

TENTATIVE COURSE DESCRIPTIONS FOR ENGLISH AND WORLD LITERATURE CLASSES
SPRING, 2010
Updated 10/27/09

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

ENGLISH COURSES

ENGLISH 0003, BASIC WRITING

INSTRUCTOR: SULLIVAN

Textbooks Required:

THE ST. MARTIN'S HANDBOOK (6TH 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 who earn less than a 19 in English on the ACT. 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:

To be decided.

Purpose: This course focuses on developing reading skills and strategies essential for college success. The areas of concentration include vocabulary development, advanced comprehension skills, and critical reading. Comprehension is developed primarily through study of main ideas and supporting details, while critical reading addresses inference and analytical thinking. University credit is earned, but the course does not count toward a degree. This course is required of students not meeting state reading placement standards of less than a 19 on the ACT reading score.

Examinations: Five tests and a final examination.

ENGLISH 1013, COMPOSITION I

INSTRUCTOR: STAFF

Textbooks Required:

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

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

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

ENGLISH 1023, COMPOSITION II

INSTRUCTOR: STAFF

Textbooks Required:

McMahan, Day, & Funk	LITERATURE AND THE WRITING PROCESS (8 th ed.)	Prentice Hall
Lunsford	THE ST. MARTIN'S HANDBOOK (6 th ed.)	Bedford/St. Martin's

Purpose: To continue to teach students the academic-writing strategies and processes emphasized in Composition I but through the writing of essays that analyze literary texts.

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

NOTE: Some sections are organized around special topics.

**ENGLISH 1023, Sections 058 & 059, COMPOSITION II: WRITING IN AND ABOUT
THE U.S. SOUTH IN A GLOBAL CONTEXT**

INSTRUCTOR: SCHMIDT

Textbooks Required:

Hurston	TELL MY HORSE	Harper & Row
Faulkner	ABSALOM, ABSALOM!	Vintage
Lunsford	THE ST. MARTIN'S HANDBOOK (6 TH ed.)	Bedford/St. Martin's
Wright	EIGHT MEN	Harper Perennial

Purpose: To help students improve their reading and writing by the study of Southern literature (autobiography, short stories, ethnography, and novels), and by the writing of essays that analyze literary texts. We will analyze literature through the lens of the "global South"—an approach that places the Southern United States in an international context, or in relationship to countries other than the U.S. We will not only interrogate how such relationships influence literature but also how such relationships may ask us to rethink definitions of "the South."

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

**ENGLISH 1023, Sections 060 & 065, COMPOSITION II, THE DARK QUEST:
AMERICAN ROMANTICISM**

INSTRUCTOR: MEYER

Textbook Required:

MOBY-DICK (2nd ed.)

Norton Critical Editions
ISBN: 0393972836

All other texts will be posted on Blackboard.

Purpose: This course is above all else still a course that is designed to help the student grow as a writer. However, we will do so by looking at the formation of the American Romantic hero. We will trace the origin and evolution of this hero from Milton, Coleridge, Browning and Byron in an attempt to uncover how American authors like Poe, Hawthorne and Melville reconfigured this character to be authentically American—or did they? We will also look at how this hero thrives in modern pieces of media, such as movies and television. As previously mentioned, this is still a writing course; we will be looking heavily at grammar, punctuation and how to systematically approach written assignments. The purpose of this course is to move students toward a level of comfortability and confidence with writing.

Procedures: The flow of the course will essentially follow the following steps each week: read, discuss and write. We will discuss everything that we read, so that you may formulate your own opinion on each piece of literature/media, and then you will write about it in class. The list of assignments will consist of the following: in addition to the weekly individual writing assignments in the classroom, you will have a midterm and will also have four papers to write outside of the classroom. These assignments will be discussed in more detail as the semester progresses.

ENGLISH 1023H, HONORS COMPOSITION II

INSTRUCTOR: STAFF

Textbooks Required:

McMahan, Day, & Funk	LITERATURE AND THE WRITING PROCESS (8 th ed.)	Prentice Hall
Lunsford	THE ST. MARTIN'S HANDBOOK (6 th ed.)	Bedford/St. Martin's

One other textbook to be selected.

Purpose: To continue to teach students the academic-writing strategies and processes emphasized in Honors Composition I but through the writing of essays that analyze literary texts.

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

ENGLISH 1023, Sections 071-077, TECHNICAL COMPOSITION II

INSTRUCTOR: STAFF

Textbook Required:

Markel	TECHNICAL COMMUNICATION (9 th ed.)	Bedford/St. Martin's
Lunsford	THE ST. MARTIN'S HANDBOOK (6 th ed.)	Bedford/St. Martin's

Papers: Written critical analyses of the texts will be required. A more substantial researched analysis is optional.

Examinations: Two major examinations (midterm and final of the text and readings quizzes, as necessary).

