

**COURSE DESCRIPTIONS FOR ENGLISH AND WORLD LITERATURE CLASSES  
FALL, 2012**

**ENGLISH CLASSES  
Updated: 3/14/2012**

**ENGLISH 0002, BASIC WRITING**

**INSTRUCTOR: STAFF**

Purpose: 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.

**ENGLISH 0013, READING STRATEGIES**

**INSTRUCTOR: GRAY**

Textbook Required:  
McWhorter      EFFICIENT & FLEXIBLE READING, 8<sup>TH</sup> ed.

Purpose: This course focuses on developing reading skills and strategies essential for college success. The areas of concentration include vocabulary development, advanced comprehension skills, and critical reading. Comprehension is developed primarily through study of main ideas and supporting details, 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.

THIS CLASS IS RESERVED EXCLUSIVELY FOR THESE CONDITIONAL ADMISSION STUDENTS.

**ENGLISH 1013, COMPOSITION I**

**INSTRUCTOR: STAFF**

Textbooks Required:  
Behrens      WRITING AND READING ACROSS THE CURRICULUM–  
& Rosen      BRIEF EDITION (4<sup>th</sup> ed.)  
Lunsford      THE ST. MARTIN'S HANDBOOK (7<sup>th</sup> ed.)  
An additional text to be selected by the One Book/One Community Program.

Pearson/Longman

Bedford/St. Martin's

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

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

**ENGLISH 1013H, HONORS COMPOSITION I**

**INSTRUCTOR: STAFF**

Textbooks Required:  
Behrens      WRITING AND READING ACROSS THE CURRICULUM–  
& Rosen      BRIEF EDITION (4<sup>th</sup> ed.)  
Lunsford      THE ST. MARTIN'S HANDBOOK (7<sup>th</sup> ed.)  
An additional text to be selected by the One Book/One Community Program.

Pearson/Longman

Bedford/St. Martin's

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

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

**ENGLISH 1023, COMPOSITION II**

**INSTRUCTOR: STAFF**

Textbooks Required:  
McMahan,      LITERATURE AND THE WRITING PROCESS (9<sup>th</sup> ed.)  
Day, Funk, & Coleman  
Lunsford      THE ST. MARTIN'S HANDBOOK (7<sup>th</sup> ed.)

Pearson/Longman

Bedford/St. Martin's

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

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

the final grade.

**ENGLISH 1023, Sections 37 & 38, TECHNICAL COMPOSITION II**

**INSTRUCTOR: STAFF**

Textbook Required:

Markel TECHNICAL COMMUNICATION (10<sup>th</sup> ed.)  
Alred, et al. HANDBOOK OF TECHNICAL WRITING (10<sup>th</sup> ed.)  
The above are available as a packet from the bookstore.

Bedford/St. Martin's  
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Purpose: To teach students the process of planning, drafting and revising basic technical documents, such as extended definitions, process descriptions and instructions, and proposals; to teach principles of organization and correct grammar.

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

Note: This course is designed for Engineering and Business majors.

**ENGLISH 1213, INTRODUCTION TO LITERATURE**

**INSTRUCTOR: LEWIS**

Textbooks Required: None

Purpose: This course is to help you become better readers and interpreters of literature. Like any profession, literary study requires training and practice, and you will have the opportunity for both here.

Specifically, you will learn several methods for unpacking the meaning in a text, including close reading, symbolic analysis, and pattern recognition; we will also discuss literary allusion, though you will not be expected to pick that up. While we will be exploring a number of big ideas within literature, this class will focus more on the skill of reading critically and well.

Exams & Papers: 2 exams, 5 papers.

**ENGLISH 2003, ADVANCED COMPOSITION**

**INSTRUCTOR: STAFF**

Textbooks Required:

Alred, HANDBOOK OF TECHNICAL WRITING (10<sup>th</sup> ed.)  
et al.  
Kolin SUCCESSFUL WRITING AT WORK (10<sup>th</sup> ed.)

Bedford/St. Martin's

Houghton/Mifflin

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

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

**ENGLISH 2013, ESSAY WRITING**

**INSTRUCTOR: STAFF**

Textbook Required:

Miller & Paola TELL IT SLANT

McGraw Hill

Purpose: 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.

**ENGLISH 2023, CREATIVE WRITING I**

**INSTRUCTOR: STAFF**

Textbooks Required: Varies by instructor.

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

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

**ENGLISH 2173, LITERACY IN AMERICA**

**INSTRUCTOR: ANDERSON**

Textbooks Required:

Brandt LITERACY IN AMERICAN LIVES

Cambridge UP

Lindquist, THE ELEMENTS OF LITERACY  
& Seitz  
Cook APPLIED LINGUISTICS

Longman  
Oxford UP

Purpose: Literacy in America is a course that examines the myriad definitions of literacy (and illiteracy) and their connections to issues of social class, occupational status, economic and political structures, educational institutions, cultural organizations, and the media. This course will also offer students the opportunity to observe and participate in literacy events in our communities.

Papers and Procedures: One final inquiry project/research paper, a short critical response paper with presentation (1), and class discussion.

Examinations: Two one-hour examinations on the required readings.

**ENGLISH 2303, ENGLISH LITERATURE, BEGINNINGS TO 1700**

**INSTRUCTOR: WITHERBEE**

Textbooks Required:

Heaney, ed.	BEOWULF	0393320978
Chaucer, Write, ed.	CANTERBURY TALES	0199535620
Milton	PARADISE LOST	0393924282
Donaldson, ed.	BEOWULF: A PROSE TRANSLATION	0393974065
Shakespeare	THE MERCHANT OF VENICE	0393925296

Purpose: This course will explore British literature before 1700 by focusing on four fundamental texts and the literary, artistic, political and economic contexts in which they arose. Note: We will use two editions of Beowulf.

Papers: Each student will produce four essays of 5 pages each with the ability to eliminate one from the final grade.

**ENGLISH 2343, SURVEY OF AMERICAN LITERATURE AND CULTURE  
THROUGH NATURALISM**

**INSTRUCTOR: KUILAN**

Textbooks Required:

Baym	NORTON ANTHOLOGY OF AMERICAN LITERATURE, Vol A, B, (8 <sup>th</sup> ed.)	Norton
Norris Pizer, ed.	MCTEAGUE	"
Chopin Culley, ed.	THE AWAKENING	"

Purpose: This course will be a survey of major authors from the beginning of colonization until 1900. We will focus on the theme of the American Dream versus the American Nightmare—a major theme of virtually all American literature.

Papers, Presentations, Special Procedures: Possibly short papers, presentations, and research project.

Examinations: Reading quizzes, midterm and final.

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

**INSTRUCTOR: COCHRAN**

Textbooks Required:

Oates, ed.	OXFORD BOOK OF AMERICAN SHORT STORIES	ISBN 0195092627
Carruth, ed.	THE VOICE THAT IS GREAT WITHIN US	ISBN 0553262627
Edson	WIT	ISBN 082221704X
Robinson	HOUSEKEEPING	ISBN 0312424094
Eliot	THE WASTE LAND	ISBN 0375759344
Wilson	FENCES	ISBN 0573619050
Fitzgerald	THE GREAT GATSBY	ISBN 0743273567
Williams	A STREETCAR NAMED DESIRE	ISBN 0811216020
Miller	DEATH OF A SALESMAN	ISBN 0822202905

Purpose: Read as widely as possible in 20<sup>th</sup>-Century American fiction, poetry, and drama.

Examinations and Papers: Four quizzes (40%), paper (40%), final (20%).

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

**INSTRUCTOR: HINRICHSEN**

Textbooks Required:

NORTON	ANTHOLOGY OF AMERICAN LITERATURE, 10 <sup>th</sup> ed. Vols. C, D & E	Norton
Doctorow	RAGTIME	Plume ISBN 0452279070
Johnson	THE AUTOBIOGRAPHY OF AN EX-COLOURED MAN	Hill & Wang ISBN 0809000326
McCarthy	THE ROAD	Vintage ISBN 9780307387899

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

Papers: One paper (4-7 pages).

