

Course Descriptions for Undergraduate English Classes Fall 2014

ENGL 0002, Basic Writing

Teacher: Staff

Description: The course focuses on building skills in grammar and sentencings, the development of various types of essays for academic writing, and revision through lab work and lecture. Individual and group work models are practiced. A required course for entering freshmen with ACT English scores lower than 19 or SAT verbal scores lower than 470. These students must also enroll in ENGL 1013, Composition I, as a corequisite and successfully complete both courses to fulfill the remediation requirement. Credit earned in this course may not be applied to the total required for a degree.

Corequisite: ENGL 1013

ENGL 0013, Reading Strategies

Teacher: Staff

Textbook Required:

McWhorter, Kathleen. *Efficient and Flexible Reading*, 10th Ed.
ISBN 10: 0-205-90359-2

Description: 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, supporting details, and organizational patterns, 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.

ENGL 1013, Composition I

Teacher: Staff

Textbooks Required:

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

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

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

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

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

ENGL 1023, Composition II

Teacher: Staff

Textbooks Required:

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

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

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

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

ENGL 1213, Introduction to Literature

Teacher: S. Dempsey

Textbooks Required:

The Norton Introduction to Literature (Portable Eleventh Edition)

ISBN: 978-0393923391

Brontë, Emily *Wuthering Heights* ISBN: 978-0141439556

Description: This course offers an introduction to the discipline of literary studies through the close reading and discussion of classic poems, short stories, essays, novels, and plays. Here students will be offered an opportunity to exercise and enhance their ability to read, interpret, analyze, evaluate, and respond to literature. We will be interested in both exploring how literature works through a careful analysis of its formal characteristics as well as inquiring into why literature is worth studying in an academic setting in the first place. If our encounter with literature is not merely a form of escapism from the pressures of the “real” world, then how and why is it meaningful? If Joseph Conrad was right, and part of the value of literature lies in its ability “to make us see,” then in this class our focus will be on exploring precisely how literature can help us picture and understand situations outside our own personal knowledge, and thereby sharpen our sense of how our own experiences relate to other histories, cultures and identities.

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

ENGL 2003, Advanced Composition

Teacher: Staff

Textbooks Required:

Alred, Brusaw, and Oliu. *Handbook of Technical Communication* (10th Ed.)
Bedford/St. Martin's. ISBN 978-1250004413.

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

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

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

ENGL 2013, Essay Writing

Teacher: Staff

Textbook Required:

Miller & Paola, Tell it Slant, McGraw Hill

Description: To teach students strategies for analyzing and writing creative nonfiction. Special attention will be given to certain forms that have served creative nonfiction well.

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

Note: Students must possess a sound knowledge of sentence structure, standard usage, and the writing of expository essays. Students who do not have this knowledge should not enroll in the course.

ENGL 2023, Creative Writing I

Teacher: Staff

Textbooks Required:

Varies by instructor.

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

Requirements: Students produce both poetry and fiction. Final grade based mainly on a portfolio of writing and revisions produced during the semester, with class participation and attendance a high priority.

ENGL 2303, English Literature: Beginning to 1700

Teacher: J. Candido

Textbooks Required:

The Norton Anthology of British Literature, volume I

Description: We shall read and discuss the basic contours of English literature from the earliest times to 1700, focusing on major and representative texts from the Middle Ages through the 17th Century.

Course Requirements:

Two Exams: a midterm and a final
One 5-page paper
Regular attendance

ENGL 2303, English Literature: Beginning to 1700

Teacher: L. Gray

Textbooks Required:

The Norton Anthology of British Literature, volume I

Description: We shall read and discuss the basic contours of English literature from the earliest times to 1700, focusing on major and representative texts from the Middle Ages through the 17th Century.

Course Requirements:

Two Exams: a midterm and a final
One 5-page paper
Regular attendance

ENGL 2313, Survey of British Literature, 1700-1900

Teacher: L. Lopez Szwydky

Textbooks Required:

The Longman Anthology of British Literature, Volume 1C: The Restoration and the Eighteenth Century. ISBN 0205655270 | 978-0205655274. *The Longman Anthology of British Literature, Volume 2A: The Romantics and Their Contemporaries*. ISBN 0205223168 | 978-0205223169. *The Longman Anthology of British Literature, Volume 2B: The Victorian Age*. ISBN 0205655262 | 978-0205655267.