Prerequisite: ENGL 1013 and ENGL 1023.

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 (8th 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, MODERN BRITISH, IRISH, AND POSTCOLONIAL LITERATURE

INSTRUCTOR: DEMPSEY

Textbooks Required:

Stallworthy & Ramagani, eds.	NORTON ANTHOLOGY OF ENGLISH LITERATURE (vol. F: The 20 th Century and after)	Norton
Joyce	A PORTRAIT OF THE ARTIST AS A YOUNG MAN	Penguin
Woolf	MRS. DALLOWAY	Harvest
Forster	A PASSAGE TO INDIA	Penguin
Stoppard	ARCADIA	Faber & Faber

Purpose: This goal of this course is to improve your grasp of the history of English, Irish and postcolonial literature since 1900. In addition, this course will introduce you to major literary forms and to terms and concepts central to literary studies (including but not limited to "modernism," "postmodernism," and "postcolonial"), as well as model and encourage you to cultivate the skills necessary for producing successful analytic, interpretive commentaries about key texts of the period.

Papers: Two short papers (3-5 pgs.)

Examinations: A midterm and final examination

ENGLISH 2343, SURVEY: AMERICAN LITERATURE COLONIALISM TO NATURALISM

INSTRUCTOR: ADAMS, C.

Textbooks Required:

Hawthorne	THE BLITHEDALE ROMANCE	Digireads.com
Melville	MOBY-DICK	Dover
Whitman	LEAVES OF Grass (1855 edition)	"
Twain	PUDD'NHEAD WILSON	"
Chopin	THE AWAKENING	Signet Classics

(additional shorter readings will be made available on a course BlackBoard site)

Purpose: This course will survey the history of American literature from the early 17th century through the end of the 19th. Mainly we will read complete works (i.e. not anthologized excerpts) by some of the major writers of this period in order to gain an appreciation both for their intrinsic artistry and for the ways in which they reflect the changing historical circumstances of the nation.

Paper & Requirements: Shorter assigned readings will be distributed through a BlackBoard site.

Examinations: Two exams, occasional class exercises, and a cumulative final.

ENGLISH 2353 Section 001, SURVEY OF MODERN AMERICAN LITERATURE

INSTRUCTOR: HINRICHSEN

Textbooks Required:

	NORTON ANTHOLOGY OF AMERICAN LITERATURE, 7 th 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.

Writing Assignments: Two short papers to accompany the reports and one longer critical paper. Also, students will be asked to keep a notebook of responses to everything they've read which will be collected twice during the semester for grading.

Examinations: None.

**ENGLISH 3723, Section 001/ 5223, RENAISSANCE LITERATURE AND CULTURE:
15TH-17TH-CENTURY DRAMA**

INSTRUCTOR: CANDIDO

Textbook Required:

Bevington & ENGLISH RENAISSANCE DRAMA
Engle, eds.

Purpose: We shall read and discuss representative plays of the English Renaissance from roughly the 1580's until the closing of the theatres in 1642.

Papers: 1 Paper (5 pp.) For undergraduates students; (15-20pp.) For graduate students.

Examinations: A mid-term and a final.

M.A. Advisory Code for 5223: B (See last page of course descriptions)

**ENGLISH 3733/5303, THE BRITISH EIGHTEENTH-CENTURY NOVEL:
THE BATTLE OF THE BOOKS**

INSTRUCTOR: MADISON, K

Required Reading:

Selections from

Defoe	Richardson	Fielding
Swift	Walpole	Goldsmith
Johnson	Stern	Radcliffe
Burney	Godwin	

"[T]he publick Peace of Libraries, might certainly have been preserved, if a new Species of controversial Books had not arose of late Years, instinct with a most malignant Spirit, from the War above-mentioned. . . ." J. Swift

Purpose: From Daniel Defoe to William Godwin, this course will focus on the controversies created by or contributing to the creation of this new species, the eighteenth-century novel, as well as its development, artistry, and variety.

Papers: Critical paper undergraduate: 12-15 pages; graduate: 15-20 pages). Analysis of contemporary accounts or reviews (undergraduate: one 3-5 pages; graduate: two 3-5 pages).

Examinations: Short response essay quizzes, final examination.

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

ENGLISH 3753, Section 001, MODERN BRITISH LITERATURE: "IN YER FACE"

INSTRUCTOR: GERTZ

Textbooks Required:

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

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

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

**ENGLISH 3753, Section 002/5903, 20-CENTURY BRITISH LITERATURE AND CULTURE:
YEATS AND ELIOT**

INSTRUCTOR: MORGAN

Textbooks Required:

Finneran, ed.	COLLECTED POEMS OF W.B. YEATS (Paperback 2 nd revised edition)	Scribner 978-0684-807317
Eliot	COLLECTED POEMS 1909-1962 (Paperback, 1974)	Faber 978-0571-1054849
"	SELECTED ESSAYS (Paperback)	Harcourt 978-0151-803873

Purpose: The aim of this course is a through and detailed knowledge of the poetry of arguably the two greatest English-speaking poets of the twentieth century.

