

Course Descriptions for Graduate English Classes Fall 2014

ENGL 5003, Composition Pedagogy

Teacher: D. Jolliffe

Course Description: This course is designed to introduce first-time composition instructors to the history, theory, and general consensus on good practices in the field of English Composition. By considering, responding, and building on the ideas encountered in the field's scholarship, along with very concrete instruction on day-to-day classroom practices, new instructors will not only understand but will also be prepared to propose innovations to the pedagogical foundations of English 1013 at the University of Arkansas.

Textbooks Required:

Gary Tate, Amy Rupiper, and Kurt Schick. *A Guide to Composition Pedagogies*. New York: Oxford U.P., 2001. Print.

ENGL 5003 Course Packet available at the UA Bookstore.

Electronic sources for additional required readings to be listed on the syllabus.

Assignments and Course-Grade Distribution:

1. Teaching Portfolio (2x for 20%)
2. Classroom Observation Reports (2x for 10%)
3. Article Review for Class Wiki (10%)
4. Midterm Exam (30%)

ENGL 5023, Writing Workshop: Fiction

Teacher: T. Jensen

Textbooks Required: none

Description: Graduate Fiction Writing Workshop

Requirements: three short stories or novel chapters, written responses to fellow writers' work, engaged participation in the workshop process

ENGL 5033, Writing Workshop: Poetry

Teacher: G. Davis

Textbook Required:

None

Description: The workshop is a training-ground for serious poets, in which their work will be discussed critically. There will also be brief weekly reading assignments.

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

NOTE: MFA STUDENTS ONLY.

ENGL 5043, Writing Workshop: Translation

Teacher: G. Brock

Textbooks Required: none

Description: Graduate Translation Workshop

Requirements: Students will submit their own translations of literary works from a source language into English for the workshop to review. Students are also expected to provide written responses to fellow writers' work and to participate actively in the workshop process.

ENGL 5173, Survey of Middle English Literature, Excluding Chaucer

Teacher: William A. Quinn

Textbooks Required:

Thomas J. Garbaty, ed. *Medieval English Literature* (Waveland, 1984/1997)
ISBN 0881339504

NOTE: These readings are all in Middle English. Though not a pre-requisite, it is strongly recommended that students have taken the *Chaucer* course first.

Description: This course focuses on the Middle English and Middle Scottish literature from approximately 1325 to 1485 C.E. It considers all genres (romance, lyric, drama and

prose fiction). This highly varied literature will be studied in terms of the period's rapidly changing historical and cultural contexts.

Essays, exams, and other major requirements for undergraduates: 2 exams (mid-term and final); 1 critical (5-6 pages). Each = 33% of final grade.

Essays, exams, and other major requirements for graduate students: 2 exams = 25% of final grade; 1 "conference quality" paper (8-12 pages) = 50% of final grade

MA advisory code: A (See last page of course descriptions.)

ENGL 5173, Medieval Special Topics: The Premodern Woman's Body

Teacher: M. Long

Textbooks Required:

Chaucer—The Wife of Bath's and Second Nun's Tales (any Middle English edition)

Anchoritic Spirituality, ed. Nicholas Watson, ISBN 0809132575

Margery Kempe's *Boke*, ed. Lynn Staley ISBN 1879288729 or available free online at

<http://d.lib.rochester.edu/teams/publication/staley-the-book-of-margery-kempe>

Christine de Pisan's *Book of the City of Ladies*, ed. Richards ISBN 0892552301

Joan Cadden's *The Meanings of Sex Difference*, ISBN 0521483786

Caroline Walker Bynum's *Holy Feast and Holy Fast*, ISBN 0520063295

Description:

This course will focus on English and continental medieval literature through the lens of women's bodily experiences along several dimensions, including motherhood and childbirth, virginity and other modes of sexuality, religious expression, and violence. With some attention to contemporary theory and recent historical scholarship, we will consider a wide range of medieval texts that offer fascinating partial answers to the question of what their authors imagined—or, in some cases, knew—what it might have felt like to inhabit a medieval woman's body.