Examinations: Midterm, final.

### ENGLISH 3013, CREATIVE WRITING II

**INSTRUCTOR: STAFF**

Textbooks Required: Varies by instructor.

Purpose: An intermediate level course for students who have successfully completed Creative Writing I (ENGL 2023) and who wish to continue writing poetry and fiction in a more advanced class.

Procedure: Students will submit their poetry and fiction for workshop discussion. Full participation, both as a writer and a critic, is expected of each member of the class.

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

### ENGLISH 3053, TECHNICAL AND REPORT WRITING

**INSTRUCTOR: STAFF**

Textbook Required:

Markel TECHNICAL COMMUNICATION (10<sup>th</sup> ed.)

Alred, et al. HANDBOOK OF TECHNICAL WRITING (10<sup>th</sup> ed.)

The above are available as a packet from the bookstore.

Bedford/St. Martin's

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Purpose: To teach students the criteria for writing and formatting technical documents including extended definitions, process instructions, process descriptions, research proposals, reports, and business correspondence.

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

### ENGLISH 3143, LANGUAGE AND EXPRESSIVE CULTURE

**INSTRUCTOR: ERICKSON**

Textbooks Required:

To be determined.

Purpose: This course is an exploration of the relationship of language to culture and social identity. Using a variety of ethnographic case studies we will consider anthropology's approach to verbal art, identity, and expressive culture. Topics include the ethnography of speaking, language and cultural politics, accent discrimination, cultural performances, language and power, language survival and revitalization, and the performative aspects of oral expression.

Examinations: To be determined.

### ENGLISH 3173, INTRODUCTION TO LINGUISTICS

**INSTRUCTOR: FUKUSHIMA**

Description not yet available.

### ENGLISH 3203, POETRY

**INSTRUCTOR: DUVAL**

Textbook Required:

THE HUDSON BOOK OF POETRY: 150 POEMS WORTH READING

(Students will also read poems sent to them by attachment.)

McGraw Hill

Purpose: For students (1) to develop their ability to read, understand, discuss, and enjoy poetry, (2) to become very familiar with a good number of poems.

Papers: Four explications of approximately two typed pages. One 5 or 6 page review of a contemporary volume of poetry.

Examinations: Quizzes on readings for the day. Two examinations, examining the students' familiarity with and understanding of the poems they have read, as well as logical, formal, and sensuous aspects of poetry.

### ENGLISH 3213, FICTION

**INSTRUCTOR: GILCHRIST**

Textbooks Required:

McCarthy	THE CROSSING	Vintage
"	THE ROAD	
Welty	THE WIDE NET	Harcourt Brace
McMurtry	DUANE'S DEPRESSED	Simon & Schuster
"	THE LAST PICTURE SHOW	
Faulkner	GO DOWN, MOSES	
Fowles	A MAGGOT	Little Brown

Purpose: A critical introduction to the genre.

Procedure: Extensive discussions of a number of works representing the range of short and longer fiction.

Writing Assignments: There will be in-class writing assignments every week.

**ENGLISH 3433/5173, INTRODUCTION TO CHAUCER**

**INSTRUCTOR: QUINN**

Textbooks Required:

Benson	CANTERBURY TALES	Riverside
(Alternative, edition available free online)		

Area of Coverage: Undergraduate students will read most of the CT in Middle English. Graduate students will read all.

Papers and Examinations: There will be 2 objective (translation and reading knowledge) exams; undergraduate and graduate students will be graded on different scales. Undergraduate students will be asked to write a 5 pp. essay. Graduate students will write a 10-15 pp. paper. Each of 3 projects = 33% of final grade.

M.A. Advisory Code for 5713: A (See last page of course descriptions.)

**ENGLISH 3713, MEDIEVAL LITERATURE AND CULTURE: HEROES AND MONSTERS INSTRUCTOR: SMITH  
OF NORTH SEE LITERATURE**

Purpose: This course examines the literature of the North Sea cultures of medieval Europe, which includes Britain, Ireland, Iceland, and other Scandinavian countries. In particular, this class will explore the concepts of the heroic and the monstrous in North Sea literature, and the very thin line that often separates the two. During the semester we will read literature that both satisfies and defies your medieval stereotypes: we will see dragons and cattle raids, tricky elves and "misbehaving" women, fickle gods and demon-fighting saints, ancient giants and native North Americans, bloody feuds and memorable acts of kindness, brave exhortations and moving meditations on nature, and Christian piety and pagan rites. One unifying theme in this course will be how the literature and culture of the Vikings shaped the North Sea world: far from being a singularly destructive force, the Vikings forged international kingdoms and spurred on trade and cultural exchange. We will also explore how the new religion of Christianity adapted to heroic North Sea culture. This course should appeal to students with interests in international exchange, literary representations of heroism, Christianity and paganism, folklore, and the medieval roots of modern fantasy literature.

Texts: Readings will include *The Völsunga Saga*, *The Mabinogion*, *The Táin*, *Beowulf*, *The Tales of the Elders of Ireland* (i.e. *Acallam na Senorach*), *Laxdæla Saga*. Other texts provided in a course pack. All readings will be in Modern English translations.

Assignments: Reading Quizzes; three to four short papers; class discussion.

**ENGLISH 3743, Section 002/5403, Section 002, 19<sup>TH</sup>-CENTURY BRITISH LITERATURE:  
THE VICTORIAN NOVEL**

**INSTRUCTOR: SEXTON**

Textbooks Required:

Brontë	JANE EYRE	Penguin Classics
"	WUTHERING HEIGHTS	"
Dickens	GREAT EXPECTATIONS	"
Eliot	MILL ON THE FLOSS	"
Gaskell	NORTH AND SOUTH	"
Hardy	JUDE THE OBSCURE	"
Thackeray	VANITY FAIR	"
Trollope	THE WARDEN	"

Supplemental material will be provided by the instructor.

Purpose: This course is a study of the dominant literary genre of the Victorian period—the novel. However, the label "Victorian Novel" is misleading in that it implies that there was a singular form and focus to these works. While most Victorian novels depicted and analyzed society and individual's adjustment within it, they did not all treat the same issues or individuals. Some explored the role of women, the idea of the gentleman, social reform, education, social advancement, sexuality, and so on. In this course, we will read a selection of well-known novels of the age focusing on how each portrayed Victorian society, the individual, and the social issues of the day. And while we will not read all the novels chronologically, we will at times focus on how later novels deviated from earlier ones. To aid our understanding of the social and historical contexts of the period, we will also read a selection of nonfiction essays written both by Victorians and critics of the age.

Papers, and Procedures: Weekly blog posts, one close reading paper (3-5 pages, and one critical paper (8-10 pages for undergraduates; 15-25 pages for graduates).

Examinations: Undergraduates: midterm, take-home final. Graduate students: midterm only.

M.A. Advisory Code for 5403: D (See last page of course descriptions.)

**ENGLISH 3743, Section 004/5403, Section 004, 19<sup>TH</sup>-CENTURY BRITISH LITERATURE:  
ROMANTIC VISUALITY: FROM PASTORAL TO PRE-CINEMA**

**INSTRUCTOR: DEMPSEY**

Textbooks Required:

Blake	BLAKE'S POETRY AND DESIGNS	Norton
Keats	COMPLETE POEMS AND SELECTED LETTERS	Modern Library
Shelley	THE MAJOR WORKS	Oxford
Walpole	THE CASTLE OF OTRANTO	"
Austen	NORTHANGER ABBEY	"
"	MANSFIELD PARK	"

Additional texts will be posted on Blackboard from Wordsworth, Coleridge, Clare, Charlotte Smith, Joanna Baillie, Ruskin, Hopkins, and others.