Papers, Presentations: Each student will offer at least one class presentation and one essay of 8-10 pages. These and participation in class discussion will form part of the final grade. Attendance at all classes will carry a bonus of 10% on top of the final grade.

Examinations: There will be a single class test midway through the course as a diagnostic check (grade will not count towards final result). A final examinations (2 hours) will require analysis of a given extract; two essay-type questions must be answered, for a total of three questions. M.A. Advisory Code for 5903: E (See last page of course descriptions.)

**ENGLISH 3843/5803, LIMITS OF ABUNDANCE: THE LITERATURE OF
THE GREAT DEPRESSION**

INSTRUCTOR: HINRICHSEN

Textbooks Required:

Faulkner	AS I LAY DYING	Vintage International 978-0679732259
Caldwell	GOD'S LITTLE ACRE	U of Georgia Press 978-0820316635
Agee & Evans	LET US NOW PRAISE FAMOUS MEN	Mariner Books 978-0618127498
Steinbeck	THE GRAPES OF WRATH	Penguin/Viking Critical Library 978-0140247756
Wright	NATIVE SON	Chelsea House 978-091096253
West	DAY OF THE LOCUST	Penguin 978-0141182889
Lee	TO KILL A MOCKING BIRD	Harper Perennial 978-0060935467

Supplemental Books (not required):

Rauchway	THE GREAT DEPRESSION AND THE NEW DEAL	Oxford UP
Denning	THE CULTURAL FRONT	Verso
Watkins	THE HUNGRY YEARS	Holt

Purpose: This course will study American literature and culture during the Great Depression (1929-1939), focusing on how art responded to this extraordinary period of acute class and race consciousness, and examining the responses of the American people and their leaders to modernity's apparent collapse. We will read and analyze a variety of types of responses to the crisis: historical documents, first-person narratives, photographs, fiction, memoirs, and movies, playing particular attention to the art that emerged from public arts programs funded through the patronage of FDR and the New Deal. We will also consider how the controversies of the 1930s continue to have an afterlife in contemporary life.

Papers, Presentations, Exams: Undergraduates: one short response paper, one longer analytical paper, midterm, final. Graduate students will be responsible for the initial short response paper and a final research essay of 15-25 pages (a prospectus and annotated bibliography will also be due). We will likely have additional meetings and additional theoretical readings.

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

ENGLISH 3903, Section 001/5243, Section 001, RELIGION AND LITERATURE

INSTRUCTOR: DEMPSEY

Textbooks Required:

Bunyan	PILGRIM'S PROGRESS	Penguin
Blake	MARRIAGE OF HEAVEN AND HELL	Dover
Melville	MOBY DICK	Penguin
Joyce	A PORTRAIT OF THE ARTIST AS A YOUNG MAN	"
Beckett	WAITING FOR GODOT	Grove
Pynchon	CRYING OF LOT 49	Harper
Kushner	ANGELS IN AMERICA	TCG
McCarthy	THE ROAD	Vintage

Additional poems, short stories, and essays will be distributed via Blackboard.

Purpose: This class will explore the variety of ways we can understand the relationship between religion and literature. One overarching question to be addressed is that if scripture can be understood as writing that perpetuates the performance of religious meaning for a community of believers, then how are we to understand the work of literature—can it also produce meaning for its readers? By what standard can we judge the value of this meaning? And how do authors inscribe their ecstasies, epiphanies, and intimations of immortality upon the page so that their meaning can be shared by a community of readers?

By analyzing and comparing shifts in diction, concepts, symbols, vocabulary, genre, and theme in a variety of different authors and time periods we will explore how larger historical, cultural, and religious transformations are made manifest in works of literature.

Papers and Examinations: Two tests, a research paper, and weekly one-page response papers.

**ENGLISH 3903, Section 002, SCHLEMIELS, SHMEGEGGES AND SHAYNA MAIDELEHS: INSTRUCTOR: GERTZ
WHAT IS JEWISH AMERICAN FICTION?**

Textbooks Required:

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

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

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

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

**ENGLISH 3903, Section 003/5243, Section 003, WORLD EPICS INSTRUCTOR: COCHRAN
WORLD LITERATURE 3983, Section 002**

Textbooks Required: (TENTATIVE) The reading list is not yet finalized—much depends upon the availability of good paperback translations. But this much is sure—we will assume familiarity with the Iliad and the Odyssey, but they will not be a part of our class reading. For the first time this course will be on Blackboard (WebCT); several of our readings will be online. We will use film versions for some lengthy epics

GILGAMESH (Mesopotamia)
BEOWULF (England)
SONG OF ROLAND (France)
TAIN (Ireland)
MAHA BHARATA (India)
SUNJATA (North Africa)
POPUL-VUH (Central America)
LEGEND OF SEYAVASH (Iran)
KALEVALA (Finland)

Area of Coverage: The familiar, defining works are mostly western—the Iliad above all, the Aeneid, the Song of Roland, or perhaps more recent "literary epics" from Milton, Ariosto, Spenser, and Tasso. This course will not be primarily concerned with these. Rather it will focus upon works from other places—from India and Tibet, Ireland and Kyrgyzstan, Mali and Persia, Finland and Venezuela. Most but not all of our works will come from oral tradition.