Daniel Defoe, *Robinson Crusoe*. (Norton edition) ISBN 0393964523 | 978-0393964523.

Mary Wollstonecraft Shelley, *Frankenstein*. (Longman edition) ISBN 0321399536 | 978-0321399533.

Course Description: This course serves as a general introduction to English Literature from the eighteenth century, Romantic, and Victorian periods. We will begin the semester with Daniel Defoe's *Robinson Crusoe* (1719) and end with a selection of readings on empire and colonialism from the Victorian period. The readings listed in the course schedule below will frame our investigations of how empire, colonialism, race, gender, class, and political movements shaped the literature and culture of eighteenth- and nineteenth-century England. Lectures, class discussions, and assignments will combine close reading techniques, historical, and cultural studies approaches to writing from the period.

Essays exams and other major requirements for undergraduates: three exams, three blog entries (1000 words each), quizzes, attendance and active class participation.

ENGL 2313, Survey of English Literature from 1700 to 1900

Teacher: V. Davis

Textbooks Required:

Defoe, Daniel. *Robinson Crusoe*. ISBN 978-0393964523

Shelley, Mary. *Frankenstein*. ISBN 978-0393927931

Wells, H.G. *The Island of Dr. Moreau*. ISBN 978-0486290270

The Norton Anthology of English Literature, 9th Edition, Volume C. ISBN 978-0-393-91251-7

The Norton Anthology of English Literature, 9th Edition, Volume D. ISBN 978-0-393-91252-4

The Norton Anthology of English Literature, 9th Edition, Volume E. ISBN 978-0-393-91253-1

Description:

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

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

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

Teacher: S. Marren

Textbook Required:

Stallworthy and Ramazani, eds. *Norton Anthology of English Literature*, 9th ed.
(Volume F: The 20th Century and After) Publisher: Norton

Purpose: The purpose of this course will be to survey the literature written by British, Irish and Postcolonial writers from around the turn of the last century to the present. The course will be organized around four major topic clusters: “Transition, Modernity and Modernism”; “History, Memory, and Politics”; “Gender, Desire and Sexuality”; and “Culture, Language, and Identity”. Within those topics, it will proceed more or less chronologically.

Papers: 5-pp. essay; informal reading responses

Exams: a midterm and a final

ENGL 2343, The Romance of Colonialism

Teacher: K. Yandell

Textbooks Required:

Christopher Columbus, et al: *The Four Voyages* (ISBN 9780141920429)
William Bradford, *Of Plymouth Plantation, 1620-1647* (ISBN 0486452603)
Catherine Maria Sedgick, *Hope Leslie* (ISBN 9780140436761)
Charles Brockton Brown, *Wieland* (ISBN 9780140390797)
Nathaniel Hawthorne, *The House of the Seven Gables* (ISBN 9781416534778)

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

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

ENGL 2353, Survey of Modern American Literature

Teacher: S. Marren

Textbook Required:

Norton Anthology of American Literature, shorter 8th ed., vol. 2 Nina Baym, ed.

Purpose: The purpose of this course will be to survey the literature written by Americans from around the turn of the last century to the present. We will read selections by male and female writers of different racial and ethnic backgrounds, regions, and classes, paying particular attention to the social context of each work.

Papers: 5 pp. essay; informal reading responses

Exams: a midterm and a final

ENGL 2353, Survey of Modern American Literature

Teacher: Lisa Hinrichsen

Course Overview: This course will survey modern and contemporary American literature. Issues and themes we will 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 the events of the twentieth century and how it interacts—or fails to interact—with race, ethnicity, class, politics, gender, and history.

Textbook Required: (Please buy these particular editions)

Baym, Nina, ed. *Norton Anthology of American Literature* Vols. C, D, E (8th Edition)

Doctorow, E.L. *Ragtime* (Plume)

Johnson, James Weldon *The Autobiography of an Ex-Coloured Man*
(Hill and Wang)

McCarthy, Cormac *The Road* (Vintage)

Grading:

Class Participation (attendance, discussion, in-class writing, short quizzes) 15%