Purpose: This course will explore the ways in which the affective mobility of mood can be mapped onto the figural mobility of literary form. Of particular interest will be on the ways in which the tradition of loco-descriptive poetry is ultimately transformed within Romanticism into a technology of reading that will pave the way for later developments in aesthetic and cinematic form. Issues we will consider include the politics of space and time, the work of William Blake, the significance of landscape to Romantic poetry, the relationship between the gothic and phantasmagoric spectacle, and the importance of Romantic theatricality. We will also contemplate the implications of the remarks made by Sergei Eisenstein, the great Russian film director, who claimed that one can find in Milton's *Paradise Lost* and in later work by Keats and Shelley a proto-cinematic school for montage. In this way, we will attempt to understand Romanticism as a movement of liberation that turns away from the mediation of a given landscape and toward a visionary poetics that internalizes the means of imaginative production.

Throughout the semester we will also consider the role of visuality in contemporary painting, stage shows, and opera, and in the vast proliferation of new visual media within England at this time (i.e., kaleidoscopes, phantasmagorias, panoramas, etc.). Clips from both classic and recent films such as *Avatar*, *Into the Wild*, and *127 Hours* will also be used to suggest the continuing impact of Romantic forms of visuality.

Papers and Examinations: Two tests, two essays, and several one-page response papers.

M.A. Advisory Code for 5403: D (See last page of course descriptions.)

**ENGLISH 3753, MODERN BRITISH LITERATURE: DRAMA: "IN YER FACE"**

**INSTRUCTOR: GERTZ**

Textbooks Required:

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

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

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

**ENGLISH 3843, Section 001/5803, Section 001, AMERICAN MODERNIST FICTION**

**INSTRUCTOR: MARREN**

Textbooks Required:

Fitzgerald	THE GREAT GATSBY
Yeziarska	THE BREADGIVERS
Cather	MY ANTONIA
Stein	THE AUTOBIOGRAPHY OF ALICE B. TOKLAS
Agee & Evans	LET US NOW PRAISE FAMOUS MEN

Hemingway	THE SUN ALSO RISES
Toomer	CANE
Faulkner	ABSALOM, ABSALOM
Barnes	NIGHTWOOD

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

Papers and Presentations: Students will do oral presentation and term papers.  
M.A. Advisory Code for 5803: G (See last page of course descriptions.)

**ENGLISH 3843, Section 002, TOPICS IN MODERN AMERICAN LITERATURE AND CULTURE: INSTRUCTOR: BAIN**  
**20TH AND 21ST CENTURY NATIVE AMERICAN LITERATURE**

Textbooks Required

Eastman	FROM THE DEEP WOODS TO CIVILIZATION	University of Nebraska Press
Black Elk & Neihardt	BLACK ELK SPEAKS	State U of New York P
Momaday	HOUSE MADE OF DAWN	Harper Collins
Silko	CEREMONY	Penguin
Welch	WINTER IN THE BLOOD	"
Vizenor	BEARHEART: THE HEIRSHIP CHRONICLES	U of Minnesota P
Harjo	SHE HAD SOME HORSES	Thunder's Mouth Press
Allen	LIFE IS A FATAL DISEASE	West End Press
Erdrich	LOVE MEDICINE	Harper Perennial
Owens	THE SHARPEST SIGHT	U of Oklahoma P
Alexie	THE LONE RANGER AND TONTO FISTFIGHT IN HEAVEN	Grove Press

Supplemental Texts (not required):

Various handouts.

Purpose: According to Cherokee/Choctaw/Irish writer Louis Owens, Native American literature expresses a continual struggle for identity. In this course we will examine a broad range of fiction, poetry, and non-fiction by modern and contemporary American writers of indigenous descent, and we will discuss Native identity and the evolving Native culture of the United States as expressed in the literature. Along the way we will examine how the great trinity of race, class, and gender converge in Native literatures, how Native writers use humor to engage with painful and traumatic issues, and whether the term "Native American" is even preferred (some of these authors really like the term "Indian," you know). By reading these works and discussing them in specific historical contexts, we will acknowledge and come to appreciate the vast and important contribution Native writers have made and continue to make to American letters.

Papers, presentations, special procedures, etc: The student's course grade will rest on class participation, one brief response paper, one research paper, and one multi-modal project engaging with the American Native Press Archives.

Examinations: Three, including the final exam.

**ENGLISH 3843, Section 002, SCHLEMIELS, SHMEGEGGES AND SHAYNA MAIDELEHS: INSTRUCTOR: GERTZ**  
**WHAT IS JEWISH AMERICAN FICTION?**

*"The only life I can love, or hate, is the life that I--that we--have found here, this American life of the 20th Century, the life of Americans who are also Jews. Which of these sources, the American or the Jewish, should elicit greater piety? Are the two exclusive? Must a choice be made?"*  
--Saul Bellow.

Purpose: 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 twentieth-century Jewish American literature.

**ENGLISH 3853, Section TBA, TOPICS IN AFRICAN-AMERICAN LITERATURE AND CULTURE INSTRUCTOR: TBA**  
**African-American Literature & The Media**

Textbooks Required: TBA

**ENGLISH 3903, Section 001/5973, STYLE AND ELOQUENCE**

**INSTRUCTOR: JOLLIFFE**

Purpose (UG): What do we mean by a writer's style? How do writers acquire and improve their style? How do we analyze and evaluate a writer's style? This course will address these questions by studying explanations of style from classical antiquity to the present and by leading students through the processes of stylistic analysis. While not completely focused on pedagogy, the course will be ideal for anyone who sees himself or herself teaching at the secondary or college level; it will also be completely relevant for people who envision themselves making a career as a creative writer or a professional/technical writer. Texts will include Paul Butler's critical sourcebook, *Style in Rhetoric and Composition*, Edward P. J. Corbett and Robert J. Connors' *Style and Statement*, and Joseph M. Williams' *Style: Ten Lessons in Clarity and Grace*.

Examinations and Paper: Students will complete two one-hour exams, a midterm exam, a final exam, and a stylistic-analysis paper. FOR GRADUATE DESCRIPTION, SEE ENGLISH 5973.

**ENGLISH 3903, Section 002/5243, Section 002, BRITISH SHORT STORY**

**INSTRUCTOR: MONTGOMERY**

Textbooks Required:

Forkner	MODERN IRISH SHORT STORIES	Penguin
Mansfield	STORIES	Vintage
	UNIVERSITY READERS COURSE PACKET	

Purpose: The objective of the course is to study the development of the British short story, especially as practiced by major writers, and to further develop the student's ability to appreciate short fiction of literary significance. Emphasis will be placed on close reading and analysis of the works assigned, with appropriate attention to biographies and literary and cultural backgrounds.

Procedures: Procedure will be by class discussion, with some use of audiovisual materials.

Papers and Examinations: A number of short critical papers will be required. There will be two unit examinations and a final examination. M.A. Advisory Code for 5243: E (See last page of course descriptions.)

**ENGLISH 3903, Section 004, SPECIAL TOPICS: A CRITICAL APPROACH TO AMERICAN SHORT FICTION AND POETRY**

**INSTRUCTOR: GRAY**

Textbooks Required:

O'Connor THE LONELY VOICE  
THE GRANTA BOOK OF THE AMERICAN SHORT STORY

Critical articles, particularly in poetic theory and history, made available through electronic library databases and Blackboard.

Purpose: To practice with primary and secondary texts the art of literary explication and critical thinking within the discipline, as students also consider the influence of a particular period and associated national events, politics, attitudes and "American psyche" on art in two the genres of short fiction..

To focus on American short fiction from 1950-present day, using the critical approaches of close reading, gender studies, archetypal patterns and historical context, to explicate form from statement, and to analyze a dynamic time in our country for this genre. This course is intended as an elective for English and other humanities majors interested in the study of literature and in developing skills within the academic discipline. The three-hour credit course will offer reading to include work from men and women from several American regions, socio-economic classes and ethnicities: in short fiction, Cheever, Stegner, Gass, Coover, Hemingway, O'Connor (Flannery), Paley, Yates, Welty.