Purpose: The overriding goal will be a useful sense of what we mean when we describe a literary work or a worldly deed as epic, of what listeners and readers have traditionally expected from epic works.

Special Procedures: Possibly in-class presentations if class size permits.

Papers: A term paper will be the major grade-determining project.

Examinations: Several quizzes and a final examination.

**ENGLISH 3903, Section 004, SPECIAL TOPICS: THE ARKANSAS DELTA
ORAL HISTORY PROJECT**

INSTRUCTOR: RAINES

See ENGLISH 3923H.

**ENGLISH 3923H, Section 001, HONORS COLLOQUIUM: THE PERSONAL ESSAY:
HISTORY, THEORY, AND PRACTICE**

INSTRUCTOR: BURRIS

Textbooks Required:

Lopate	THE ART OF THE PERSONAL ESSAY
Didion	SLOUCHING TOWARD BETHLEHEM
"	THE YEAR OF MAGICAL THINKING
Hickey	AIR GUITAR
Wallace	A SUPPOSEDLY FUN THING I'LL NEVER DO AGAIN
Sontag	REGARDING THE PAIN OF OTHERS
Lethem	THE DISAPPOINTMENT ARTIST
Eggers	ZEITOUN

Purpose: Over the past twenty years, creative non-fiction has developed into a much talked-about, over-crowded, and bustling genre. From diaries to memoirs, from laundry lists to explorer's narratives, from the confessional to the editorial, writing that falls outside of fiction, poetry, and drama most often winds up in this amorphous category. But standing behind all of these current incarnations is the personal essay, a genre that has a long and varied history in our literature, and it is to the personal essay that we turn our attention in this class.

We will begin with a whistle-stop tour of the essay's history, which will take several weeks, and arrive as quickly as possible in the twentieth century. Before we get there, though, we'll look at brief samples of work by Seneca, Plutarch, Kenko, Montaigne, Addison, Steele, Johnson, Hazlitt, Thoreau, and Emerson. Next, a little theory concerning the essay's purpose and direction-What can it do and why?-will lead us to Adorno and Woolf. And then we arrive at the twentieth century: Woolf again, Mary McCarthy, Edward Hoagland, Annie Dillard, Truman Capote, Joan Didion, Richard Rodriguez, George Orwell, Max Beerbohm, James Baldwin, and a few more contemporary essayists appearing in such journals as The New Yorker and Harpers.. Throughout this diverse cast of writers, we will be trying to get a handle on the essay by asking three questions: What is it? Where has it been? Where will it go?

Procedures: I will lecture infrequently. Each student will informally lead a class discussion and prepare two essays: one, a traditional academic piece devoted to the essay's history or to the essays of a single author, and two, a more personally oriented literary essay based on one of the readings encountered over the semester.

**ENGLISH 3923H, Section 002, HONORS COLLOQUIUM: THE ARKANSAS DELTA
ORAL HISTORY PROJECT**

INSTRUCTOR: RAINES

Also ENGL 3903 Section 004, HIST 3923H, ANTH 3923H

Textbooks Required:

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

Purpose: This innovative, service learning colloquium will give University of Arkansas students the opportunity to learn about collecting oral histories, to study the rich culture and lore of the Arkansas Delta, and to work collaboratively with students from high schools in the Delta. The course will begin with an intensive workshop on oral history at the Delta Cultural Center in Helena, AR. At the conclusion of this event, University of Arkansas students and students from the participating high schools will form virtual writing groups, which will "meet" online regularly for six weeks following the workshop. During this time, all students will be working on their oral history projects—researching topics, planning and conducting interviews, drafting initial versions of stories and projects growing out of the interviews. UA students will complete each step of the project the week prior to the high school students and serve as mentors to the high schools students via the virtual writing groups. All students will participate in discussion commenting on each other's work via the Internet. Around midterm, all participants will come to Fayetteville for a weekend of face to face work, and fun. The online collaborative work will continue for another several weeks, and the course will end with a public celebration and performance of student work in Helena. All expenses of travel, lodging, and meals for the two trips for Helena will be paid by the Brown Chair in English Literacy Initiative.