Texts predating Chaucer will be read in translation. Many of our primary texts are unedited or out of print; these will be available online or in the library. Depending on collective interests, readings will include selections from confessional manuals, multiple saints' lives (from several Middle English collections), courtesy texts, medical treatises, Jean d'Arras's *Melusine*, and/or Lydgate's *Life of Our Lady* or *The Lady Falkland Her Life*

Essays, exams, and other major requirements for undergraduates : Along with the reading, students will write regular short (1-2 page) response papers as well as give one or two very short (>5 minute) informal presentations on our reading. The midterm will

be a 5-7 page paper, which on mutual agreement may be revised and expanded to the final 10-12 page paper.

Essays, exams, and other major requirements for graduate students at the 5000 level: Graduate students will meet the undergraduate requirements of the course, with longer midterm (7-10 pages) and final papers (~20 pages) and a scholarly book review to be presented in class (4-5 pages).

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

ENGL 5203, Introduction to Graduate Studies

Teacher: L. Hinrichsen

Course Overview

What does it mean to profess literature? This course is designed to help introduce new graduate students in English to graduate study in general and to our department in particular. We will focus on the concrete particulars as well the long-term goals involved in successfully negotiating graduate work and the profession. Emphasis will be placed on developing scholarly habits and practices, understanding the historical and scholarly development of the profession, surveying the debates and issues that shape the discipline and some of its various subfields, modeling writing skills necessary for success as a graduate student, and fostering the development of individual academic and professional goals. We will also discuss contemporary professional issues including scholarly associations, journals, conferences, university structures, and career paths.

Textbooks Required:

Gregory Colon Semenza, *Graduate Study for the 21st Century: How to Build an Academic Career in the Humanities*
Additional readings on Blackboard

Suggested Texts

Swales and Feak, *Academic Writing for Graduate Students*
M.H. Abrams, *A Glossary of Literary Terms*, 6th Ed (Harcourt Brace)
Strunk and White, *Elements of Style*
Joseph Gibaldi, *MLA Style Manual*
John A. Goldsmith, et al. *The Chicago Guide to Your Academic Career* (U of Chicago Press)
Lois Tyson. *Using Critical Theory: How to Read and Write About Literature* (Routledge)
Elaine Showalter. *Teaching Literature* (Wiley-Blackwell)

Assignments:

One conference abstract 10%
One presentation of a 20-minute conference paper 20%

Miscellaneous exercises and class participation 20%
Concentration/Field exercise 10%
Book Review/Presentation 10%
Sample Syllabus 10%
Teaching Philosophy 10%

ENGL 5233, Craft of Translation I: Epic Poetry

Teacher: J. Duval

Description: To read in depth some of the great epic poems of world literature, concentrating on those of uncertain authorship or composition. We will read in translation, *Gilgamesh*, most of *The Iliad*, *The Odyssey*, sections from the *Aeneid*, *Beowulf*, *The Song of Roland*, and finally, as we come to a full century since the start of World War I, English poetry by Sassoon, Owen, and Rosenberg as an antidote to the violence that epic poetry celebrates or seems to celebrate. In class we will compare translations of certain passages and consider questions concerning the nature of epic poetry, the value of each individual epic, and the art of literary translation.

Exams: a midterm and a final; weekly quizzes.

Assignments: One eight-twelve page double-spaced paper on one of the epics or some aspect of epic poetry. Papers by MFA Students in Creative Writing/Translation should consider the quality of the epics as translations. Students wishing to substitute some creative writing project for the paper, such as poems or short stories in response to the epics, must consult with me.

Oral assignments: students may be required to give oral reports or lead segments of class discussion. If there is time, students will report on their own papers near the end of the course.

ENGL 5243, Shakespeare for Writers

Teacher: E. Gilchrist

Textbook Required:

Shakespeare, William. *The Riverside Shakespeare*, Edition I or II. ISBN: 9780395044025.

