

Graduate Course Description Packets Spring 2019

Updated: 10-16-2018

ENGL 5023 Writing Workshop: Fiction

Instructor: P. Viswanathan

Tentative Reading List:

Howard Norman, *My Darling Detective*
Various articles on the craft of fiction

Description: Graduate Fiction Writing Workshop

Requirements: Students will submit two pieces of fiction writing and an optional revision, for discussion. They will also respond thoughtfully to the work of their peers, and to a weekly reading assignment.

Prerequisite: MFA Creative Writing Students Only

ENGL 5033, Writing Workshop: Poetry

Instructor: D. McCombs

Texts Required:

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.

Prerequisite: MFA Creative Writing Students Only

ENGL 5043, Graduate Translation Workshop

Instructor: J. DuVal

Texts Required: the texts will be the translation worksheet, consisting of student translations of fiction and/or poems with the corresponding originals along with literal translations of the poetry. From time to time one of us will bring very short samples of published translations for consideration.

Description: The purpose of this course is for literary translators to hone their skills. Requirements: Students must submit their translations regularly by e-mail to the rest of us in the class. They must also study the translations by other students before class and come to class prepared to discuss them. Class attendance and participation are obligatory

ENGL 5213, M.A. Portfolio Workshop

Instructor: L. Hinrichsen

Texts Required:

Hayot, Eric. *The Elements of Academic Style: Writing for the Humanities* ISBN 978-0231168014

Additional readings will be posted on Blackboard Learn.

Description: The purpose of this course is to complete the M.A. portfolio for students who have chosen to complete their degree with this requirement. As we do so, we will work on writing and research skills, and prepare portfolios for submission at the end of the course for evaluation by a committee of three faculty members: the professor of ENGL 5213 (who serves as chair of the committee), the Associate Chair of the Department, and another committee member selected by the professor of the course. Portfolios are given a score of Pass or Fail, and a student must receive a passing score in order to complete the M.A. program. If a student receives a failing score, he or she is allowed to rework the portfolio and to submit it a second time, but this second attempt at receiving a passing score is the final one granted.

Essays, exams, and other major requirements: The writing selected for a student's portfolio should include two to five main documents totaling 50-75 pages and an introductory essay of 5-10 pages.

The introductory essay should provide an overview of the main documents selected for the portfolio and contextualize each of them. The introductory essay should also offer a self-reflective account of the student's trajectory in the program, considering the student's goals and objectives in undertaking the program, the development and growth experienced as a result of work in the program, and an indication of how this work could be applied to future career development.

The two to five main documents for the portfolio should represent a student's best work in the program, so at least one of the main documents must be a researched critical essay written for a course and revised for publication in a peer-reviewed journal. Other types of documents that could be suitable for the portfolio include shorter critical essays, pedagogical pieces, websites and multimedia projects, and job application materials.

ENGL 5173-001 ADV STUD MED LIT & CULTURE: Marian Devotion and Desire
ENGL 5593-001 ADV ST GENDER SEXUALITY & LIT: Marian Devotion and Desire
ENGL 6113-001 SEMINAR MEDIEVAL LIT: Marian Devotion and Desire
ENGL 6593-001 SEM GENDER SEXUALITY & LIT: Marian Devotion and Desire

Instructor: M. Long

Texts Required:

Miracles of the Virgin in Middle English, ed. Williams-Boyarin (ISBN 978-1554812561)
Middle English Marian Lyrics, ed. Saupe (ISBN 978-1580440066) (available free online)
The N-Town Plays, ed. Sugano (ISBN 978-1580441162) (available free online)
 Seneca, *Medea*, trans. Ahl (ISBN 978-0801494321)
The Book of Margery Kempe, ed. Windeatt (ISBN 978-0140432510)
 Access to any Middle English version of Chaucer's *Canterbury Tales*

Description: The medieval myths of the Blessed Virgin Mary present a revered force in texts that describe her as fully human and yet appealingly (and usually helpfully) supernatural. She is, of course, best known to us as human mother of Christ, but to medieval readers she was also an object of devotion and (yes, *that* kind of) desire in her own right. We will focus on middle English (12th-15th c.) Marian miracle stories, ballads, biographies, sermons, and lyrics. We will also consider ancillary texts that explain aspects of Mary's legend that particularly appealed to medieval sensibilities, such as virginity, (perfect) motherhood, physical beauty, and liminality on many fronts. In addition, we will read medieval narratives of women who defy or subvert the Marian model, such as Medea, Griselda, and Mélusine, as well as those who embrace it, such as Margery Kempe and Bridget of Sweden, to consider how their stories reinforce the ideal. Finally, the course will include a smattering of literary theory; relevant selections will be provided on Blackboard. Previous experience with Middle English will be helpful but not strictly necessary.