Short Response paper 15%

Final Analytical Paper (4-5 pages) 25%

Midterm 20%

Final 25%

ENGL 2413, Contemporary North American Indigenous Literature

Teacher: S. Teuton

Course Description: In 1969 Indigenous literature burst forth in North America. Indigenous people occupied Alcatraz Island in San Francisco Bay and a Kiowa writer named N. Scott Momaday won a Pulitzer Prize for his novel *House Made of Dawn*. Suddenly Indians weren't simply an American memory: they were defiantly present—and building a literature. As an introduction to Native American literature, this course explores its growth during the Indigenous rights movement of the 1960s and 1970s. From here we'll ask how the Indigenous literature of that era influenced later decades and continues to shape twenty-first-century Indigenous writers. In engaging novel and poetry, drama and film, the course considers the diversity of Indigenous nations and regions as well as topics in Indigenous communities today: migration and urban life, health and environment, literacy and education, gender and sexuality, colonialism and nationhood, worldview and identity.

ENGL 3013, Creative Writing II

Teacher: Staff

Textbook Required:

Handouts and weekly worksheets only.

Description: To develop skills in writing poetry and fiction.

Assignments:

1) Writing exercises in both fiction and poetry.

2) Self-motivated completion of short stories and/or poems. Student writers should complete a portfolio of a few poems and/or a short story before the last week of class.

PREREQUISITE: In order to enroll in this course, students must have taken and successfully completed Creative Writing I (ENGL 2023).

ENGL 3053, Technical and Report Writing

Teacher: Staff

Textbook Required:

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

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

Purpose: English 3053 is designed to familiarize students with the process of planning, drafting, and revising basic technical documents. Assignments, group work, and exams will be oriented towards refining communication skills in professional discourses.

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

ENGL 3173, Introduction to Linguistics

Teacher: T. Fukushima

Textbook Required:

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

Recommended Readings:

Additional readings will be made available.

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

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

ENGL 3203, Introduction to Poetry

Teacher: M. Heffernan

Textbooks Required:

Ferguson, Salter, Stallworthy, eds., *The Norton Anthology of Poetry*, 4th ed.

(Norton) ISBN 978-0-393-97920-6

William Shakespeare, *Hamlet* (Dover) ISBN 978-0-486-47572-1

W. B. Yeats, *Easter 1916 and Other Poems* (Dover) ISBN 0-486-29771-3

Robert Frost, *A Boy's Will and North of Boston* (Dover) ISBN 0-486-26866-7

Robert Frost, *The Road Not Taken and Other Poems* (Dover) ISBN 0-486-27550-7

Wallace Stevens, *The Emperor of Ice-Cream & Other Poems* (Dover) ISBN 0-486-40877-9

Description: We will use a comprehensive anthology to provide us with poems for discussion from the whole history of poetry in English up to the early 21st century. We will read Shakespeare to reveal the power of the English language in the words of its greatest master, and to discover poetry's fullest range through and beyond the lyric tradition, as a medium for understanding the intricacies of human action and interaction.

We will also read collections by three early modern poets whose work has had an impact on the poetry of the present.

Assignments: Students will be asked to contribute to class discussions and to write a substantial paper based on the readings.

ENGL 3213, Introduction to Fiction

Teacher: T. Jensen

Description: This is an intensive reading and discussion course that approaches fiction, both novels and short stories, from a writer's perspective. Issues of plot, characterization, narrative style, structure, and general technique are discussed. Students will be expected to write papers and possibly stories over the course of the semester.

ENGL 3543, U.S. Latino/a Literatures and Culture

Teacher: Y. Padilla

Textbooks Required:

Anaya, Rudolfo, *Bless Me, Última*. ISBN 0446600253
Díaz, Junot, *The Brief and Wondrous Life of Oscar Wao*. ISBN 978-1594483295.
García, Cristina, *Dreaming in Cuban*. ISBN 978-0345381439.
Gonzalez, Juan, *Harvest of Empire: A History of Latinos in America*.
ISBN 978-0143119289
Grande, Reyna, *Across a Hundred Mountains* ISBN 978-0743269582
Santiago, Esmeralda, *When I was Puerto Rican*. ISBN 978-0306814525
Tobar, Héctor, *The Tattooed Soldier*. ISBN 978-0140288612

Required Viewing:

Zoot Suit (1982)
Mi Familia (1995)
Sin nombre (2009)