Description: We will read aloud the plays of William Shakespeare, with special attention to the great comedies. We will read HAMLET, MACBETH, KING LEAR, RICHARD III, JULIUS CAESAR, ANTONY AND CLEOPATRA, MIDSUMMER NIGHT'S

DREAM, THE TEMPEST, and as many of the comedies as we can. The professor will reread them this summer to decide which ones are still funny in 2014.

ENGL 5243, Special Topics: Verse Novels

Teacher: G. Brock

Description: In this reading-intensive course, we will read and discuss at least a book each week, starting with the form's Romantic origins (Byron's *Don Juan* and Pushkin's *Eugene Onegin*), then touching on several Victorian examples (including extracts from Browning's *Aurora Leigh*) before moving quickly to 20th-century examples by authors including Michael Ondaatje, Vikram Seth, Anne Carson, Les Murray, and C.D. Wright. Part of our aim will be to decide what the term "verse novel" means—how is it different from, say, an epic or a “long poem”? Or from a prose novel, for that matter? What formal strategies are conducive to telling long narratives in verse? Are there sub-genres of the verse novel? Is the genre on the rise? And so on. You will be required to produce weekly imitations of and/or critical responses to the books we read, and there will also be a longer final project, which could be either a critical paper or the first chapter of a verse novel of your own.

ENGL 5243, Special Topics: Early American Short Story

Professor: K. Yandell

Textbooks Required:

The Norton Anthology of Short Fiction, full 7th edition, ISBN 978-0-393-92611-8

Course Description: This course surveys the growth and development of short fiction as a genre from the 18th century to the present day. Our interests will be formal (What counts as a short story? What are the distinctive narrative tactics we associate with shorter narratives? How do short stories persuade, inform, delight, appall, etc?), historical (Under what conditions are certain short fictions produced? What events or circumstances do they represent? How do short stories imagine historical events?), and philosophical (What sorts of truth do short narratives convey? How do short fictions provide models for cognition?). We'll draw from the literary tradition of the United States primarily, but will also look briefly at the broader American and European cultural context in which the short story develops. Authors might include Brown, Irving, Poe, Hawthorne, Twain, James, Fitzgerald, Hemingway, Faulkner, O'Connor, Walker, Erdrich, Viramontes, or others.

Major Course Requirements: enthusiastic class participation, three exams, three short essays.

MA Advisory Code: F or G

ENGL 5243, Special Topics: Old French

Teacher: J. Duval

Course Description: An introduction to Old French language and literature, from about 1066 to 1500. Short readings for each class will introduce the incredibly rich variety of Old French literature and will provide opportunities to point out characteristics of Old French differing it from Modern French. I will select and provide readings from epic, romance, lyric poetry, animal tales, and fabliaux, including, in addition to the many anonymous authors, works by Marie de France, Chrétien de Troyes, Charles d'Orleans, and François Villon.

Textbooks Required:

Any manual of Old French grammar to refer to while reading. Handouts of the readings.

Prerequisite: reading ability in Modern French or Professor Smith's introductory course in Old French (to be offered in the interim between summer and fall, 2014).

ENGL 5243, Special Topics: Literary Non-Realisms

Teacher: P. Viswanathan

Textbooks Required (Subject to change):

Apuleius, *The Golden Ass*

Italo Calvino *The Non-Existent Knight* and *The Cloven Viscount*

Fyodor Dostoevsky, *The Double*

Franz Kafka, *The Trial*

Shahrnush Parsipur *Women Without Men*

Salman Rushdie, *Midnight's Children*

Virginia Woolf, *Orlando*

To be distributed by Prof: Selections from *The Thousand and One Nights*, and stories by Hans Christian Anderson, Jorge Luis Borges, George Saunders, Aimee Bender, Karen Russell.

Description: A seminar-style course in literary analysis, taking up fiction that features events or characters unlikely to be observed or met in "real life," including hallucinatory fiction. While all fiction is the stuff of invention, these stories trade in illogic, magic, the invisible and the unknowable. We will begin with myths and fairy tales, and move toward contemporary surrealist, magical

realist and otherwise not-strictly-realist prose works. How do such works convince us? What does verisimilitude mean when we're talking about fairies, genies, people the size of our thumbs? What are the fictional techniques and characteristics—voice, perspective, the elasticity of time, etc.—on display in each piece? And what makes these stories so irresistible, to read and to write?