Essays, exams, and other major requirements for graduate students at the 5000 and 6000 level: Frequent short papers, a midterm research agenda, and a final seminar paper, along with a scholarly book review to be presented in class

MA Advisory codes: A, 2, 4, 5, T

ENGL 5243, Special Topics: Ecopoetics

Instructor: S. Dempsey

Texts Required:

Abbey, Edward	<i>Desert Solitude</i>	ISBN: 978-0671695880
Coetzee, J. M.	<i>Lives of Animals</i>	ISBN: 978-0691070896 Dillard,
Annie	<i>Pilgrim at Tinker Creek</i>	ISBN: 978-0061233326
Thoreau, Henry David	<i>Walden</i>	ISBN: 978-0691070896

Recommended Text:

The Norton Anthology of English Literature: The Romantic Period (9th) (Vol. D)
ISBN: 978-0199553976

Additional readings will be distributed via Blackboard.

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

In addition, brief critical readings will be culled from the work of philosophers (Heidegger, Kant, Spinoza, Whitehead), theorists (Adorno, Derrida, Bennett, Connolly), and literary critics (Bate, Buell, Morton). During the course of the semester we will also consider how these issues relate to genres such as science fiction and other media such as painting, music, and film.

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

Essays, exams, and other major requirements for graduate students at the 5000 level: one exam, one seminar paper (~20 pages), and several one-page response papers.

MA Advisory codes: D, F, 2, T

ENGL 5233 Craft of Translation: Brazilian Fiction

ENGL 5243 Special Topics: Brazilian Fiction

ENGL 5263 Craft of Fiction: Brazilian Fiction

Instructor: P. Viswanathan

Description: A seminar-style class in which we will read Brazilian novels and stories in English translation, from the late 19th c. to the present. Students will submit discussion questions on each week's text; discussions will center on fictional craft, craft of translation, and ligatures between the works under consideration and with Brazilian culture and history more broadly. Students will submit either a craft paper or a translation for the final assignment.

No prerequisite.

Tentative Reading List:

Machado de Assis, *The Posthumous Memoir of Brás Cubas*
Aluisio Azevedo, *The Slum*

Mario de Andrade, *Macunaima*
 Graciliano Ramos, *St. Bernardo*
 Rachel de Queiroz, *The Three Marias*
 Jorge Amado, *Dona Flor and Her Two Husbands*
 Zulmira Ribeiro Tavares, *Family Heirlooms*
 Moacyr Scliar, *Max and the Cats*
 Paulo Scott, *Nowhere People*
 Adriana Lisboa, *Crow Blue*
 And selected stories by Clarice Lispector, Nérida Piñon, Dalton Trevisan, Adélia Prado, Adélice Souza and others

ENGL 5243, Professional Topics: Literary Publishing: Manuscript Structure and Submission

Instructor: G. Davis

Texts Required:

None

Description: This course offers an introductory overview for the business and practice of literary submission. We will cover a range of venues and opportunities for poets to publish original works, including literary journals/magazines, poetry awards, chapbook contests, and book publication prizes. For a final project, students will put together a portfolio of submission materials appropriate to their stage in the MFA program and/or manuscript production. There will also be opportunity for students to workshop manuscripts, with particular attention paid to big-picture issues: structure, organization, recurring themes, movement/argument, &c.

Requirements: in-class presentations, final portfolio, regular attendance, and lively participation during workshops and class discussions.