Papers, Procedures, & Exams: The course assignments will be varied with lectures and discussions in literature, to be supplemented with critical research based in theory and contemporary American history, for context and understanding of the literary movements. Other work includes class discussion, participation, group panels, expository writing, creative writing, two major comprehensive exams and one optional critical, researched essay.

**ENGLISH 3903, Section 005, SPECIAL TOPICS: BECKETT**

**INSTRUCTOR: HARRINGTON**

Textbooks Required:

Beckett	THREE NOVELS: MOLLOY, MALONE DIES, THE UNNAMABLE	Grove Press
"	HOW IT IS	" "
"	NOHOW ON: COMPANY, ILL SEEN ILL SAID, WORSTWARD HO	" "
"	WAITING FOR GODOT	" "
"	ENDGAME AND ACT WITHOUT WORDS	" "
"	THE COLLECTED SHORTER PLAYS	" "

Purpose: To read and discuss the major works of the seminal Nobel laureate. We will read a selection of Samuel Beckett's poetry, plays and novels. Beckett is often credited as being the last important modernist author/first important post-modernist author of the 20th century, so we will analyze the progression of his complex and, quite often, bizarre works from this literary perspective, as well as their overall position in the canon of western literature.

Procedures: The class will consist of in-depth, scholarly discussions and lectures. Students will be required to read two "trilogies" of novels and the single poetic novel *How it is*; two full-length plays and several short plays (or, as Beckett termed them, "dramaticules"); and various lyric poems written by Beckett throughout his lifetime (I will provide handouts of these). Students will be graded on in-class quizzes, several projects/presentations and a paper.

NOTE: THIS COURSE WILL CONTAIN CONTENT THAT SOME STUDENTS MAY FIND CRUDE AND/OR DISTURBING. WE WILL BE OPENLY DISCUSSING THE ARTISTIC MERITS AND PURPOSES OF WORKS THAT MAY BE OFFENSIVE TO SOME STUDENTS.

**ENGLISH 3903, Section 006, SPECIAL TOPICS: LITERATURE FOR ADOLESCENTS**

**INSTRUCTOR: CONNORS**

Description not yet available.  
Same as CIED 6983.

**ENGLISH 3903, Section to be assigned, SPECIAL TOPICS: THE HISTORY OF ENGLISH**

**INSTRUCTOR: MADISON, K.**

**PROSE STYLE FROM ANGLO-SAXON TO POST-MODERNITY**

(Especially for English or History majors, but not exclusively.)

Prerequisites: ENGL 1013 and 1023.

Required Text:

THE HISTORY OF ENGLISH PROSE STYLE FROM ANGLO-SAXON TO POST-MODERNITY

A bound course packet from the University of Arkansas Bookstore.

Purpose: A survey of English prose styles and their classical antecedents. Students survey a broad range of theoretical statements and literary examples. Through analysis, imitation, and personal experimentation, students become more acute readers and deliberate writers.

Procedures and Examinations: Lecture/discussion with quizzes, in-class exercises, short essays, mid-term, five style studies, and a final examination.

**ENGLISH 3903, Section to be assigned, SPECIAL TOPICS: Medical Humanities Colloquium**

**INSTRUCTOR: TBA**

Prerequisites: ENGL 1013 and 1023. \*\*\*Instructor consent required\*\*\*

Required Text:

TBA

Purpose: Using a variety of literary and critical texts as well as writing activities to promote reflection on topics such as the human condition, personal dignity, social responsibility, cultural diversity, and the history of medicine, this course will guide pre-medical students in the practice of self-reflection, critical analysis, and first-hand observation to instill in them a commitment to humane medical care.

**\*This course requires a service-learning component that involves close interaction with a physician at a local clinic in addition to the classroom time commitment.**

**ENGLISH 3903, Section to be assigned, SPECIAL TOPICS: GENDER IN LATINA LITERATURE**

**INSTRUCTOR: TBA**

(Especially for English or History majors, but not exclusively.)

Prerequisites: ENGL 1013 and 1023.

Required Text:

TBA

Purpose: Using a variety of literary and critical texts as well as writing activities to promote reflection on topics.

**ENGLISH 3923H, Section 001, HONORS COLLOQUIUM: COOL BOOKS ABOUT STUFF  
THAT REALLY HAPPENED**

**INSTRUCTOR: BURRIS**

<http://web.me.com/minyak/CreativeNonfiction>

Textbooks Required:

This list isn't complete yet, but so far, these have made the cut (I won't add many more):

Eggers	ZEITOUN
Baker	HUMAN SMOKE
Shield	REALITY HUNGER
Wallace	THIS IS WATER
Didion	THE YEAR OF MAGICAL THINKING

Purpose: 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.

Procedures and 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.

**ENGLISH 3923H, Section 002, HONORS COLLOQUIUM: RELIGIOUS POETRY  
OF THE 17<sup>TH</sup> CENTURY**

**INSTRUCTOR: CANDIDO**

Textbooks Required: To be determined.

Purpose: This course will consist of a thorough and systematic reading of the poetry of several important Seventeenth-Century English religious poets. We will study the work of each of these poets primarily from an aesthetic and thematic point of view, but we will also be interested in the theological and cultural aspects of the works. Poets to be read will include the following: John Donne, George Herbert, Richard Crashaw, Henry Vaughan, Thomas Traherne, John Milton.

Papers, Presentations, and Procedures: This class will consist of lectures/discussions on the works of each individual poet as well as periodic oral reports and short papers by students on a particular poem or group of poems by each poet covered in class. Each student will write a final research paper on a subject of his/her choice.

Examinations: There will be no final exam.

**ENGLISH 3923H, Section 003/MIDDLE EASTERN STUDIES 3923H, Section 001,  
IRANIAN NOVEL**

**INSTRUCTOR: BASSIRI**

Textbooks Required:

Golshiri, Hushang	The Prince
Chubak, Sadiq	The Patient Stone
Daneshvar, Simin	Savushun
Pezeshkzad, Iraj	My Uncle Napoleon
Parsipur, Shahrnush	Touba and the Meaning of Night
Dowlatabadi, Mahmoud	The Colonel
Abrahamian, Ervand	A History of Modern Iran

Random House UK  
Mazda Publishing  
Mage Publishers  
Modern Library Paperbacks  
The Feminist Press at CUNY  
Melville House  
Cambridge University Press

[Recommended book for historical background.]

Purpose: While modern Iran is known for its tumultuous politics -- and its cinema has won international acclaim (including this year's Oscar for best foreign film) -- the nation's vibrant literary tradition is largely unknown outside of Iran. This course will examine a number of compelling 20th-century novels by leading Iranian authors and places these works in their social and political contexts, from Asia's first constitutional revolution and the discovery of oil to the first Islamic revolution and the Iran-Iraq War. They capture not only the unique history of modern Iran but also major socio-political issues of the 20th century, such as war, revolution, colonial resistance, dictatorship, censorship, nationalism, ethnic strife, modernization, and the influences of Marx and the West, as well as the enduring role of tradition and faith. These great works of world literature also employ a variety of styles -- realism, surrealism, magic realism, allegory, and satire -- to provide an exceptional perspective on Iranian society, one that goes beyond what can be learned from the news or historical texts.

Requirements: The class will include lectures on the writers and their historical backgrounds as well as film presentations, but the majority of time will be used for classroom discussions of the literary works. While this course is a study of literature, students can draw on the literary works to reflect on pertinent Iranian socio-political topics. There will be weekly one-page responses to the reading and a short paper (5-7 pages) for the mid-term that should be expanded to a longer paper (12-15 pages) for the final. No knowledge of Persian is required.

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

**INSTRUCTOR: MONTGOMERY**

Textbooks Required:

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

Macmillan  
Macmillan

Purpose: An intensive study of sentence structure, punctuation, usage, and prose structure.

Assignments and Examinations: Exercises, and four major examinations.