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

ENGLISH 4003, ENGLISH LANGUAGE AND COMPOSITION FOR TEACHERS

INSTRUCTOR: MONTGOMERY

Textbooks Required:

Faulkner	WRITING GOOD SENTENCES (3 rd ed.)
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Macmillan

Jones & Faulkner WRITING GOOD PROSE (4th ed.)

Macmillan

Purpose: An intensive study of sentence structure, punctuation, usage, and prose structure.
Assignments and Examinations: Exercises, and four major examinations.

ENGLISH 4013, UNDERGRADUATE POETRY WORKSHOP

INSTRUCTOR: HEFFERNAN

Textbooks Required:

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

ENGLISH 4023, UNDERGRADUATE FICTION WORKSHOP

INSTRUCTOR: HAYS

Textbooks Required: None

Purpose: This is a workshop course for advanced students in fiction. Close attention will be paid to student manuscripts, both in class and in private conferences with the instructor.

Requirements: Two fiction manuscripts, and one major revision.
CONSENT OF INSTRUCTOR REQUIRED.

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

INSTRUCTOR: STEPHENS

Textbooks Required:

Greenblatt, et al. THE NORTON SHAKESPEARE
McDonald THE BEDFORD COMPANION TO SHAKESPEARE (2nd ed.)

Norton
Bedford/St. Martin's

Supplementary Textbook:
(Not required)

MLA HANDBOOK

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

Procedures: The format of the class will alternate between lecture and discussion.

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

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

**ENGLISH 4573, Section 001/5953, STUDIES IN MAJOR LITERARY MOVEMENTS:
ROBIN HOOD**

INSTRUCTOR: MADISON, R.

Textbook Required:

Sargent & Kittredge ENGLISH AND SCOTTISH POPULAR BALLADS (2 vols.)

Gordon Press

Supplemental Textbooks (not required):

Bronson Wells THE SINGING TRADITION OF CHILD'S POPULAR BALLADS
THE BALLAD TREE

Princeton UP
Ronald Press

Purpose: Using Robin Hood ballads as its focus, this course will examine the genre of the traditional ballad in English from the seventeenth century to the ballad revival of the 1960's. Concurrently we will explore the place of the ballad in literary and critical theory from the eighteenth-century to the present. We will also incorporate approaches from the sister disciplines of music and folklore.

Papers, Presentations, etc.: Research Summary: Bibliography of a single ballad

Source Evaluation: Study of a single informant or collection Term Essay: critical analysis of ballad, collector, or informant
Presentation of Term Essay in class.

Examination: Reading quizzes as needed, final examination.

ENGLISH 4573, Section 002, THE HARLEM RENAISSANCE

INSTRUCTOR: TUCKER, T

Textbooks Required:

Hughes	THE BIG SEA	Hil and Wang
Patton & Honey, eds.	DOUBLE TAKE: A REVISIONIST HARLEM RENAISSANCE ANTHOLOGY	Rutgers UP
Johnson	GOD'S TROMBONES	Penguin
Fauset	PLUM BUN: A NOVEL WITHOUT A MORAL	Beacon
Schuyler	BLACK NO MORE	Modern Library
Fisher	THE CONJURE MAN DIES	U of Michigan Press
Thurman	THE BLACKER THE BERRY	Touchstone
Hurston	THEIR EYES WERE WATCHING GOD	Perennial

Purpose: In this course we will examine one of the most significant movements in American and African-American political, social, and literary history: The Harlem Renaissance. The Renaissance represents an explosion of artistic production, as African Americans began to move away from the literature that dominated the 19th century to appropriately address the reality of post-Reconstruction America. Authors responded not only to the historical reality of lynchings, segregation, and minstrelsy, but to the literary depictions of African Americans that perpetuated stereotypes of African Americans from *Uncle Tom's Cabin* to *Birth of a Nation*. This course probes the works of writers from the three stages of the Harlem Renaissance, exploring the criteria that drove them, the authors that defined them, and the cultural traditions that influenced them. We will determine how the Harlem Renaissance was the culmination of one moment in African-American literary history and how it came to impact the movements that followed it.

Papers and Presentations: Two response papers (3-4 pgs. each), oral presentation, final paper (10-12 pgs.).

Examinations: Midterm.

ENGLISH 4603, WORLD LITERATURE 4993, AFRICAN LITERATURE AND FILM

INSTRUCTOR: MACRAE

Textbooks Required:

Achebe	THINGS FALL APART	Heinemann
Bâ	SO LONG A LETTER	"
p'Bitek	SONG OF LAWINO; SONG OF OCOL	"
Ngugi wa Thiong'o	GRAIN OF WHEAT	"
Fugard	MASTER HAROLD AND THE BOYS	Viking Putnam
Niane, ed.	SUNDIATA	Longman

Two more to be selected.