Description: A literary tradition of Hispanic Literatures has existed in the United States for centuries. Since the latter half of the 20th century, this field has experienced a significant “boom” largely due to newer waves of immigration from Latin America as well as the emergence of social and political movements in the United States and abroad. In this course we will examine this recent facet of this literary tradition, paying close attention to how U.S. Latino/a texts engage with questions of cultural and linguistic hybridity, gender and sexuality, identity, (im)migration, and the growth of transnational communities. Specifically, we will look at the ways that Latino/a writers/critics/artists from various backgrounds (Nuyorican, Cuban American, Dominican York, Chicano/a, US Central American) explore these multifaceted topics in their poetry, novels, short stories, testimonial narratives, and critical articles. It is not only a question, then, of looking at what it means to be Latino/a in a U.S. context but also a global and transnational one. Although a large portion of the course will be dedicated to literature, we will also explore films and artwork about and by U.S. Latinos/as.

Essays, exams, and other major requirements for undergraduates: attendance and active participation in class discussions, 4-5 short written assignments, 2 critical essays (5-6 pages), mid-term, and final exam.

DV (Meets the English Major Diversity Requirement)

ENGL 3553, Contemporary North American Indigenous Literature

Teacher: S. Teuton

Course Description: In 1969 Indigenous literature burst forth in North America. Indigenous people occupied Alcatraz Island in San Francisco Bay and a Kiowa writer named N. Scott Momaday won a Pulitzer Prize for his novel *House Made of Dawn*. Suddenly Indians weren't simply an American memory: they were defiantly present—and building a literature. As an introduction to Native American literature, this course explores its growth during the Indigenous rights movement of the 1960s and 1970s. From here we'll ask how the Indigenous literature of that era influenced later decades and continues to shape twenty-first-century Indigenous writers. In engaging novel and poetry, drama and film, the course considers the diversity of Indigenous nations and regions as well as topics in Indigenous communities today: migration and urban life, health and environment, literacy and education, gender and sexuality, colonialism and nationhood, worldview and identity.

DV (Meets the English Major Diversity Requirement)

ENGL 3573, Modern British Drama “In Yer Face”

Teacher: G. Gertz

Textbooks Required:

Mrs. Warren's Profession

Waiting for Godot (1948) by Samuel Beckett

Look Back in Anger (1956) by John Osborne

Saved (1965) by Edward Bond

The Homecoming (1965) by Harold Pinter

Sus (1979) by Barrie Keeffe

Top Girls (1982) by Caryl Churchill

The Real Thing (1982) by Tom Stoppard

Mad about the Boy (2012) by Gbolahhan Obisesan

Elmina's Kitchen (2003) by Kwame Kwei-Armah

Blasted (1995) by Sarah Kane

Loot by Joe Orton

Description: Something new was in the air following the Second World War. Drama didn't necessarily revolve around kings and aristocrats. The genteel drawing room comedy and melodrama of the nineteenth century were turning into the “kitchen sink” drama of the twentieth century. Victorian and Edwardian dramatic conventions of the “well-made play,” including plot, the invisible fourth wall, and easily definable heroes and villains were all up for grabs. Suddenly we

were hearing the working class accents of those who had never gone to university, the voices of women, and of those who arrived from the former colonies. Often these voices were angry, bitter, disillusioned. The sun had set on the empire and “England” was a contested space in both the imagination and in terms of living space. Neither the center nor the margin would hold in a stable place. What was it to be “English” in modern postcolonial Britain? How was England’s changing identity both reflected and shaped through the creative burst of post-war drama? Why did theater appear to be the medium best suited to capture this explosiveness of British identity? These are some of the questions we will explore in this course.

Essays, exams, and other major requirements: weekly comment cards, one final 10 p. paper, one class performance with written reflective essay, one midterm, one final, occasional quizzes.

DV (Meets the English Major Diversity Requirement)

ENGL 3623, The Bible As Literature

Teacher: R. Madison

Textbooks Required:

The Holy Bible with Apocrypha, King James Version or Revised Standard Version

Metzger and Coogan, *The Oxford Companion to the Bible* (New York: Oxford UP, 1993; 780-19-504645-8 and equivalent formats: recommended for undergraduates, required for graduate students)

Description: This course surveys the genesis, genres, transmission, and reception of Biblical texts, especially as they provide a foundation for the study of literature in English. Readings are drawn from both the Hebrew and the Christian Bible and apocrypha and pseudepigrapha of the early Christian era. Discussion centers on the varying characterizations of God and the advent of concepts like humanism, immortality, and salvation.