**ENGLISH 4013, UNDERGRADUATE POETRY WORKSHOP****INSTRUCTOR: HEFFERNAN**Textbooks Required:

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

**ENGLISH 4023, UNDERGRADUATE FICTION WORKSHOP****INSTRUCTOR: HAYS**Textbooks Required: None

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

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

**ENGLISH 4303, INTRODUCTION TO SHAKESPEARE/  
5653, SHAKESPEARE: PLAYS AND POEMS****INSTRUCTOR: CANDIDO**Textbook Required:

Shakespeare THE RIVERSIDE SHAKESPEARE  
(Evans, ed.)

Harper Collins

Used copies of *The Riverside Shakespeare* will be available through the University Bookstore. However, students can substitute any respectable edition of Shakespeare or individual copies of the plays if they prefer.

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

Likely works to be read include the following:

**HISTORIES:**

Richard II  
Henry IV, Parts 1 & 2  
Measure for Measure

**COMEDIES:**

A Midsummer Night's Dream King Lear  
Twelfth Night

**TRAGEDIES:**

The Tempest  
Hamlet

**ROMANCES:**

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

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

**ENGLISH 4563, Section 003/5703, TOPICS IN MAJOR AUTHORS/  
AMERICAN LITERATURE BEFORE 1900: MOBY-DICK****INSTRUCTOR: MADISON, R.**Textbook Required:

Melville MOBY DICK (NORTON CRITICAL EDITION, 2<sup>nd</sup> ed.)

W.W. Norton

Purpose: This course will examine the genesis, meaning, and influence of one of the central works of American literature. We will look at Melville's reading in British and American antecedents as well as reading *Moby-Dick* chapter by chapter. We will also consider Melville's characters as they have grown in American popular culture.

Papers, Presentations, Procedures: Seminar paper/presentation, study questions (1 page) on selected chapters.

Examination: Final exam.

M.A. Advisory Code for Both Course Numbers: F (See last page of course descriptions.)

**ENGLISH 4563, Section 004/5243, Section 004, TOPICS IN MAJOR AUTHORS:  
LEAGUE OF THE EXTRAORDINARY****INSTRUCTOR: MADISON, K.**

Purpose: League of the Extraordinary -- An examination of the late Victorian fascination of adventure-based, supernatural, or science fiction texts. (Wells, Haggard, Verne, Stevenson, Stoker, Doyle).

M.A. Advisory Code for Both Course Numbers: D (See last page of course descriptions.)

**ENGLISH 4573, Section 001/5403, Section 001, STUDIES IN MAJOR LITERARY MOVEMENTS/  
STUDIES IN 19<sup>TH</sup>-CENTURY BRITISH LITERATURE AND CULTURE: VICTORIAN SENSATION FICTION****INSTRUCTOR: SEXTON**

Textbooks Required:

Braddon	LADY AUDLEY'S SECRET	Penguin Classics
"	AURORA FLOYD	Oxford UP
Collins	THE MOONSTONE	Penguin Classics
"	THE WOMAN IN WHITE	"
Dickens	GREAT EXPECTATIONS	"
Hardy	DESPERATE REMEDIES	"
Mack	SWEENEY TODD	Oxford UP
Trollope	KEPT IN THE DARK	Serenity Publishers
Wood	EAST LYNNE	Oxford UP

Supplemental material will be provided by the instructor.

Purpose: Sensation novels became a literary and cultural phenomenon in the 1860s. Commenting upon the popularity of this subgenre of the Victorian novel, an anonymous reviewer for *Fraser's Magazine* in 1863 wrote that "a book without a murder, a divorce, a seduction, or a bigamy, is not apparently considered worth either writing or reading." The sensation novel uncovered those secret desires and energies that did not fit comfortably within the conventions of Victorian realism, societal expectations and the call for domesticity. In this course, we will examine the reasons why these novels held both such attraction and anxiety for the Victorians. Questions and topics that we will explore as we read works (some of which are clearly sensation novels while others are forerunners and/or parodies) of this subgenre are the following: what exactly is so sensational about these novels?, in what ways do they challenge and complicate Victorian notions of class, identity, science, illness, and ethnics?, what do they reveal about how Victorians visualized and demonized their Others, such as women, foreigners, the insane, criminals, sexual deviants, and so on? In addition to the novels, we will read a selection of newspaper articles from the period, which often served as sources for the plots of these works.

Papers, Special Procedures: Weekly blog posts, one close reading paper (3-5 pages), and one critical paper (8-10 pages for undergraduates; 12-25 pages for graduates).

Examinations: Undergraduates: midterm, take-home final. Graduate students: midterm only.  
M.A. Advisory Code for 5403: D (See last page of course descriptions.)

**ENGLISH 4573, Section 002, MAJOR LITERARY MOVEMENTS: POETICS OF MODERNITY:  
FROM PRE-RAPHAELITES TO THE WASTE LAND AND BEYOND**

**INSTRUCTOR: DEMPSEY**

Textbooks Required:

THE NORTON ANTHOLOGY OF ENGLISH LITERATURE, VOL E: THE VICTORIAN AGE	Norton
Hardy THE MAYOR OF CASTERBRIDGE	Oxford
James THE TURN OF THE SCREW	Penguin
Joyce DUBLINERS	Signet
Eliot THE WASTE LAND AND OTHER WRITINGS	Modern Library
Woolf TO THE LIGHTHOUSE	Oxford

Purpose: 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 texts listed above, we will place particular emphasis on the poetry of Baudelaire, Browning, Hopkins, Hardy, Yeats, Stevens, and Crane and shorter works by Ruskin, Darwin, Pater, Poe, Stevenson, Wilde, Doyle, Freud and Kafka.

Papers and Examinations: Two tests, two essays, and several one-page response papers.

**ENGLISH 4573/5803 STUDIES IN MAJOR LITERARY MOVEMENTS, 20<sup>th</sup> CENTURY AMERICAN LITERATURE**

**INSTRUCTOR: TBA**

Textbooks Required: TBA

Purpose:

Papers and Examinations: TBA

M.A. Advisory Code for 5403: G (See last page of course descriptions.)

**ENGLISH 4603, Section 001/6803, SPECIAL STUDIES/20TH-CENTURY  
AMERICAN LITERATURE: IMPOSSIBLE IMAGINING**

**INSTRUCTOR: COCHRAN**

Textbooks Required:

Dos Passos,	THE 42ND PARALLEL
Crane,	THE BRIDGE

Sam Stephenson, ed.,  
W.C. Williams,  
William T. Vollmann,

DREAM STREET: W. EUGENE SMITH'S PITTSBURGH PROJECT  
IN THE AMERICAN GRAIN  
THE-ICE SHIRT

Purpose: In Don DeLillo's *End Zone* a college football player named Billy Mast enrolls in a class in "the untellable." "There's not much I can say about it," he responds to a teammate's query. This course seems analogous. We will examine spectacular instances of projects not open to completion by mortals. Often the impossibility is a matter of sheer size. Think of Chaucer or Spenser laying out plans for *The Canterbury Tales* or *The Faerie Queene*. Other attempts founder on other grounds-Keats abandoned both "Hyperion" poems (I considered naming the course "On he fared" in tribute).

More recently, consider American author William T. Vollmann's "Seven Dreams" series-he's actually completed four (and we'll read one), but the first came out in 1990, and the last (so far) in 2001. Or what about musician Sufjan Stevens, whose *Michigan* (2003) and *Illinois* (2005) were the first two albums of an announced "Fifty States Project"? (A third state has yet to be celebrated.)

I will provide the seminar's first meeting with an impressively long list of such projects, most but not all of them literary. Participants will quickly choose one (or get one from off the list approved by me)-this will serve as the subject both of an oral presentation to the seminar and a term paper. Here's what we'll examine as a class, in the early weeks (before presentations begin):

Papers, Examinations, Procedures: The seminar will feature three grade-producing exercises: a term research paper (see above for topics) responsible for 50% of the total, an in-class presentation counting for 25%, and a final exam over readings and presentations counting for the other 25%. (Depending on enrollment numbers, undergraduate grading occasions may be somewhat different.)

