean simply "women." Both gender studies in general and this course in particular draw strongly upon feminist theory--for the very good reason that generic definitions of gender became interestingly problematic to

scholars primarily when they were challenged by feminist theory--but during the semester we will discuss the cultural formations of both femininity and masculinity in sixteenth- and seventeenth-century England. Many of these ideas will be gloriously strange to us: this was a time when some philosophers and theologians could speak as though men and women were almost separate species, while some other writers could speak as though there were really only one sex. (Girl babies were popularly thought to be deformities resulting from insufficient generation of heat during pregnancy, but paradoxically, boy children were feminine until puberty.) It was a time when a woman who was brought to trial for dressing like a man and serving in the army for extended periods--interspersed with periods during which she dressed as a woman--was instructed by the judge to choose one sex and stick with it. It was a time when a politically savvy queen made it clear that she thought men were the rightful rulers. In the course of the semester, we will investigate the intersections of the discourses of gender with those of law, medicine, economics, monarchy and rule, Reformation, war, the visual arts, publishing, education, travel, parenting, and theatrical production.

Papers & Procedures: There will be many reading quizzes but no major exams. Writing requirements will consist of one project written and graded in several stages, a combination of original literary analysis and research into both secondary and primary texts, to be written up in a total of about fifteen pages. (We will have a workshop to learn how to find primary and secondary Renaissance texts in Mullins Library.) Great emphasis will be placed upon enthusiastic participation in discussion. However, "stupid" questions will be encouraged, and the atmosphere will be supportive.

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

## WORLD LITERATURE CLASSES

### WORLD LITERATURE 1113, section 001 only, WORLD LITERATURE I

**INSTRUCTOR: COCHRAN,  
COLE, HOFFMANN**

Textbooks Required  
(read in order of listing)

THE EPIC OF GILGAMESH  
THE BACCHAE  
LI PO AND TU  
SUNJATA  
LAIS OF MARIE DE FRANCE  
THE VINLAND SAGAS  
PURGATORIA  
THE TEMPEST

Purpose: This is a new format for a traditional course. It's designed especially for a large class—there are 100 of you, at least at the beginning. A deliberate attempt has been made to widen the lens—to achieve a more sweeping cultural and generic range. You will be served by three instructors—a veteran full professor and two outstanding graduate assistants beginning their teaching careers. There's a good bit of new technology—you'll be taking quizzes, having conferences with teachers, and participation in discussion sessions online. It's an understatement to note that the works before you have engaged people the world over for millennia (centuries in the case of the most recent)—we'll try to show you why, lead some of you in engagements of your own.

Procedures & Policies: Formal class meetings are MWF from 10:30-11:20 in Kimpel Hall 105. Discussion sections, entirely voluntary, with at least one of the instructors present, will be scheduled for interested students on a weekly basis.

You're in college, responsible for your own actions. We will not keep records of attendance; you will not sit in assigned seats; you can go to the bathroom without raising your hand. These are the standard perquisites of adulthood. Your instructors are not intimidated by inclement weather—unless the University closes, we'll be at the lectern dispensing wisdom, earning our hefty salaries.

Papers & Examinations: Your grade will be determined by your performances on four quizzes (20%), one midterm (20%), a written paper (30%) and a final examination (30%). The quizzes will be taken online. The midterm will be given in class on **October 10**. The paper will be due on **November 24**. The final will be given, as directed by the University schedule, on Monday, **December 15**, from 12:30-2:30. More on this later. . .

### 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 1113H, 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
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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
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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 1123H, WORLD LITERATURE II****INSTRUCTOR: STAFF**

PREREQUISITE: WORLD LITERATURE 1113

Textbook Required:

Lawall & Mack, eds.	THE NORTON ANTHOLOGY OF WORLD LITERATURE Vols. D, E, F (2 <sup>nd</sup> ed.)	Norton
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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, CATHOLIC, JEWISH, AND MUSLIM AMERICAN LITERATURE** **INSTRUCTOR: KAHF**

See ENGLISH 3843, section 001

**WORLD LITERATURE 4123, SURVEY OF RUSSIAN LITERATURE FROM ITS BEGINNINGS TO THE 1917 REVOLUTION****INSTRUCTOR: TUCKER**

Tentative textbooks and description.

Textbooks Required:

Zenkovsky	MEDIEVAL RUSSIA'S EPICS, CHRONICLES, AND TALES	Instructor
Pushkin	EUGENE ONEGIN	Viking Penguin
Lermontov	A HERO OF OUR TIME	Penguin
Gogol	THE OVERCOAT & OTHER TALES OF GOOD & EVIL	Norton
Turgenev	SKETCHES FROM A HUNTER'S ALBUM	Penguin
Goncharov	OBLOMOV	Signet
Dostoevsky	CRIME AND PUNISHMENT	Norton Critical Edition
Tolstoy	ANNA KARENINA	Signet
Gorky	MY CHILDHOOD	Penguin
Chekhov	LADY WITH LAPDOG	Penguin
Bely	PETERSBURG	Indiana
Leskov	LEFTY	Instructor

Supplementary Textbook:

Obolensky	THE PENGUIN BOOK OF RUSSIAN VERSE	Instructor
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Purpose: The purpose of the course is twofold: students should gain insight into the culture of Russia, and they will have been introduced to one of the great literatures of the world. The course will begin with an introduction of the earliest works of Russian literature and will touch on important works from the seventeenth and eighteenth centuries. The focus, however, will be on the great prose and poetry of the nineteenth

century, on those brilliant works justifiably famous in the West as well as in Russia. There will be some discussion of the modernist trends preceding the Revolutions of 1917.

Procedure: This is to be a lecture course with class discussion on the materials covered.

**WORLD LITERATURE 575V, CATHOLIC, JEWISH, AND MUSLIM AMERICAN LITERATURE INSTRUCTOR: KAHF**

See ENGLISH 3843, section 001

M.A. Advisory Code: G (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