Essays, exams, and other major requirements for undergraduates: Weekly reading quizzes and comprehensive final exam (objective).

Essays, exams, and other major requirements for graduate students: Weekly reading quizzes and substantial semester project.

ENGL 3713, 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

ENGL 3713, 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).

DV (Meets the English Major Diversity Requirement)

ENGL 3733, World Stages: Restoration Drama and Empire

Teacher: V. Davis

Textbooks Required:

Canfield, J. Douglas, ed. *The Broadview Anthology of Restoration and Early Eighteenth-Century Drama*. ISBN 978-1551112701

Clark, Sandra, ed. *Shakespeare Made Fit: Restoration Adaptations of Shakespeare*. ISBN 978-0460877466

Fisk, Deborah Payne, ed. *The Cambridge Companion to English Restoration Theatre*. ISBN 978-0521588126

Description:

When Charles II re-opened the theaters in 1660 after his return from exile in France, he granted London theater-goers access to a powerful performance space that conflated the real and the imaginary, the secular and the enchanted, the local and the global. For the first time in the history of the theater in England, London audiences were dazzled by the spectacle of lavish sets, the charisma of celebrity actors, and the novelty of otherworldly costumes and props.

In this course, we'll study the beginnings of the scenic theater in England, as it brought to life moving images of the larger world for its coterie audiences. Seeking out scenarios of encounter and contact, students will study the Restoration stage's representations of past civilizations (Roman, Ottoman, Spanish and Portuguese), the 17th- and 18th-century imperial enterprise (Americas, Ireland), rival European powers (France, the Dutch), and fantastic imaginary places (islands, utopia). Representations of other cultures resonated with local issues in England, we will learn, such as the politics of the Popish Plot and the Exclusion Crisis of the 1680s, anxieties about Stuart absolutism and the Carolean court, the emergence of mercantile capitalism, and the growing cultural and economic power of professional women. Of equal interest will be the theater's function as form of vicarious entertainment and synthetic experience within the metropole.

Essays, exams, and other major requirements for undergraduates: Research assignments, two papers, final exam.

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

Special requirements for seminar students at the 6000 level: Two class presentations, two short papers, seminar paper.

DV (Meets the English Major Diversity Requirement)

ENGL 3843, Jewish American Literature

Schlemiels, Shmegegges and Shayna Maidelehs: What is this Jewish American Fiction?

Teacher: G. Gertz

Textbooks Required:

The Bread Givers (1925) by Anzia Yezierska

Goodbye, Columbus (1959) by Philip Roth

Portnoy's Complaint (1969) by Philip Roth

The Fixer (1966) by Bernard Malamud

The Magic Barrel by Bernard Malamud

Mr. Sammler's Planet (1970) by Saul Bellow

The Shawl (1989) by Cynthia Ozick

Puttermesser Papers (1997) by Cynthia Ozick

Complete Maus: Part 1: A Survivor's Tale (1986) by Art Spiegelman

Part 2: My Father Bleeds History (1991)

Paradise Park (2001) by Allegra Goodman

Description: Between 1890 and 1924 over two million Jews arrived in America from Eastern Europe. Most of these Yiddish-speaking—or *mamaloshen*--Ashkenazi Jews initially settled in New York City and surroundings to begin new lives. How did these immigrants construct a new American identity through the stories they told? Are the assimilation stories they tell similar to those of other immigrant groups who come to America? Just what does it mean to be Jewish—or “Yiddishkeit”—and American? What are some of the tensions between these two identities, or “double-consciousness” to borrow a phrase from W.E.B. Dubois, and how is this tension reflected and perhaps created in the fictional narratives? What happens when a vernacular Yiddish encounters Standard English? While the realist genre is traditionally the style we associate with immigrant narratives, how and where did Jewish-American fiction also depart from this traditional genre to reflect modernist and even postmodernist influences? These are some of the questions, along with those that you bring to our class discussions, which we will engage within our introductory exploration of Jewish American literature.

Essays, exams and other major requirements: weekly comment cards, one final 10 p. paper, one class led discussion with work sheet, one midterm, one final, occasional quizzes.