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

### ENGLISH 4603, Section 002/6943, FEMINIST LITERARY THEORY

INSTRUCTOR: MARREN

Textbooks Required:

Eagleton FEMINIST LITERARY THEORY: A READER (3<sup>rd</sup> ed.)

Blackwell

Purpose: This course is intended as a general introduction to the field of feminist literary criticism and theory. The class will proceed topically, and more or less chronologically. We will seek a broad understanding of different strands of feminist thought and the range of interpretive possibilities they have opened up. We will examine the roots of feminist literary theory in a dream of radical social change, its rising influence on the academy, and the specific challenges besetting the field as it enters the twenty-first century. We will read and think about its relation to other major critical discourses, including psychoanalysis, poststructuralism, cultural studies and queer theory. The aim will be to develop a sense of the breadth and complexity of this body of material and to begin what will (hopefully) become a lifelong process of considering the questions a feminist approach to literature provokes.

Requirements: Students will keep a journal of responses to the readings, do a collaborative oral presentation, and write a term paper.

Examinations: None.

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

### ENGLISH 4603, Section 003/6113, SPECIAL STUDIES/SEMINAR IN MEDIEVAL LITERATURE: THE FIFTEENTH CENTURY

INSTRUCTOR: QUINN

Textbooks Required:

Hoccleve, REGIMENT OF PRINCES

Blyth, ed.

Lydgate, TEMPLE OF GLASS

Mitchell, ed.

----- TROY BOOK (Selections)

Edwards, ed.

Hawes THE CONVERSION OF SWEARERS (handout)

----- PASTIME OF PLEASURE (Part I, handout)

King James I THE KINGIS QUAIR

of Scotland,

Mooney & Arn, eds.

Henryson, COMPLETE WORKS

Parkinson, ed.

Dunbar, COMPLETE WORKS

Conlee, ed.

Douglas, PALIS OF HONOURE

Parkinson, ed.

Purpose: This seminar will explore some of the most neglected narrative poetry composed in English of Scots during an era that marks the transition from "medieval" to Modern."

Policies and Procedures: These readings are all in a variety of late Middle English dialects; some prior proficiency in reading the original (e.g., a Chaucer class) is required. All of these assigned readings are either handouts or affordable TEAMS Texts editions that are also available free

on-line.

This is a Ph.D. level seminar; absence is both inexplicable and inexcusable. Each student will be asked to lead at least two class discussions. Each student will be expected to write a 10-15 pp. "conference quality" paper. Grading: Participation = 50%, Paper = 50%  
M.A. Advisory Code for Both Course Numbers: A (See last page of course descriptions.)

**ENGLISH 4603/5803 STUDIES IN 20<sup>TH</sup> CENTURY AMERICAN LITERATURE AND CULTURE:  
LATIN AMERICAN LITERATURE**

**INSTRUCTOR: TBA**

Textbooks Required: TBA

Purpose:

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

**ENGLISH 4603, Section 006/6203, SEMINAR: DOMESTICITY AND  
TRAVEL IN RENAISSANCE LITERATURE**

**INSTRUCTOR: STEPHENS**

Textbooks Required:

Beaumont	KNIGHT OF THE BURNING PESTLE	Norton
Cary & Shakespeare	OTHELLO AND THE TRAGEDY OF MARIAM	Longman
Hakluyt	VOYAGES AND DISCOVERIES	Penguin
More, Miller, trs.	UTOPIA	Yale UP
Shakespeare, Snyder, ed.	ALL'S WELL THAT ENDS WELL	Oxford UP
Shakespeare	THE TEMPEST	Norton
Webster, Weis, ed.	THE DUCHESS OF MALFI	Oxford UP
Harriot	A BRIEF AND TRUE REPORT	Will be available online

Purpose: While reading Renaissance travel narratives, diaries, and other expressions of domesticity and travel, we will investigate and question the binaries of self and other, home and public, female and male, England and abroad, indoors and outdoors, introversion and extroversion, known and unknown, static and moving, childhood and adulthood, comforts and discomforts, permanent and temporary. Our readings will include More's poker-faced Utopia; Montaigne's "On Cannibals"; Hakluyt's collection of explorers' descriptions of Antarctica, South America, and California; Harriot's descriptions of the Algonquian Indians; Spenser's account of a transvestite warrior; Nashe's Unfortunate Traveler (the earliest picaresque romance in English); several elegies of Donne's that were originally denied publication because of their sexual content; a diary of a sixteenth-century Moravian tourist in England; Shakespeare's All's Well That Ends Well (which doesn't) and The Tempest; Cary's Tragedy of Mariam, Fair Queen of Jewry; Beaumont's Knight of the Burning Pestle (which I can only describe as Pirandello meeting Monty Python); Webster's sensationalist Duchess of Malfi; Marvell's poems eroticizing fruits and vegetables; and Milton's play Samson Agonistes, in which he laments the domestication brought by the Restoration of the monarchy and the end of an age

Requirements: I'm currently thinking in terms of two eight- to ten-page papers, the first involving cultural research and the second involving original literary analysis. There will be no exams. Lively participation in discussion will be crucial

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

**ENGLISH 5003, COMPOSITION PEDAGOGY**

**INSTRUCTOR: DOMINGUEZ BARAJAS**

Textbook Required:

Tate, Rupiper  
& Schick A GUIDE TO COMPOSITION PEDAGOGIES

Purpose: To introduce first-time composition instructors to the history, theory, and practices in the field of English composition. Students will read and discuss scholarly articles and they will engage in activities that may be used in their composition classrooms to facilitate instruction.

Procedures: Two exams; three portfolio submissions; two classroom observations.

Examinations: Midterm and final.

**ENGLISH 5023, GRADUATE WRITING WORKSHOP: FICTION**

**INSTRUCTOR: GILCHRIST**

Textbooks Required: None

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

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

**ENGLISH 5033, WRITING WORKSHOP: POETRY****INSTRUCTOR: BROCK**Textbook Required: None.Supplementary Textbook:  
(Not required)

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

Ohio UP

Purpose: The workshop is a training-ground for serious poets, where the works of the students are discussed critically.Papers: Students will be expected to submit their own poems for workshop discussions. Full participation, both as a writer and critic, is expected of each member of the workshop.

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

**ENGLISH 5043, TRANSLATION WORKSHOP****INSTRUCTOR: DUVAL**

(also WLLC 504V)

Textbooks Required: NonePurpose: The workshop offers an introduction to the problems of translation and the role of the translator as both scholar and creative writer; it involves primarily the discussion in workshop of the translations of poetry, drama, and fiction done by the students. No expository prose is translated.Assignments: Each student will be expected to submit newly translated or revised material for printing on the weekly translation worksheet. Students are required to come to the workshops prepared to discuss all translations according to their merits in English. Those with acquaintance with the original language are expected to discuss how well a translation reflects its original.

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

**ENGLISH 5173, CHAUCER****INSTRUCTOR: QUINN**

See ENGLISH 3443.

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

**ENGLISH 5203, INTRODUCTION TO GRADUATE STUDIES****INSTRUCTOR: HINRICHSEN**Textbooks Required:Semenza GRADUATE STUDY FOR THE 21<sup>ST</sup> CENTURY: HOW TO BUILD AN ACADEMIC CAREER IN THE HUMANITIES

Additional readings on Blackboard.