ENGL 5243, Special Topics: World Epics

Instructor: R. Cochran

Texts Required:

TBA

Description: This course will not focus upon the familiar epics of western tradition (Homer, Virgil), but upon works from widely distributed other places (India, Ireland, West Africa, Polynesia, Central and North America, Finland, Persia, Albania). We'll read some shorter selections online (via Blackboard), and most likely watch a film or two.

Essays, exams, and other major requirements for undergraduates: grade-determining exercises (exams, quizzes, midterms) will be established in consultation with the class. The only things set in stone are a term paper and a final exam (and for graduate students an in-class presentation).

ENGL 5243: Special Topics: Job Market(s) Workshop: Academic, Alt-Ac, Post-Ac

Instructor: L. L. Szwydky-Davis

Texts Required:

Susan Basalla and Maggie Debelius, “*So What Are You Going to Do with That?*”:

Finding Careers Outside Academia (2007) ISBN 978-0226038827

Katharine Brooks, *You Majored in What?: Mapping Your Path from Chaos to Career* (2010) ISBN 978-0452296008

Kathryn Hume, *Surviving Your Academic Job Hunt: Advice for Humanities PhDs* (2nd edition, 2010) ISBN 978-0230109469

Karen Kelsky, *The Professor is In: The Essential Guide for Turning Your PhD into a Job* (2015) ISBN 978-0553419429

Recommended Texts

Julia Miller Vick, Jennifer Furlong, Rosanne Lurie, *The Academic Job Search Handbook* (2016) ISBN 978-0812223408

Description: How do you put together solid application materials for an academic job? What are the professional options for liberal arts and humanities majors outside of the conventional paths of teaching and publishing? What is the Alt-Ac “track” and how might you get on it? What about Post-Ac options? How should you prepare for interviews for each of these types of jobs? How does medium (in-person, phone, or video) affect interviews? This workshop will focus on preparing PhD and MFA students to develop professional profiles and effective job application materials for a range of careers, including faculty jobs. Readings will include four (4) book-length career guides, as well as online articles and blogs. We will cover strategies to make the most of academic time-to-degree in order to diversify career options. Students will learn how to discuss their skills and experiences to multiple, diverse audiences. (Although there are several web-based projects, only minimal technical competence is necessary to complete the assignments.) PhD and MFA students at all stages of their academic careers will find this preparation beneficial. MA students interested in pursuing PhDs should contact the professor to see if this course is suitable for your needs, or if another course is a better fit. Students who will be on the job market within the next 2 years will find this workshop invaluable. Assignments will be tailored as appropriate to meet the needs of individual students at their respective academic stages. The course is divided equally on academic jobs (50%) and alt-ac or post-ac jobs (50%).

Requirements for students enrolled at the 5000-level: drafting and revising several job application documents including multiple cover letters and résumés/CVs for three different job categories (academic, alt-ac, and post-ac); teaching philosophy; teaching

portfolio; research and diversity statements; active peer review feedback; two mock interviews; informational interview presentation; developing professional web and social media presences; 2 course blog posts

ENGL 5243-003, Special Studies

Instructor: M. Heffernan

Course Description Pending

ENGL 5243-004, Special Topics: Arkansas International Magazine Production

Instructor: G. Brock

Course Description Pending

ENGL 5243-00#, Special Topics: Contemporary Native Writing

Instructor: T. Jensen

Texts Required:

Sherwin Bitsui's *Dissolve*

Natalie Diaz's *When my Brother Was an Aztec*,

Joan Naviyuk Kane's *Sublingual* (*Copies of this book will be provided by the professor.)

Layli Long Soldier's *Whereas*

Bojan Louis's *Currents*

Tommy Orange's *There, There*

Brandon Hobson's *Where the Dead Sit Talking*

Terese Mailhot's *Heart Berries*

Elissa Washuta's *My Body Is a Book of Rules*

Cherie Dimaline's *The Marrow Thieves*

Louise Erdrich's *LaRose*

Stephen Graham Jones's *Growing Up Dead in Texas*

Description:

This special topics course focuses on contemporary Native or Indigenous writing from the last decade and includes many books of poetry, alongside select works of prose. In this course, we'll read and discuss elements of craft in twelve books. We'll also read select short stories and essays a few works of literary theory. Mainly, we'll read and discuss craft elements, and students will write responses to what they've read.