Requirements: (also subject to modification) Three reading responses (2-5 pp), which may be fictional or analytic; plus one short story (7-25 pp), with accompanying short reflective essay. No final exam. Students will take turns leading classes and be graded on participation.

ENGL 5243, Special Topics, Poetics of Modernity: From Pre-Raphaelites to *The Waste Land* and Beyond

Teacher: S. Dempsey

Textbooks Required:

The Norton Anthology of English Literature, Volume E: The Victorian Age
ISBN: 978-0393912531

Brontë, Emily	<i>Wuthering Heights</i>	ISBN: 978-0141439556
James, Henry	<i>Turn of the Screw</i>	ISBN: 978-0141439907
Joyce, James	<i>Dubliners</i>	ISBN: 978-0486268705
Eliot, T. S.	<i>The Waste Land and Other Writings</i>	ISBN: 978-0375759345
Woolf, Virginia	<i>To the Lighthouse</i>	ISBN: 978-0156907392

Description: In this class we will be concerned with poetry not simply as literary genre but as a mode of thinking. Poetry, or *poiesis*, is rooted in the act of making and creation, and one of our central concerns will be to understand how literature participates in the processes that dissolve, diffuse, and dissipate things as they are in order to "make it new." We will begin the semester exploring the burst of artistic creativity surrounding the Pre-Raphaelite Brotherhood in the second half of the nineteenth century and continue through the aestheticism, symbolism, and decadence of the *Fin de siècle*. In the second half of the semester we explore how artists and writers responded to the shock of living in the modern age. Throughout the semester we will also consider how shifts in art, music, and cinema can help us contextualize the poetry, prose and plays that we read.

In addition to the works listed above, we will place particular emphasis on the poetry of Baudelaire, Tennyson, Browning, Hopkins, Hardy, and Yeats, and shorter works by Ruskin, Darwin, Pater, Stevenson, Wilde, Doyle, Freud and Kafka.

Essays, exams, and other major requirements for undergraduates: Two tests, two essays, and several one-page response papers.

Essays, exams, and other major requirements for graduate students at the 5000 level: one conference paper (7-10 pages), one longer paper (15-20 pages).

MA Advisory Code: D or E (See last page of course descriptions.)

ENGL 5283, Craft of Fiction II: Short Story

Teacher: P. Viswanathan

Textbooks Required (Subject to change): Course packet to be distributed by professor. Possibility of reading several complete collections, tba.

Description: A seminar-style course in literary analysis, in which we will read together as broad (geographically, stylistically, chronologically) a selection of short fiction as time allows, with a slight bias toward the twentieth century. How has this form evolved? What distinguishes it from its cousin the novel (and its other cousin, the lyric poem), in form, function, and content? How are the techniques and characteristics of fiction—voice, perspective, the elasticity of time, etc.—on display in each piece, and how do these operate on us as readers or transfer into our work as writers?

Requirements: (also subject to modification) Three reading responses (2-5 pp), which may be fictional or analytic; plus one short story (7-25 pp), with accompanying short reflective essay. No final exam. Students will take turns leading classes and be graded on participation.

English 5293, Form and Theory of Poetry II

Teacher: D. McCombs

Textbooks Required: Eight contemporary first books of poetry. Titles to be announced.

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

Assignments: Weekly quizzes. In-class presentation: each student will present a discussion of a contemporary first book of poetry not on the syllabus and, as a part of the assignment, he or she must contact the poet via e-mail with a few specific questions.