Supplemental Texts (Not Required):Swales ACADEMIC WRITING FOR GRADUATE STUDENTS  
& FeakPurpose: This course is designed to help introduce new graduate students in English to graduate study in general and to our department in particular. We will focus on the concrete particulars as well the long-term goals involved in successfully negotiating graduate work and the profession. Emphasis will be placed on developing scholarly habits and practices, understanding the historical and scholarly development of the profession, surveying the debates and issues that shape the discipline and some of its various subfields, modeling writing skills necessary for success as a graduate student, and fostering the development of individual academic and professional goals. We will also discuss contemporary professional issues including scholarly associations, journals, conferences, university structures, and career paths.Assignments: Various: book report and presentation; survey of chosen subfield; assembling professional documents (c.v., teaching philosophy, etc.); conference paper and abstract.**ENGLISH 5243, Section 002, BRITISH SHORT STORY****INSTRUCTOR: MONTGOMERY**

See ENGLISH 3903, Section 002.

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

**ENGLISH 5243, Section 004, TOPICS IN MAJOR AUTHORS:****INSTRUCTOR: MADISON, K.****LEAGUE OF THE EXTRAORDINARY**

See ENGLISH 4563, Section 004.

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

**ENGLISH 5243, Section 005, SPECIAL TOPICS: LOWELL, BERRYMAN, PLATH,  
SEXTON AND THEIR AGE**

**INSTRUCTOR: HEFFERNAN**

Textbooks Required:

Lowell, Robert	COLLECTED POEMS, FRANK BIDART AND DAVID GEWANTER, EDS.
Berryman, John	COLLECTED POEMS, 1937-1971 (NOONDAY)
Berryman, John	THE DREAM SONGS (FARRAR, STRAUS & GIROUX)
Plath, Sylvia	THE COLLECTED POEMS, TED HUGHES, ED.
Sexton, Anne	THE COMPLETE POEMS (MARINER BOOKS)
Jarrell, Randall	THE COMPLETE POEMS

Purpose: Intensive study of the poetry of Robert Lowell, John Berryman, Sylvia Plath and Anne Sexton as major American poets of the period from World War II through the Sixties. We will read their poems in detail along with the work of one of their most variously productive contemporaries (poet, essayist, children's writer), Randall Jarrell, as poets who emerged into prominence toward the end of the age of such modern masters as Robert Frost, Wallace Stevens, Ezra Pound, T. S. Eliot and William Carlos Williams to help shape the poetic art of the late 20th century. There will be a single long paper due toward the end of the semester.

**ENGLISH 5243, Section 006, 20<sup>TH</sup>-CENTURY ITALIAN POETRY**

**INSTRUCTOR: BROCK**

Textbooks Required:

Brock	THE FSG BOOK OF 20 <sup>TH</sup> -CENTURY ITALIAN POETRY	FSG
Cary	THREE MODERN ITALIAN POETS	U. of Chicago

Purpose: This course will offer an introduction to and survey of twentieth-century Italian poetry. Though the original Italian texts of all poems will be provided and examined, we will focus our attention primarily on translations, often comparing multiple translations of the same poem. Reading knowledge of Italian, is not required.

Papers and Procedures: There will be a creative and a critical component to this course. Students with reading knowledge of Italian will have the option of producing their own translations of certain texts. Other students will write literary "imitations" (in the manner of Lowell) of certain texts. All students will write one ten-page analytic essay, due at the end of the semester.

Examinations: None.

**ENGLISH 5243, Section 007, SPECIAL TOPICS: MAGAZINE FICTION**

**INSTRUCTOR: GILES**

Textbooks Required:

To be determined.

Purpose: An exploratory course that will look at published stories in various magazines to see what the market wants.

Procedures: Each student will choose one "slick" and one literary magazine and read and study the fiction in 6 issues of each. (The New Yorker's fiction will also be read and discussed weekly.)

Presentations and Writing Assignments: Each student will give two reports of his or her findings--these will be presented in class and turned in as papers. Each student will also submit a short story written expressly for a magazine; this will be workshopped, revised, and submitted with full expectation of publication.

**ENGLISH 5243, Section 008, SPECIAL TOPICS: ARKANSAS FICTION**

**INSTRUCTOR: HAYS**

Textbooks Required:

Nordan	WOLF WHISTLE
McMullan	IN MY MOTHER'S HOUSE
Stern	THE WEDDING JESTER
Dufresne	JOHNNY TOO BAD
Yarbrough	THE END OF CALIFORNIA
Martin	THE BRIGHT FOREVER
Phillips	MY PEOPLE'S WALTZ
Troy	COOKIE LILY
Franklin	CROOKED LETTER, CROOKED LETTER
Pizzolatto	GALVESTON

Purpose: To read, discuss, and analyze novels and collections of stories written by graduates of the University of Arkansas MFA Program in Fiction.

Assignments: Reading quizzes; two papers.

**ENGLISH 5283, CRAFT OF FICTION II**  
PREREQUISITE: ENGLISH 5263

**INSTRUCTOR: GILES**

Textbooks Required: To be selected.

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

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

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

Examinations: Reading quizzes.

**ENGLISH 5313/WORLD LITERATURE 5193, INTRODUCTION TO LITERARY THEORY /  
INTRODUCTION TO COMPARATIVE LITERATURE**

**INSTRUCTOR: BOOKER**

Textbooks Required:

Bakhtin THE DIALOGIC IMAGINATION  
Booker A PRACTICAL INTRODUCTION TO LITERARY  
THEORY AND CRITICISM

Texas 9780292715349  
Longman 0801317657

Foucault DISCIPLINE AND PUNISH  
Jameson THE POLITICAL UNCONSCIOUS

Vintage 0679752552  
Cornell 080149222X

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

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

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

MA Advisory Code for ENGL 5313: I, M.A. Advisory Code for WLIT 5193: H (See last page of course descriptions.)

**ENGLISH 5403, Section 001, STUDIES IN 19<sup>TH</sup>-CENTURY BRITISH LITERATURE  
AND CULTURE: VICTORIAN SENSATION FICTION**

**INSTRUCTOR: SEXTON**

See ENGLISH 4573, Section 001.

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

**ENGLISH 5403, Section 002, 19<sup>TH</sup>-CENTURY BRITISH LITERATURE: THE VICTORIAN NOVEL INSTRUCTOR: SEXTON**

See ENGLISH 3743, Section 002.

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

**ENGLISH 5403, Section 004, 19<sup>TH</sup>-CENTURY BRITISH LITERATURE:  
ROMANTIC VISUALITY: FROM PASTORAL TO PRE-CINEMA**

**INSTRUCTOR: DEMPSEY**

See ENGLISH 3743.

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

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

**INSTRUCTOR: CANDIDO**

See ENGLISH 4303.

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

**ENGLISH 5703, AMERICAN LITERATURE BEFORE 1900: MOBY-DICK**

**INSTRUCTOR: MADISON, R.**

See ENGLISH 4563, Section 003.

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

**ENGLISH 5803, Section 001, AMERICAN MODERNIST FICTION**

**INSTRUCTOR: MARREN**

See ENGLISH 3843.

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

**ENGLISH 5973, STUDIES IN RHETORIC, COMPOSITION, AND LITERACY:  
STYLE AND ELOQUENCE**

**INSTRUCTOR: JOLLIFFE**

Purpose (Graduate): What does we mean by a writer's style? How do writers acquire and improve their style? How do we analyze and evaluate a writer's style? This course will address these questions by studying explanations of style from classical antiquity to the present and by leading students through the processes of stylistic analysis. While not completely focused on pedagogy, the course will be ideal for anyone who sees himself or herself teaching at the secondary or college level; it will also be completely relevant for people who envision themselves making a career as a creative writer or a professional/technical writer. Texts will include Paul Butler's critical sourcebook, *Style in Rhetoric and Composition*, Edward P. J. Corbett and Robert J. Connors' *Style and Statement*, and Joseph M. Williams' *Style: Ten Lessons in Clarity and*

Grace.

Examinations and Papers: Students will complete two one-hour exams, a midterm exam, a final exam, and a final paper on some aspect of the study and/or teaching of style relevant to their interests or career goals.