ENGL 5543 Migration and Belonging in Latino/American Film

Instructor: Y. Padilla

Texts Required:

Selected readings will be available via Blackboard.

Required Films (Tentative):

Bolivia (2001)

Princesas (2005)

Sin dejar huella/ Without a Trace (2000)

Sleep Dealer (2008)

María llena eres de gracia / María Full of Grace (2004)

La jaula de oro/ The Golden Dream (2013)

Lista de espera/ The Waiting List (2000)

El Norte (1983)

A Better Life (2011)

Mosquita y Mari (2012)

Elysium (2013)

Description: In this course we will explore films (both fictional and documentaries) from Latin America and the United States that focalize the experiences of internal (rural to urban) and international migration. Our analyses of these films will consist of looking at how they represent the migratory experience, including the reasons why people migrate, the obstacles they face throughout the process, and the hopes and dreams they harbor. Among the most prominent themes guiding our discussion will be the notion of (cultural, social, and national) belonging, which is inherently linked to such processes of migration. However, we will also tend to related questions regarding gender and sexuality, class, race and ethnicity, and citizenship. Although the main cultural texts for this course will be the films assigned, students will be required to read secondary articles (contextual and theoretical) in Latin American and Latino film studies and be provided with a brief introduction to the analysis of and writing about film. Most, if not all of the films, will be in Spanish with English subtitles.

Essays, exams, and other major requirements for undergraduates: attendance and active participation in class discussions, short writing assignments, 2 critical essays (3-4, 8-10 pages), midterm, and final exam.

Major requirements for graduate students: attendance and active participation in class discussions, short writing assignments, 2 critical essays (4-5, 12-15 pages), midterm.

MA Advisory codes: G, H, 1, 2, 3, 4, 6

ENGL 5563, Advanced Studies in Native American Literature and Culture: Native American Oral Literatures

Instructor: S. Teuton

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

ENGL 5653, Shakespeare Plays and Poems

Instructor: J. Candido

Texts Required:

Any respectable edition of Shakespeare or individual editions of the plays. The *Complete Works of Shakespeare* (ed. David Bevington) 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
As You Like It
Twelfth Night
Hamlet
The Tempest

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

MA Advisory codes: B, 2

ENGL 5763, Advanced Studies in Postcolonial Literature and Culture: Postcolonialism & Gender in the Middle East and Beyond

ENGL 5593 Advanced Studies in Gender, Sexuality & Lit

ENGL 6593 Seminar in Gender, Sexuality & Lit

ENGL 6763 Seminar in Postcolonial Lit & Culture

Instructor: M. Kahf

Texts Required (Tentatively):

We will do our utmost to use free online texts. Novels, however, are not typically available in that format. Those who have the original language of a novel in translation are encouraged to utilize the original text. We will be reading approximately a novel each week.

Tentative novels:

Kamila Shamsie, *Burnt Shadows*
 Latifa Zayyat, *The Open Door*
 Naguib Mahfouz, *Sugar Street*
 Leila Aboulela *Lyrics Alley*
 Saleem Haddad, *Guapa*
 Sinan Antoon, *The Baghdad Eucharist*
 Anita Amirrezvani, *The Equal of the Sun*
 Seba Harz *The Others*

Description: What is it like for students in an imperialist country to read the work of writers from countries that have been conquered and occupied by imperialist countries? What's the difference between imperialist feminists and postcolonial feminists, and can a postcolonial feminist be imperialistic? Let's think about it. This is a theory-rich literature course. Issues related to gender and sexuality usually cannot be separated from issues of colonialism and imperialism. At least, that's what most postcolonial feminists, Arab feminists, Iranian feminists, South Asian feminists think. You will meet a bunch of Brown and Black feminist/womanist writers and postcolonial theorists here (not in person); they are the grandmother-texts of this course (What is "Brown?" What is "Black?"). We will be reading postcolonial novels by men and women (what is "men?" what is "women?"). We will be looking at the politics of postcolonial gender change, queer and trans postcoloniality, economic class, minorities and majorities, Islamists and post-Muslims, and how our fossil-fuel driving habits have a regressive effect on gender change and worker's rights in Saudi Arabia. What is postcolonial coming of age like? What is it like for people of different genders and sexual orientations and gender transitions? What is the difference between postcolonial studies and decolonial studies, and where does gender fit in either? Can we decolonize the future? Can we decolonize the future of gender?