ENGL 5313, Introduction to Literary Theory

Teacher: K. Booker

Textbooks Required:

BAKHTIN *THE DIALOGIC IMAGINATION* TEXAS 9780292715349

BOOKER *A PRACTICAL INTRODUCTION TO LITERARY THEORY AND CRITICISM*
LONGMAN 0801317657

FOUCAULT *DISCIPLINE AND PUNISH* VINTAGE 0679752552

JAMESON *THE POLITICAL UNCONSCIOUS* CORNELL 080149222X

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

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

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

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

ENGL 5463, Introduction to Linguistics

Teacher: T. Fukushima

Textbook Required:

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

Recommended Readings:

Additional readings will be made available.

Purpose: this course aims to approach a scientific study of language with primary emphasis on modern linguistic theory and analysis. Topics include structures, variation, and historical development of various world languages as well as their relation to culture and society.

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

ENGL 5523, Technical Writing for Online Audiences

Teacher: A. R. Pope

Textbooks Required:

Byron, Angela, Berry, Addison, and Bruno De Bondt. *Using Drupal*. 2nd Edition. ISBN 1449390528

Cunningham, Katie. *The Accessibility Handbook*. ISBN 1449322859

Duckett, Jon. *HTML and CSS: Design and Build Websites* ISBN 1118008189

Johnson, Robert R. *user-centered technology: a rhetorical theory for computers and other mundane artifacts* ISBN 0791439321

Kostelnick, Charles and Michael Hassett. *Shaping Information: The Rhetoric of Visual Conventions*. ISBN 0809325020

Krug, Steve. *Don't Make e Think: A Common Sense Approach to Web Usability*. ISBN: 9780321344755

Description: Online writing poses a special challenge for writers as the traditional norms of print publication (and the control they give over presentation) get tossed out the window. Texts are expected to not only make the leap to the web successfully, but to look great across any number of devices while doing so. In many smaller organizations, a technical writer may even find him or herself as the sole person responsible for maintaining the entire organization's web presence. In this course, we'll tackle the challenge of writing for online audiences by giving technical and professional writers the tools and theory they need to write successfully online, including an understanding of HTML, CSS, Responsive Web Design, and the ways web standards impact successful online writing. We'll also focus some on creating an organization's web presence, and the process of maintaining editorial control over the content of such sites using standard HTML/CSS as well as content management systems such as Drupal.

Essays, exams, and other major requirements for graduate students at the 5000

level: Students will be expected to submit weekly reading responses, maintain a sandbox HTML site for the duration of the class, develop a critique of an existing website, plan and build their own site for a final project. Classroom participation is required.

ENGL 5543, Chicana/Latina Feminist Thought and Literature

Teacher: Y. Padilla

Textbooks Required:

Alvarez, Julia, *In the Time of the Butterflies* ISBN 978-1565129764

Anzaldúa, Gloria, *Borderlands/La Frontera* ISBN 978-1879960855

Castillo, Ana, *Sapogonia*. ISBN 978-0385470803

Chavez, Denise, *Loving Pedro Infante*. ISBN 978-0743445733

Cofer, Judith Ortiz, *The Latin Deli* ISBN 978-0393313130

Cruz, Angie, *Soledad* ISBN 978-0393313130

Murray, Yxta Maya, *Locas* ISBN 978-0802135643

Required Viewing:

Girlfight (2000)

Dirt (2003)

Mosquita y Mari (2012)

Description:

This course centers on feminist literature written by U.S. Latinas. Although a significant portion of the course will be devoted to the works of Chicana authors, we will also read literature by Dominican American, Nuyorican, Cuban American, and U.S. Central American women. A central focus of the course is the exploration of how these authors use a gendered lens in their writings to theorize about the lives of Chicana/Latina women. Among the issues raised in their works and, which we will be discussing, are: gendered oppression, sexuality, racial and social inequality, ethnic identity, nationalism, bilingualism, violence, and relationships across generations. In addition to creative works of fiction, poetry, performance, and film, we will also read theory, personal essays, and critical histories by many of these same authors, as well as by other feminists of color that will help guide and foreground many of our discussions.

Essays, exams, and other major requirements for undergraduates: attendance and active participation in class discussions, 4-5 short written assignments, 2 critical essays (4-5 pages, 8-10 pages), mid-term, and final exam.