**ENGLISH 6113, LITERATURE OF THE FIRST ENGLISH EMPIRE**

**INSTRUCTOR: SMITH, J.B.**

Textbooks Required:

R.R. Davies	THE FIRST ENGLISH EMPIRE	Oxford: Oxford UP, 2002	978-0199257249
Glyn S. Burgess, trans.	THE LAIS OF MARIE DE FRANCE	Penguin, 1999	978-0140447590
O'Meara, John, trans.	GERALD OF WALES THE HISTORY AND TOPOGRAPHY OF IRELAND	Penguin, 1983	978-0140444230
Thorpe, Lewis, trans.	GERALD OF WALES, THE JOURNEY THROUGH WALES AND THE DESCRIPTION OF WALES	Penguin, 1978	978-0140443394
Faletra, Michael A., trans.	GEOFFREY OF MONMOUTH: THE HISTORY OF THE KINGS OF BRITAIN	Broadview Press, 2007	978-1551116396
Raffel, Burton, trans.	CHRETIEN DE TROYES, PERCEVAL: THE STORY OF THE GRAIL	Yale University Press, 1999.	978-0300075861

Digital Course Pack

Purpose: In the seventh century, a patchwork of small kingdoms covered the British Isles. The kingdoms of the Irish, Welsh, and English, together with the Picts, Cumbrians, and Cornish, engaged in countless battles for supremacy, but by the end of the Middle Ages England had unquestionably become the dominant nation among the various peoples and kingdoms of the British Isles. In this course, we will examine literary representations of the long, fraught rise of English power, paying special attention to England's interaction with Wales, Ireland, and Scotland. How do English writers conceive of their Celtic neighbors, and how do the colonized peoples of the Celtic fringe imagine the English?

Although colonialism is often said to begin in earnest in the early modern period, this course suggests that there never was a "pre-colonial" Europe. One major theme of this course is the gradual Anglicization of the British Isles, at the expense of native languages and cultures. To help illustrate this medieval diversity and its slow decline, we will read texts originally written in Latin, Old and Middle English, French, Welsh, Irish, and Scots. (All texts will be read in translation.) We will read texts from a variety of genres including romance, historical (and pseudo-historical) narratives, saints' lives, lyric poetry, lays, sagas, and folktales. This course will be useful to those interested in cultural exchange, postcolonial theory, and literary nationalism.

Examinations and Papers: Presentation; Annotated Bibliography; Research Project  
M.A. Advisory Code for 6113: I or A (See last page of course descriptions.)

**ENGLISH , SEMINAR IN MEDIEVAL LITERATURE: THE FIFTEENTH CENTURY**

**INSTRUCTOR: QUINN**

See ENGLISH 4603, Section 003.

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

**ENGLISH 6803, 20<sup>TH</sup>-CENTURY AMERICAN LITERATURE: IMPOSSIBLE IMAGINING**

**INSTRUCTOR: COCHRAN**

See ENGLISH 4603, Section 001.

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

**ENGLISH 6943, FEMINIST LITERARY THEORY**

**INSTRUCTOR: MARREN**

See ENGLISH 4603, Section 002.

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

**ENGLISH 6973, Section 001 SEMINAR IN RHETORIC AND COMPOSITION:  
RESEARCH DESIGNS IN COMPOSITION**

**INSTRUCTOR: SLATTERY**

Textbooks Required:

Lauer, Asher	COMPOSITION RESEARCH: EMPIRICAL DESIGNS	Oxford UP
North	THE MAKING OF KNOWLEDGE IN COMPOSITION: PORTRAIT OF AN EMERGING FIELD	Southern Illinois UP

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

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

## WORLD LITERATURE CLASSES

### WORLD LITERATURE 1113, WORLD LITERATURE I

**INSTRUCTOR: STAFF**

Textbook Required:

Lawall & Mack, eds. THE NORTON ANTHOLOGY OF WORLD LITERATURE, Vols. A, B, C (3<sup>rd</sup> ed.) Norton

Purpose: A study of world literatures from approximately 2500 B.C. to approximately 1650.

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

### WORLD LITERATURE 1113H (Section 001 only), HONORS WORLD LITERATURE I

**INSTRUCTOR: KAHF**

Textbook Required:

To be determined.

Purpose: The objective of this course is to provide students with the proper analytic tools and background information for a fruitful encounter with great literary works from a wide range of cultural traditions. The course work will enable students to appreciate and to analyze critically texts from diverse genres, periods, and cultural traditions.

Papers and Projects: Paper, and Group Project.

Examinations: Midterm and final.

### WORLD LITERATURE 1113H, HONORS WORLD LITERATURE I

**INSTRUCTOR: STAFF**

Textbook Required:

Lawall & Mack, eds. THE NORTON ANTHOLOGY OF WORLD LITERATURE, Vols. A, B, C (3<sup>rd</sup> ed.) Norton

Purpose: A study of world literatures from approximately 2500 B.C. to approximately 1650.

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

### WORLD LITERATURE 1123, WORLD LITERATURE II

**INSTRUCTOR: STAFF**

PREREQUISITE: WORLD LITERATURE 1113

Textbook Required:

Lawall & Mack, eds. THE NORTON ANTHOLOGY OF WORLD LITERATURE Vols. D, E, F (3<sup>rd</sup> ed.) Norton

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

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

### WORLD LITERATURE 1123H, WORLD LITERATURE II

**INSTRUCTOR: STAFF**

PREREQUISITE: WORLD LITERATURE 1113

Textbook Required:

Lawall & Mack, eds. THE NORTON ANTHOLOGY OF WORLD LITERATURE Vols. D, E, F (3<sup>rd</sup> ed.) Norton

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

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

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

**INSTRUCTOR: KAHF**

Textbooks Required (Tentative):

Maimorides GUIDE OF THE PERPLEXED  
Al-Arabi THE BEZELS OF WISDOM

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

Supplemental Text (Not Required):

Menoral, ed LITERATURE OF AL-ANDALUS

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

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

Examinations: One, in class, with essays, identifications, short answers, and a map.  
M.A. Advisory Code for 603V: H (See information box at the bottom of this page.)

**WORLD LITERATURE 4123, SURVEY OF RUSSIAN LITERATURE  
FROM THE BEGINNING TO 1900**

**INSTRUCTOR: SHCHEGOLEVA**

Textbooks Required:

Dostoevsky	CRIME AND PUNISHMENT	9780679734505
Tolstoy	ANNA KARENINA	9780143035008
Chekhov	PORTABLE CHEKHOV	9780140150353
Avery, Bilibin	RUSSIAN FAIRY TALES	9780679436416
Pushkin	EUGENE ONEGIN	9780199538645
Lermontov	A HERO OF OUR TIME	9781450534123
Zenkovsky	MEDIEVAL RUSSIA'S EPICS, CHRONICLES, AND TALES	9780452010864
Sukhovo-Kobylin	DEATH OF TARELKIN AND OTHER PLAYS	9783718656943
[or Sukhovo-Kobylin	KRECHINSKY'S WEDDING	9780548389331
Proffer	FROM KARAMZIN TO BUNIN: ANTHOLOGY OF RUSSIAN SHORT STORIES	9780253325068
Reeve	NINETEENTH CENTURY RUSSIAN PLAYS	9780393006834

Purpose: Trace the development of Russian national mentality and literature from its folklore through hagiographic and polemic writings of the Medieval period to one of the top literary achievements in the world – psychological philosophical realism of Tolstoy and Dostoevsky.

Procedures: Students are expected to read extensively for the class. There will be frequent open book quizzes and tests administered through Blackboard. Everyone is expected to take the final exam. Graduate students will be assigned a paper in lieu of the final exam.

**WORLD LITERATURE 5193, INTRODUCTION TO COMPARATIVE LITERATURE**

**INSTRUCTOR: BOOKER**

See ENGLISH 5313,  
M.A. Advisory Code: H (See last page of course descriptions.)

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

**INSTRUCTOR: KAHF**

See WORLD LITERATURE 3983.

M. A. Advisory Coding

The advisory codes indicate what course distribution requirement(s) will be satisfied by the designated listing.

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