MA Advisory codes: H, 1, 2, 3, 4, T

Essays, exams, and other major requirements: This course is offered at the graduate level only. Grad students will frequently be responsible for leading the discussion.

ENGL 5923 Advanced Studies in Film and Media

ENGL 5933 Advanced Studies in Popular Culture and Popular Genres

Topic: “Postmodernist Film”**Instructor: K. Booker****Texts Required:**

None. An electronic copy of Booker’s *Postmodern Hollywood* will be provided free of charge.

Purpose: We will view and discuss a number of important postmodernist films, using them to develop a basic understanding of the broader phenomenon of postmodernism itself, in its historical context. Films to be viewed will range from those that overtly illustrate certain aspects of postmodernist culture (such as *Pulp Fiction*, *Memento*, *Moulin Rouge*, or *Hail, Caesar!*) to those that are less obviously postmodernist, thus helping us to delineate the boundaries of the phenomenon (such as *Chinatown*, *Inglourious Basterds*, or *Sorry to Bother You*).

Papers: Critical essays: 6-10 pages for undergraduates, 12-20 pages for graduate students.

Exams: mid-term and final for undergraduates, final for graduate students.

MA Advisory codes: G, 2, 6, T

ENGL 5973 Storying Social Change**ENGL 6973 Storying Social Change****Instructor: J. Hsu****Texts required:**

Dear America: Notes of an Undocumented Citizen, Jose Antonio Vargas ISBN: 978-0062851352

Tell Me How It Ends, Valeria Luiselli ISBN: 978-1566894951

The Reckonings, Lacy Johnson ISBN: 978-1501159008

Pain Woman Takes Your Keys, Sonya Huber ISBN: 978-0-8032-9991-7

Heavy, Kiese Laymon, ISBN 9781501125652

Eloquent Rage, Brittney Cooper, ISBN 978-1250112576

Description: Blending narrative writing, rhetorical criticism, and critical theory, this class considers how stories participate in the organization of our lives, how they perpetuate patterns of domination, and how they open opportunities for social critique and evolution. This class will apply creative and critical strategies in examining how expectations surrounding gender, race, sexuality, and (im)migration structure networks of belonging. Drawing upon the analytical vocabularies of feminist theory, queer theory, trans theory, and critical race theory, students will explore the affordances and limitations of storytelling in (re)contouring our shared worlds.

Essays, exams, and other major requirements: Students will write two essays, each of which will be workshopped in class. These may be more creative or more analytical in nature, but will engage the interrelations among narrative and sociocultural critique. Each student will also be responsible for leading discussion on a particular text or topic. Active, ongoing participation is required.

MA Advisory codes: H, 2, 3, 4, 7, T

ENGL 5973-002 Writing Center Peer Tutor Pedagogy

Instructor: K.L. Madison

Texts required:

Bedford Guide for Writing Tutors. Leigh Ryan and Lisa Zimmerelli, 2016. ISBN-13: 978-0-312-56673-9

ESL Writers. Shanti Eds. Shanti Bruce and Ben Rafoth, 2009. ISBN-13: 978-0-86709-594-4

The Oxford Guide for Writing Tutors. Eds. Lauren Fitzgerald and Melissa Ianetta, 2016. ISBN-13: 978-0199941841

St. Martin's Sourcebook for Writing Tutors. Eds. Christina Murphy and Steve Sherwood, 2011. ISBN-13: 978-0-312-66191-5

The Successful High School Writing Center. Eds. Dawn Fels and Jennifer Wells, 2011. ISBN-13: 978-0807752524

Suggested:

The Writing Center Director's Resource Book. Eds. Christina Murphy and Byron L. Stay. 2012. ISBN-13: 978-0805856088

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

While the course is designed to prepare potential teachers to establish writing centers or tutorial programs after graduation with the support of University of Arkansas educational professionals, it is only an introduction to Writing Center theory, which is a rigorous area of scholarship in its own right. In this course, students will explore the theory and practice of peer consulting through class activities, readings, and discussions and through observing and participating in consultations. Students will use the opportunities offered to tailor their class work to best fit their academic goals and interests, although a heavy focus will be on tutoring writing across the curriculum and literacy issues.