Essays, exams, and other major requirements for graduates: Same as undergraduate students, except the critical essays (4-5 pages, 12-15 pages). Additional theoretical readings may also be assigned.

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

ENGL 5653, Shakespeare: Plays and Poems

Teacher: J. Candido

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

Area of Coverage: We shall examine the basic contours of Shakespeare's career as a dramatist, drawing upon some of his most representative plays.

Likely works to be read include the following:

Richard II

1 Henry IV

2 Henry IV

A Midsummer Night's Dream

Measure for Measure

Twelfth Night

King Lear

Macbeth

The Tempest

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

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

English 5803, American Modernist Fiction

Teacher: S. Marren

Goals of the Course:

This course explores a diverse body of American fiction (and some borderline nonfiction) published between 1900 and 1940. We will consider each text as a response to the historical, technological, and intellectual conditions of American modernity, asking such questions as: What is the relationship between modernist experiments with language and experimentation in other arenas, such as the artistic (painting, film), or the scientific/technological (the theory of relativity, the popularization of Freudian psychoanalysis, the automobile, the skyscraper)? How were the tectonic shifts in race, gender and class of late 19th and early 20th century America reflected in and affected by the literature of this period? What was particularly American about American modernism?

Textbooks Required:

<i>The Great Gatsby</i>	F. Scott Fitzgerald
<i>The Breadgivers</i>	Anzia Yezierska
<i>My Antonia</i>	Willa Cather
<i>The Autobiography of Alice B. Toklas</i>	Gertrude Stein
<i>Let Us Now Praise Famous Men</i>	James Agee and Walker Evans
<i>Cane</i>	Jean Toomer
<i>The Sun Also Rises</i>	Ernest Hemingway
<i>Absalom, Absalom</i>	William Faulkner
<i>Nightwood</i>	Djuna Barnes

Assignments:

Annotated Bibliography
Individual Research Project
Oral presentation

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

ENGL 6613, Seminar: World Literature in English: The Literature of World War II

Teacher: Cochran

Textbooks Required:

Paul Fussell, <i>Wartime</i>	ISBN 9780195065770
Bill Mauldin, <i>Up Front</i>	ISBN 9780393050318
Vasily Grossman, <i>Life and Fate</i>	ISBN 9781590172018
Harry Mulisch, <i>The Assault</i>	ISBN 9780394744209
Irène Némirovsky, <i>Suite Française</i>	ISBN 9781400096275
Shohei Ooka, <i>Fires On the Plain</i>	ISBN 9780804813792
Others TBA	

Description: This seminar, newly designed at the request of the chair, will be a hybrid mix of WW II journalism (which I know pretty well) and WWII novels (a more recent enthusiasm). Our textbook will be Paul Fussell's WW II companion to his more celebrated *The Great War and Modern Memory*. Our only book-length journalism will be Bill Mauldin's best-seller from 1945, *Up Front* (though we'll read shorter pieces on Blackboard by Martha Gellhorn, Ernie Pyle, Vasily Grossman, among others). The rest will be novels, all European or Asian.

Given that many of the novels are lengthy (*Life and Fate* pushes 900 pages), we may need to divide into two groups (an Asian and a European cohort?) at some point. We'll see—the size of the seminar may be a factor.

Requirements: one seminar paper (15-25 pages), one oral presentation.

MA advisory code: H

English 6803, Seminar in American Modernist Fiction

Teacher: S. Marren

Goals of the Course:

This course explores a diverse body of American fiction (and some borderline nonfiction) published between 1900 and 1940. We will consider each text as a response to the historical, technological, and intellectual conditions of American modernity, asking such questions as: What is the relationship between modernist experiments with language and experimentation in other arenas, such as the artistic (painting, film), or the scientific/technological (the theory of relativity, the popularization of Freudian psychoanalysis, the automobile, the skyscraper)? How were the tectonic shifts in race, gender and class of late 19th and early 20th century America reflected in and affected by the literature of this period? What was particularly American about American modernism?