Several African films provided by instructor

Purpose: (1) To read/view some of finest works of African literature and African films from varied countries; (2) Understand African culture from African perspectives; (3) Counteract western stereotypes and misconceptions about Africa; (4) Pure joy.

Special Procedures: (1) At least one student caucus on assigned questions. (2) Regular comment and question notecards for each book and film assignment. (3) Geography quiz on Africa map near beginning of term.

Paper: Critical analysis/research paper on African literature or film.

Examinations: Two take-home essay tests—midterm and final due near end of semester.

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

ENGLISH 5023, WRITING WORKSHOP: FICTION

INSTRUCTOR: GILCHRIST

Textbooks Required: None

Purpose: To read and learn to edit manuscripts of prose fiction by students in the MFA program.

Procedure: Each student must turn in at least 3 stories and edit and resubmit them. Grades are based on the quality of the finished manuscripts.
NOTE: ONLY MFA STUDENTS ARE ALLOWED TO REGISTER FOR THIS COURSE. DO NOT APPLY IF YOU ARE NOT A CURRENT MFA STUDENT

ENGLISH 5033, WRITING WORKSHOP: POETRY

INSTRUCTOR: HEFFERNAN

Textbooks Required: None

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

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

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

ENGLISH 5043, TRANSLATION WORKSHOP

INSTRUCTOR: DUVAL

(also FLAN 504V)

Textbooks Required: None

Purpose: The workshop offers an introduction to the problems of translation and the role of the translator as both scholar and creative writer; it involves primarily the discussion in workshop of the translations of poetry, drama, and fiction done by the students. No expository prose is translated.

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

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

**ENGLISH 5223, RENAISSANCE LITERATURE AND CULTURE:
15TH-17TH-CENTURY DRAMA**

INSTRUCTOR: CANDIDO

See ENGLISH 3723.

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

ENGLISH 5243, Section 001, RELIGION AND LITERATURE

INSTRUCTOR: DEMPSEY

See ENGLISH 3903, Section 001.

ENGLISH 5243, Section 002, SPECIAL STUDIES: NOVELS OF WAR AND POLITICS

INSTRUCTOR: HAYS

Textbooks Required:

Hemingway	A FAREWELL TO ARMS
Greene	THE QUIET AMERICAN
Penn Warren	ALL THE KING'S MEN
Garcia Marquez	ONE HUNDRED YEARS OF SOLITUDE
Vonnegut	SLAUGHTERHOUSE 5
LeCarre	THE SPY WHO CAME IN FROM THE COLD
Stone	A FLAG FOR SUNRISE
Wolff	IN PHARAOH'S ARMY
Choi	AMERICAN WOMAN
Walter	THE ZERO

Purpose: The class will read and discuss a variety of 20th-Century novels (and one memoir) concerned with war and politics. We will examine and compare the authors' methods of depicting and dramatizing individual ethical and moral dilemmas in the midst of a sometimes overwhelming horror.

Papers and Procedures: There will be a reading quiz over each book. Each student will be required to write two papers.

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

ENGLISH 5243, Section 003, WORLD EPICS

INSTRUCTOR: COCHRAN

See ENGLISH 3903, Section 003.

ENGLISH 5243, Section 004, SPECIAL TOPICS: CONTEMPORARY SHORT STORY

INSTRUCTOR: GILES

Textbooks Required:

Shapard	FLASH FICTION FORWARD	Norton
Henderson	PUSHCART PRIZE XXXIV (2010 Edition)	Pushcart Press

Purpose: To study the fiction being published in today's magazines.

Papers and Procedures: Two papers on magazines read in depth. One short story to be submitted to a magazine.

Examinations: None.

ENGLISH 5263, FORM & THEORY OF FICTION

INSTRUCTOR: GILCHRIST

Textbooks Required:

Faulkner	THE TOWN
McCarthy	NO COUNTRY FOR OLD MEN
Naipaul	A BEND IN THE RIVER
O'Brien	THE THINGS THEY CARRIED
Lee	TO KILL A MOCKINGBIRD
Malouf	REMEMBERING BABYLON
Hemingway	THE OLD MAN AND THE SEA
Silva	MOSCOW RULES

Procedures & Papers: There will be a reading quiz over each novel. Each student will be required to write two papers. One of the papers may be an imitation of one of the writers we are reading. Each paper must be a minimum of 8 pages.
THIS CLASS IS LIMITED TO MFA AND MA STUDENTS ONLY. NO AUDITS ALLOWED.

ENGLISH 5273, FORM AND THEORY OF POETRY I

INSTRUCTOR: BROCK

Steele	ALL THE FUN'S IN HOW YOU SAY A THING	Ohio UP
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Purpose: This course will be a rigorous introduction to English prosody. Students will learn how to scan, how to write in various meters and stanza forms, and how to rhyme without causing pain to others.