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

MA Advisory codes: 7, T

ENGL 6943, Seminar in Criticism and Literary Theory: Black Feminist and Womanist Criticism

Instructor: C. Bailey

Texts Required:

Collins, Patricia Hill, *Black Feminist Thought*. ISBN 0415964725.
 Mitchell, Angelyn, *Within the Circle: An Anthology of African American Literary Criticism From Harlem Renaissance to the Present*. 978-0822315445
 Morrison, Toni. *Sula*. ISBN 1400033438.
 Lourde, Audre. *Sister Outsider*. ISBN 1580911862.
 Jones, Gayl. *Corregidora*. ISBN 0807063150.
 Napier, Winston. *African American Literary Theory: A Reader*. 978-0814758106

Description: This course explores the origins and evolution of black feminist thought beginning with Anna Julia Cooper's impassioned claim in her 1892 *A Voice From the South* that "only the BLACK WOMAN can say when and where I enter, in the quiet, undisputed dignity of my womanhood, without violence and without suing or special patronage, then and there the whole Negro race enters with me." Yet black feminist criticism and thought does not exist in a vacuum, so we will also explore some key texts in African American literary criticism by men to better understand how black women critics have responded to these ideas. Lastly, we will read two novels by black women writers in order to generate a critical interpretation informed by our course readings.

Special requirements for seminar students at the 6000 level: one annotated bibliography of at least 10 sources, one seminar paper (20-25 pages), one oral presentation, weekly response papers

MA Advisory codes: 2, 4, T

ENGL 6973, Seminar in Rhetoric and Composition: Pedagogical Theory

Instructor: P. Slattery

Texts Required: Most of the assigned readings for this course are articles published in mainstream composition journals.

Description: This course considers the major theoretical approaches to teaching college composition, including the rhetorical, expressivist, cognitive, reading-and-writing, epistemic, discourse-community, multicultural/multilingual, and political approaches. The assigned readings for the course were selected to represent these approaches and to help students develop a fuller understanding of how pedagogical theory has evolved over the last forty years. The course is conducted primarily by class discussion.

Weekly Assignments: Each week, students read four to six articles and write a three-page response paper.

Final Project: For the final project, each student designs an undergraduate composition course, developing a week-by-week syllabus, a sequence of four or five writing assignments, and a ten-page theoretical rationale. Students also give thirty-minute presentations on their course designs.

MA Advisory Code: 7, T

M.A. Advisory Coding

The advisory codes indicate what course distribution requirement 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, unless the code is T, for Theory.

For M.A. Students with the Generalist Concentration

- Generalist **A**: satisfies **Medieval** Literature and Culture requirement.
- Generalist **B**: satisfies **Renaissance** Literature and Culture requirement.
- Generalist **C**: satisfies **Restoration and 18th-century** Literature and Culture requirement.
- Generalist **D**: satisfies **19th-century British** Literature and Culture requirement.
- Generalist **E**: satisfies **British** Literature and Culture **After 1900** requirement.
- Generalist **F**: satisfies **American** Literature and Culture **Before 1900** requirement.
- Generalist **G**: satisfies **American** Literature and Culture **After 1900** requirement.
- Generalist **H**: satisfies **World** Literature and Culture Written in English requirement.

For M.A. Students with the Specialist Concentration

- Specialist **1**: satisfies **Comparative** Literature requirement.
- Specialist **2**: satisfies **Cultural** Studies requirement.
- Specialist **3**: satisfies **Ethnic and Regional** Literatures requirement.
- Specialist **4**: satisfies **Gender and Sexuality** requirement.
- Specialist **5**: satisfies **Medieval** Literature requirement.

Specialist **6**: satisfies **Modern American** Literature requirement.

Specialist **7**: satisfies **Rhetoric, Composition, and Literacy** requirement.

For All M.A. Students

(T): satisfies **Theory** requirement.

(A course can satisfy the theory requirement while also satisfying one of the other requirements in the lists above.)