DV (Meets the English Major Diversity Requirement)

ENGL 3863, Topics in Literature and Culture of the American South: New Orleans on Television

Teacher: R. Roberts

Textbooks required:

deLavigne, Jeanne. *Ghost Stories of Old New Orleans*. ISBN 978-0-8071-5291-1

Gehman, Mary and Nancy Rues, *Women and New Orleans*. 0-9616377-1-4

Rose, Chris, *I Dead in Attic*. 0-9777715-0-4

Abrahams, Roger et al. *Blues for New Orleans: Mardi Gras and America's*

Creole Soul. 978-0-8122-3959-1

Mitchell, Reid. *All on a Mardi Gras Day: Episodes in the History of New Orleans Carnival*. 0-674-01622-x

Dvds or streaming television shows: *Frank's Place, Faubourg Treme; All on a Mardi Gras Day; Treme; American Horror Story; Vampire Chronicles*

Description: Focus on narratives of New Orleans, with an emphasis on its representation on television.

Emphasis on race and gender.

Essays, exams, and other major requirements for undergraduates: two critical essays (5-6 pages); midterm and final exams, and in-class writing and quizzes.

DV (Meets the English Major Diversity Requirement)

ENGL 3903, Special Topics: Travel Writing as a Literary Genre

Teacher: Charles Adams

Textbooks Required:

Bruce Chatwin, *In Patagonia*
Graham Greene, *Journey Without Maps*
Sybille Bedford, *A Visit to Don Otavio*
Devla Murphy, *Full Tilt*
Freya Stark, *A Winter in Arabia*
Ian Frazier, *Great Plains*

Description:

This is a course for students who are going places – at least in their imaginations. We will begin with a series of selections on Blackboard from classic works of travel literature before 1900 by authors such as Herodotus, Mandeville, Marco Polo, Ibn Battuta, Cabeza de Vaca, Bartram, Darwin, Kingsley, and Mark Twain. Alongside these selections, we will discuss a handful of essential essays that offer critical and theoretical perspectives on the genre. Then we will read a few of the greatest works of twentieth-century travel literature in their entirety.

Essays, exams, and other major requirements:

One ten-page essay, mid-term, and final exam.

ENGL 3903, Special Topics: Writing Fulbright: Exploring Our Options

Teacher: K.L. Madison

Textbooks Required:

Writing Fulbright course packet.

Description: Advanced writers will participate in a focused examination of J. William Fulbright's manuscripts, speeches, digital collections, and particular

holdings that deal with his designs for peace through educational means. The class will become adept with archival procedures and computer usage in relation to the Fulbright Papers and related collections. From Tumblr to Facebook to WordPress to YouTube, critical literacies will be developed by employing a range of multi-modal strategies to evaluate and disseminate Fulbright's construction of peace, a UARK legacy. Still not interested? Watch this and think, "FULBRIGHT!"-- http://youtu.be/_2R11TKXpTo.

Essays, exams, and other major requirements for undergraduates: Essay assignments involving a variety of composition strategies and one major multimodal project. "We must dare to think 'unthinkable' thoughts. We must learn to explore all the options and possibilities in a complex and rapidly changing world."--J. William Fulbright

Prerequisites: ENGL 1013 & ENGL 1023

ENGL 3903, Literature for Adolescents.

Teacher: S. Connors

Description: This course invites students to explore issues and questions that concern scholars interested in the study of literature for adolescents while creating opportunities for them to think, read, and write critically about young adult literature. Questions the course explores include: In what ways does Young Adult literature's status as a commodity complicate its ability to be taken seriously as a body of literature? What, if anything, does reading Young Adult literature from the perspective of critical theory reveal about its depth and sophistication? What characteristics (beyond intended audience) distinguish young adult literature from literature for children and adults?

Essays, exams, and other major requirements for undergraduates: one critical essay (6-7) pages), mid-term paper (6-7 pages), final course paper (10 pages), final exam.

ENGL 3903, Special Topics: Medical Humanities Colloquium ENGL 3923H, Honors Colloquium: Medical Humanities Colloquium

Teacher: C. Kayser

Textbooks Required:

Edson, Margaret. *Wit*. ISBN: 978-0571198771

Gawande, Atul. *Complications: A Surgeon's Notes on an Imperfect Science*.

ISBN: 978-0312421700

Reynolds, Richard, and John Stone, eds. *On Doctoring: Stories, Poems, Essays*.