Textbooks Required:

The Great Gatsby

The Breadgivers

My Antonia

The Autobiography of Alice B. Toklas

Let Us Now Praise Famous Men

Cane

The Sun Also Rises

Absalom, Absalom

Nightwood

F. Scott Fitzgerald

Anzia Yezierska

Willa Cather

Gertrude Stein

James Agee and Walker Evans

Jean Toomer

Ernest Hemingway

William Faulkner

Djuna Barnes

Assignments:

Annotated Bibliography

Individual Research Project

Oral presentation

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

ENGL 6973, Seminar in Rhetoric and Composition: Discourse Analysis

Teacher: E. Domínguez Barajas

Textbooks Required:

Gee, James Paul. *How to do Discourse Analysis*. ISBN 978-0-415-57208-8.

Strauss, Susan, and Parastou Feiz. *Discourse Analysis*. ISBN 978-0-415-52219-9

Schiffrin, Deborah. *Approaches to Discourse*. ISBN 0-631-16623-8

Description: This course provides a foundation in the field of Discourse Analysis by introducing advanced graduate students to a variety of research methodologies (e.g., speech act theory; conversation analysis; pragmatics; interactional sociolinguistics; ethnography of communication; critical discourse analysis) guiding contemporary research in the field. Students will learn about the history, theory, and actual research practices involved in the various approaches.

Assignments: An in-class presentation on a critical work, one critical response paper (5-6 pages), an article-length research paper (20-30 pages).

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

ENGLISH 6973, Seminar in Rhetoric and Composition: Pedagogical Theory

Teacher: P. Slattery

Textbooks Required: Assigned articles provided.

Description: This course considers major theoretical approaches to teaching writing, including the rhetorical, expressive, cognitive, reading-and-writing, epistemic, social/collaborative, multicultural, and political approaches.

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

Weekly Assignments: short response papers.

Final Project: course syllabus, rationale, and assignment sequence reflecting theoretical approach(es) addressed in class; oral report on final project.

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

Course Descriptions for Graduate World Literature Classes Fall 2014

WLIT 5193, Introduction to Literary Theory

Teacher: K. Booker

Textbooks Required:

BAKHTIN *THE DIALOGIC IMAGINATION* TEXAS 9780292715349

BOOKER *A PRACTICAL INTRODUCTION TO LITERARY THEORY AND CRITICISM*
LONGMAN 0801317657

FOUCAULT *DISCIPLINE AND PUNISH* VINTAGE 0679752552

JAMESON *THE POLITICAL UNCONSCIOUS* CORNELL 080149222X

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

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

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

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

WLIT 603V, Special Topics: Old French

Teacher: J. Duval

Course Description: An introduction to Old French language and literature, from about 1066 to 1500. Short readings for each class will introduce the incredibly rich variety of Old French literature and will provide opportunities to point out characteristics of Old French differing it from Modern French. I will select and provide readings from epic, romance, lyric poetry, animal tales, and fabliaux, including, in addition to the many

anonymous authors, works by Marie de France, Chrétien de Troyes, Charles d'Orleans, and François Villon.

Textbooks Required:

Any manual of Old French grammar to refer to while reading. Handouts of the readings.

Prerequisite: reading ability in Modern French or Professor Smith's introductory course in Old French (to be offered in the interim between summer and fall, 2014).

WLIT 603V, Special Topics: Classical Arabic Literature

Teacher: M. Kahf

Textbooks Required (tentative, subject to change):

Robert Irwin, *Night & Horses & the Desert: An Anthology of Classical Arabic Literature*
ISBN: 978-0385721554

Abu Nuwas, *Carousing with Gazelles: Homoerotic Poetry of Baghdad*
ISBN 978-0595376919

Jahiz, *The Book of Misers*. ISBN 978-1859641415

Shmuel ha-Nagid, *Selected Poems*. ISBN 978-0691011202

Description: Students will read, in English translation, texts of pre-modern Arabic literature through a variety of eras from the pagan pre-Islamic to the Mamluk, including greats such as Mutanabbi and Abu Nuwas, and some less widely known writers, while learning the historical contexts of the works and their authors. Students will also read pertinent scholarly articles on e-reserves and will acquire a critical vocabulary with which to appreciate the texts in their cultural contexts. Graduate students will acquire the research vocabulary for working with these texts. Students taking Arabic language will be encouraged to use their language skills, but no Arabic is required for the course. Course readings and discussions may include topics that are sexually explicit, graphically violent, politically sensitive, and controversial in religious discourse.