**ENGLISH 5303, THE BRITISH EIGHTEENTH-CENTURY NOVEL:
THE BATTLE OF THE BOOKS**

INSTRUCTOR: MADISON, K

See ENGLISH 3733.
M.A. Advisory Code: C (See last page of course descriptions)

ENGLISH 5653, SHAKESPEARE: PLAYS AND POEMS

INSTRUCTOR: STEPHENS

See ENGLISH 4303.
M.A. Advisory Code: B (See last page of course descriptions)

**ENGLISH 5803, LIMITS OF ABUNDANCE: THE LITERATURE OF
THE GREAT DEPRESSION**

INSTRUCTOR: HINRICHSEN

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

ENGLISH 5903, 20TH-CENTURY BRITISH LITERATURE AND CULTURE: YEATS AND ELIOT **INSTRUCTOR: MORGAN**

See ENGLISH 3753, Section 002.
M.A. Advisory Code: E (See last page of course descriptions.)

ENGLISH 5953, STUDIES IN MAJOR LITERARY MOVEMENTS: ROBIN HOOD

INSTRUCTOR: MADISON, R.

See ENGLISH 4573, Section 001.

ENGLISH 6113, SEMINAR IN MEDIEVAL LITERATURE: BEOWULF**INSTRUCTOR: QUINN**Textbooks Required:Klaeber BEOWULF, 4th ed.

Arizona UP

Purpose: We will read Beowulf in Old English.Papers and Requirements: Weekly translation required; Old English prerequisite.

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

ENGLISH 6243, CONTEMPORARY AFRICAN-AMERICAN LITERATURE AND THEORY**INSTRUCTOR: TUCKER, T**Textbooks Required:

Wright	NATIVE SON	Perennial Classics
Ellison	INVISIBLE MAN	Vintage
Baldwin	ANOTHER COUNTRY	"
Jones	DUTCHMAN AND THE SLAVE	Harper Perennial
Shange	FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE WHEN THE RAINBOW IS ENUF	Scribner
Babara	THE BLACK WOMAN: AN ANTHOLOGY	Washington Square Press
Walker	THE COLOR PURPLE	Harvest
Reed	FLIGHT TO CANADA	Scribner
Gaines	A LESSON BEFORE DYING	Vintage
Everett	ERASURE	Hyperion
Butler	FLEDGLING	Grand Central Publishing
Morrison	A MERCY	Knopf

Supplemental Text (not required):

Napier AFRICAN AMERICAN LITERARY THEORY: A READER NYU Press

Purpose: This course is an intense exploration of works that are considered major texts in the African-American literary canon, but also lesser known works and texts that have most recently appeared. Beginning in 1940 and coming to the present, this class traces the evolution of African-American literature and theory, specifically as it responds to and anticipates American literary and culture shifts and movements. In particular, the class will explore the negotiation between what Ernest Gaines has referred to as "Mozart and Leadbelly" or the classic literary forms alongside African-American cultural and ritual tradition. Also, we will take aim at the way critics have examined many of these texts in the formation of a critical tradition. Naturally we will interrogate questions of gender, class, and sexuality both within and outside the African-American community. We will, as a result, be able to make connections between novels, plays, films, and mainstream and marginalized cultures.

Papers and Presentations: One oral presentation, 4 response papers (3-4 pages), 1 final paper (25 pages).

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

**ENGLISH 6803, TOPICS IN AMERICAN LITERATURE AND CULTURE: EDITH WHARTON
AND HENRY JAMES****INSTRUCTOR: MARREN**Textbooks Required:

James	TALES OF HENRY JAMES
"	WASHINGTON SQUARE
"	THE PORTRAIT OF A LADY
"	THE TURN OF THE SCREW
"	THE AMBASSADORS
Wharton	THE HOUSE OF MIRTH
"	ETHAN FROME
"	THE CUSTOM OF THE COUNTRY
"	THE AGE OF INNOCENCE
"	COLLECTED STORIES

Purpose: Although turn-of-the-century novelists of manners Henry James and Edith Wharton depicted the same affluent, exceedingly rarefied social class, and though they both left the United States to live in Europe, they seemed to their contemporaries to have little in common. Wharton bemoaned the "critics' continued cry that I am an echo of Mr. James," and James envied her social position, wealth, and greater professional success. Nonetheless, they developed a close and enduring friendship, counseling each other through personal difficulties and reading one another's work. In this class we will read numerous novels and some short stories by each author, discussing, among other things, their renderings of the subtlest imaginable differences in social prestige; the significance and impact of social climbing; and the crisis for masculinity provoked by the emergence of the New Woman.