3rd ed. ISBN: 978-0743201537

Silko, Leslie Marmon. *Ceremony*. ISBN: 978-0140086836

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

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

ENGL 3923H, Cool Books about Stuff that Really Happened (Creative Nonfiction)

Teacher: Sidney Burris

Class Topic: For one semester, we're going to read some of the coolest—the most important critical term I know—books in English. And all of these books are about stuff that actually happened: floods, fires, hurricanes, art-fights, culture wars, movies, graduation, music, love, and death.

Class Format & Requirements: The class is discussion-based, with a mid-term, and a final creative nonfiction essay, written in the spirit—subject matter, style, perspective: your choice—of one of the authors you read during the semester. Also: three 100-word essays, designed to help you master the paragraph. Not to worry: these will be due after we've read some great paragraphs and know just what defines paragraph greatness.

Textbook Required:

The list isn't complete yet, but so far, these have made the cut (I won't add many more): *Zeitoun*, Dave Eggers; *Human Smoke*, Nicholson Baker; *Reality Hunger*, David Shields; *This is Water*, David Foster Wallace; *The Year of Magical Thinking*, Joan Didion, *On Writing Well*, William Zinsser

ENGL 4003, English Language and Composition for Teachers

Teacher: K. Madison

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

ENGL 4013, Undergraduate Poetry Workshop

Teacher: G. Davis

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

ENGL 4023, Undergraduate Fiction Workshop

Teacher: E. Gilchrist

Textbooks Required:

Wood, James, *How Fiction Works*. ISBN

Description: We will read aloud and edit the stories that you write. This is a workshop. We can't work miracles, but if you are willing to work hard, your writing might actually become better and more likely to be published.

Requirements: 3 stories or revisions (5-15 pp. each), presentation on a writer or work of fiction that has influenced you, final portfolio, participation. No final exam.

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

ENGL 4303, Introduction to Shakespeare

Teacher: J. Candido

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

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

Likely works to be read include the following:

Richard II

1 Henry IV

2 Henry IV

A Midsummer Night's Dream

Measure for Measure

Twelfth Night

King Lear

Macbeth

The Tempest

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

MA Advisory Code: B

ENGL 4533, Studies in Literature and Gender: Women Playwrights in Latin America

Teacher: R. Washington

Course description available from the instructor.

*****Cannot be taken for graduate credit.*****

DV (Meets the English Major Diversity Requirement)

ENGL 4523, 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: I or G

DV (Meets the English Major Diversity Requirement)

ENGL 4553, Literature of the Indigenous South

Teacher: S. Teuton

Course Description: The North American South is ancestral home to diverse Indigenous peoples who nonetheless share a similar land, history, religion, society, and art. This course will consider the various Indigenous cultures and literatures that grow out of the South as an introduction to Native American literature. Beginning with the region's earliest oral stories, we will study the various worldviews, narratives, and images that inform the literature. Then, turning to novel, poetry, drama, and film, we will examine the legacy of these traditional texts as they intersect Indigenous nations and histories. Despite the centrality of this literature to place, a number of Southern Indigenous authors write from and

about the Oklahoma area, where many Southern nations were forcibly displaced in the 1830s. To understand the sources and impact of this event and others on Indigenous Southerners, the course will pause at times to recover the historical moments in Indigenous national pasts and federal Indian policy that shaped and continue to shape the literature.

DV (Meets the English Major Diversity Requirement)

**ENGL 4573, Studies in Major Literary Movements, 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

ENGL 4573, Special Topics: Early American Short Story

Professor: K. Yandell

Textbook 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 4743, Nineteenth-Century Gothic and Its Adaptations

Teacher: L. Lopez Szwydky

Textbook Required:

Ann Radcliffe, *The Painted Picture; or The Mysteries of Gorgono* (Valancourt ISBN 978-0977784189

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

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

Joseph Sheridan LeFanu, *Carmilla* included in *Best Ghost Stories of J.S. LeFanu*, ISBN 978-0486204154.

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, ISBN 978-0486266886.

Bram Stoker, *Dracula*, ISBN 978-0486411095.