Essays, exams, and other major requirements for undergraduates: Regular short participation assignments; one critical paper of 6-8 pages; midterm and final include essay portions.

Special requirements: Consistent prepared attendance and participation in classroom discussion and active participation in group work are the foundation for a successful experience in this class.

Special requirements for students taking the course at the 6000 level: Conference paper and conference-style presentation in class; research paper of 20-25 pages.

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

WLIT 690V, Seminar: Epic Poetry

Teacher: J. Duval

Description: To read in depth some of the great epic poems of world literature, concentrating on those of uncertain authorship or composition. We will read, in translation, *Gilgamesh*, most of *The Iliad*, *The Odyssey*, sections from the *Aeneid*, *Beowulf*, *The Song of Roland*, and finally, as we come to a full century since the start of World War I, English poetry by Sassoon, Owen, and Rosenberg as an antidote to the violence that epic poetry celebrates or seems to celebrate. In class we will compare translations of certain passages and consider questions concerning the nature of epic poetry, the value of each individual epic, and the art of literary translation.

Exams: a midterm and a final; weekly quizzes.

Assignments: One eight-twelve page double-spaced paper on one of the epics or some aspect of epic poetry. Papers by MFA Students in Creative Writing/Translation should consider the quality of the epics as translations. Students wishing to substitute some creative writing project for the paper, such as poems or short stories in response to the epics, must consult with me.

Oral assignments: students may be required to give oral reports or lead segments of class discussion. If there is time, students will report on their own papers near the end of the course.

WLIT 690V, Seminar: World Literature in English: The Literature of World War II

Teacher: Cochran

Textbooks Required:

Paul Fussell, <i>Wartime</i>	ISBN 9780195065770
Bill Mauldin, <i>Up Front</i>	ISBN 9780393050318
Vasily Grossman, <i>Life and Fate</i>	ISBN 9781590172018
Harry Mulisch, <i>The Assault</i>	ISBN 9780394744209
Irène Némirovsky, <i>Suite Française</i>	ISBN 9781400096275
Shohei Ooka, <i>Fires On the Plain</i>	ISBN 9780804813792
Others TBA	

Description: This seminar, newly designed at the request of the chair, will be a hybrid

mix of WW II journalism (which I know pretty well) and WWII novels (a more recent enthusiasm). Our textbook will be Paul Fussell's WW II companion to his more celebrated *The Great War and Modern Memory*. Our only book-length journalism will be Bill Mauldin's best-seller from 1945, *Up Front* (though we'll read shorter pieces on Blackboard by Martha Gellhorn, Ernie Pyle, Vasily Grossman, among others). The rest will be novels, all European or Asian.

Given that many of the novels are lengthy (*Life and Fate* pushes 900 pages), we may need to divide into two groups (an Asian and a European cohort?) at some point. We'll see—the size of the seminar may be a factor.

Requirements: one seminar paper (15-25 pages), one oral presentation.

MA advisory code: H

M.A. Advisory Coding

The advisory codes indicate what course distribution requirement(s) will be satisfied by the designated listing. If more than one code is listed in the description for a particular class, a student may satisfy only one of those distribution requirements with that class.

- A Satisfies Medieval literature and culture requirement
- B Satisfies Renaissance literature and culture requirement
- C Satisfies Restoration and 18th-century literature and culture requirement
- D Satisfies 19th-century British literature and culture requirement
- E Satisfies British literature and culture after 1900 requirement
- F Satisfies American literature and culture before 1900 requirement
- G Satisfies American literature and culture after 1900 requirement
- H Satisfies world literature and culture written in English requirement
- I Satisfies theory requirement