Papers and Procedures: Term paper, oral presentation.
M.A. Advisory Code: G (See last page of course descriptions)

**ENGLISH 6973, SEMINAR I RHETORIC AND COMPOSITION:
RESEARCH DESIGNS IN COMPOSITION**

INSTRUCTOR: SLATTERY

Textbooks Required:

Lauer, Asher North	COMPOSITION RESEARCH: EMPIRICAL DESIGNS THE MAKING OF KNOWLEDGE IN COMPOSITION: PORTRAIT OF AN EMERGING FIELD	Oxford UP
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Purpose: This seminar will familiarize students with research designs available for inquiry in the field of composition. The course will be especially useful for students who are interested in writing theses or dissertations in composition, but it will also be very beneficial for any students who are serious about reading in the field. The goal of the course is to help students discriminate among types of research, examine and evaluate current studies with useful criteria, and select designs appropriate for their own research interests. The emphasis of the course will be on the more descriptive modes of empirical research, including approaches that rely on case study, ethnography, survey/sampling, quantitative description, and prediction/classification.

Procedures: Oral presentation on one type of research design including an analysis of two current studies illustrating that design. Report on the design of an original research project.

WORLD LITERATURE CLASSES

WORLD LITERATURE 1113, WORLD LITERATURE I

INSTRUCTOR: STAFF

Textbook Required:

Lawall & Mack, eds.	THE NORTON ANTHOLOGY OF WORLD LITERATURE, Vols. A, B, C (2 nd 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 1113H, HONORS WORLD LITERATURE I

INSTRUCTOR: STAFF

Textbook Required:

Lawall & Mack, eds.	THE NORTON ANTHOLOGY OF WORLD LITERATURE, Vols. A, B, C (2 nd 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 nd 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
PREREQUISITE: WORLD LITERATURE 1113

INSTRUCTOR: STAFF

Textbook Required:

Lawall & Mack, eds. THE NORTON ANTHOLOGY OF WORLD LITERATURE Vols. D, E, F (2nd ed.) Norton

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

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

WORLD LITERATURE 3983, Section 001/603V, Section 001, SPECIAL STUDIES:
LITERATURE OF SPAIN: 711-1609

INSTRUCTOR: KAHF

Textbooks Required (Tentative):

Maimorides GUIDE OF THE PERPLEXED
Al-Arabi THE BEZELS OF WISDOM
Tufayl ALIVE, SON OF AWAKE (Hayy Ibn Yaqzan)
Anon. EL CID
" THE SONG OF ROLAND
" AUCASSIN AND NICOLETTE
Cervantes DON QUIXOTE
Lowney A VANISHED WORLD: MUSLIMS, CHRISTIANS, AND JEWS IN MEDIEVAL SPAIN

Supplemental Text (Not Required):

Menoral, ed LITERATURE OF AL-ANDALUS

Purpose: Examines the literature and culture of this period in Spain, the Hebrew, approaching it in a manner that acknowledges the presence of its Arabic, Jewish, Spanish, and French strands intertwined. This course examines cultural fluidity rather than taking the single-language national literature approach which isolates each of the strands.

Papers and Procedures: both undergraduate and graduate students will present a biographical project and turn in one or more papers.

Examinations: Two, in class, with essays, identifications, short answers, and a map.

WORLD LITERATURE 3983, Section 002, WORLD EPICS

INSTRUCTOR: COCHRAN

See ENGLISH 3903, Section 003.

WORLD LITERATURE 3983, Section 003/6033, Section 002, DOSTOEVSKI
(Same as RUSS 475V)

INSTRUCTOR: TUCKER, J

Textbooks Required:

Dostoevsky BROTHERS KARAMAZOV Norton
" CRIME AND PUNISHMENT Norton
" DEVILS Oxford
" HOUSE OF THE DEAD Viking Penguin
" IDIOT NAL
" NOTES FROM UNDERGROUND Norton
" WINTER NOTES Northwestern
" BEST SHORT STORIES Random

Purpose: The purpose of this course is to provide an introduction to and in-depth study of Dostoevsky, examining him within the context of the Russian cultural milieu. Readings trace the progression of Dostoevsky's career from his earliest Petersburg stories through the crucible of his Siberian experience (House of the Dead) and first major post-Siberian work (Notes from Underground) to the great novels for which he is regarded as a master of world literature.

Papers: 3 Short papers, 5-10 pages; 1 long paper, 15-20 pages undergraduate, 20-25 pages graduate.

WORLD LITERATURE 4993, AFRICAN LITERATURE AND FILM

INSTRUCTOR: MACRAE

See ENGLISH 4603.

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

**WORLD LITERATURE 603V, Section 001, SPECIAL STUDIES: LITERATURE OF
SPAIN, 711-1609**

INSTRUCTOR: KAHF

See WORLD LITERATURE 3983, Section 001.

WORLD LITERATURE 603V, Section 002, DOSTOEVSKI

INSTRUCTOR: TUCKER, J

See WORLD LITERATURE 3983, Section 003.

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 th -century literature and culture
D	Satisfies 19 th -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