Required Graphic Novels:

- Nick Hayes, *The Rime of the Modern Mariner* (Viking 2012) ISBN 978-0670025800
- Gris Grimly, *Gris Grimly's Frankenstein* (2013) ISBN 978-0061862977.
- Cole Haddon and M.S. Corley, *The Strange Case of Mr. Hyde* (Dark Horse 2012) ISBN 978-1595828149
- Roy Thomas and Dick Giordano, *Dracula* (Marvel Classics, 2010) ISBN 978-0785149057.
- Roy Thomas, et al. *The Picture of Dorian Gray* (Marvel Classics 2009) ISBN 978-0785126560
- Tom Pomplun, ed. *Gothic Classics: Graphic Classics Volume 14* (Eureka Productions, 2007) ISBN 978-0978791902.

Description: This course will follow how several canonical works of the British gothic tradition have been reshaped for audiences since the 19th century. We will analyze a combination of fiction and some poetry, as well as their adaptations into drama, film, and graphic novels. Additional readings will be available on Blackboard and will include short essays on adaptation(s) and comic book theory. Thematic discussions will vary for each work, but will focus primarily on representations of gender, sexuality, race, and empire in the nineteenth century through the present. (Most assigned films will be available for personal streaming through membership sites like Netflix and Amazon Prime.)

Requirements: midterm and final exam; 2 wiki entries (approx. 1,500 words each); 10-page research paper or equivalent final project; attendance and active class participation.

MA Advisory Code: D

DV (Meets the English Major Diversity Requirement)

Course Descriptions: Undergraduate World Literature Classes Fall 2014

WLIT 1113, World Literature I

Teacher: Staff

Textbook Required:

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

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

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

WLIT 1113H, Honors World Literature I

Teacher: Staff

Textbook Required:

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

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

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

WLIT 1123, World Literature II

Teacher: Staff

PREREQUISITE: WORLD LITERATURE 1113

Textbook Required:

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

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

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

WLIT 1123H, Honors World Literature II

Teacher: Staff

PREREQUISITE: WORLD LITERATURE 1113

Textbook Required:

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

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

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

WLIT 3623, The Bible As Literature

Teacher: R. Madison

Textbooks Required:

The Holy Bible with Apocrypha, King James Version or Revised Standard Version

Metzger and Coogan, *The Oxford Companion to the Bible* (New York: Oxford U P, 1993; 780-19-504645-8 and equivalent formats: recommended for undergraduates, required for graduate students)

Description: This course surveys the genesis, genres, transmission, and reception of Biblical texts, especially as they provide a foundation for the study of literature in English. Readings are drawn from both the Hebrew and the Christian Bible and apocrypha and pseudepigrapha of the early Christian era. Discussion centers on the varying characterizations of God and the advent of concepts like humanism, immortality, and salvation.

Essays, exams, and other major requirements for undergraduates: Weekly reading quizzes and comprehensive final exam (objective).

Essays, exams, and other major requirements for graduate students: Weekly reading quizzes and substantial semester project.

WLIT 3723, 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.

DV (Meets the English Major Diversity Requirement)

WLIT 3983, 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.

WLIT 3983, Modern Middle East through Graphic Novels

Teacher: K. Bassiri

Textbooks Required:

Craig Thompson, *Habibi*. ISBN: 0375424148

Joe Sacco, *Palestine*. ISBN: 156097432X

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

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

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

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

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

Recommended Books:

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

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

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

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

DV (Meets the English Major Diversity Requirement)

WLIT 3983, 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.

Textbook 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 3983, Special Studies: Travel Writing as a Literary Genre

Teacher: Charles Adams

Textbooks Required:

Bruce Chatwin, *In Patagonia*
Graham Greene, *Journey Without Maps*
Sybille Bedford, *A Visit to Don Otavio*
Devla Murphy, *Full Tilt*
Freya Stark, *A Winter in Arabia*
Ian Frazier, *Great Plains*

Description:

This is a course for students who are going places – at least in their imaginations. We will begin with a series of selections on Blackboard from classic works of travel literature before 1900 by authors such as Herodotus, Mandeville, Marco Polo, Ibn Battuta, Cabeza de Vaca, Bartram, Darwin, Kingsley, and Mark Twain. Alongside these selections, we will discuss a handful of essential essays that offer critical and theoretical perspectives on the genre. Then we will read a few of the greatest works of twentieth-century travel literature in their entirety.

Essays, exams, and other major requirements:

One ten-page essay, mid-term, and final exam.

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