

**TENTATIVE COURSE DESCRIPTIONS FOR ENGLISH AND WORLD LITERATURE CLASSES
SPRING 2012**

ENGLISH CLASSES

ENGLISH 0002, BASIC WRITING

INSTRUCTOR: SULLIVAN

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, 8TH 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 & Rosen	WRITING AND READING ACROSS THE CURRICULUM– BRIEF EDITION (4 th ed.)	Pearson/Longman
Lunsford	THE ST. MARTIN'S HANDBOOK (7 th ed.)	Bedford/St. Martin's

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

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

ENGLISH 1023, COMPOSITION II

INSTRUCTOR: STAFF

Textbooks Required:

McMahan, Day, Funk, & Coleman	LITERATURE AND THE WRITING PROCESS (9 th ed.)	Pearson/Longman
Lunsford	THE ST. MARTIN'S HANDBOOK (7 th ed.)	Bedford/St. Martin's

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

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

NOTE: SOME SECTIONS ARE ORGANIZED AROUND SPECIAL TOPICS. FOR SPECIAL TOPICS, SEE THE DESCRIPTIONS FOR SECTIONS IN ISIS.

Textbooks Required:

N/A: All readings available on Blackboard.

Purpose: This course uses current debates surrounding the public role of the intellectual as the basis for assignments aimed at refining writing and critical thinking skills. Course units are structured around pressing questions found in the discourse on this topic, including the definition of a public intellectual, the proper role of the intellectual, and the relationship between academics and intellectuals. The final paper asks students to assume the role of public intellectual themselves, using a subject in which they have expertise as a means to address a wide audience on matters of general public concern. Students will not only increase knowledge of a broadly relevant issue, but will also put into practice rhetorical strategies that will be applicable to any number of disciplines and writing situations.

Procedures: As a composition class, this class will have a heavy emphasis on writing. Over half of students' final grades will be determined by the course's four essay assignments. In addition to papers, students will take two in-class essay exams. Final course grades also include discussion participation and frequent short in-class writing assignments.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023, Sections 007, 088 COMPOSITION II

INSTRUCTOR: MALLETT

Textbooks Required:

Fine	DELUSIONS OF GENDER	Norton
Lunford	THE ST. MARTIN'S HANDBOOK (7th ed.)	Bedford/St. Martin's

Purpose: To examine the ways that STEM (Science, Technology, Engineering, and Mathematics) disciplines compose texts based on genre, audience, and purpose. Together, we will explore the factors that writers in scientific disciplines take into account as they write, the genres they frequently use (such as the scientific research paper and lab reports), the style of scientific writing, and the ways that scientists change their style when writing for a general public versus a professional audience. The course will focus more heavily on characteristics of science writing, so it will not focus on one particular content area. Students will have the opportunity to research topics more related to their majors (and interests). While the course is designed with students majoring in science-related disciplines in mind, any individual with a strong interest in science and scientific writing will also find the course beneficial

Procedures: Discussion, workshop, lecture, research, readings, quizzes, and the writing of papers and exercises. The two written assignments and the several-part research project, along with a blog and in-class work will determine the final grade.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023, Sections 028, 039, COMPOSITION II

INSTRUCTOR: COX

Textbooks Required:

Austen	PERSUASION (Norton critical ed.)	Norton
"	PRIDE AND PREJUDICE (Norton critical ed.)	Norton
"	SENSE AND SENSIBILITY (Norton critical ed.)	Norton
Birkenstein	THEY SAY, I SAY: THE MOVES THAT MATTER IN ACADEMIC WRITING (2nd ed.)	Norton
Lunford	THE ST. MARTIN'S HANDBOOK	Bedford/St. Martin's

Purpose: To help students improve their reading and writing through the study of Jane Austen's novels and through the writing of essays that analyze these novels. While the primary focus of this class is writing, we will spend time discussing Austen's novels and learn to see literature as a means for perceiving, interpreting, and understanding the world. We will look at issues in Austen's novels and relate them to the world today. We will also watch film adaptation of each novel

Procedures: Class will largely consist of lectures, discussions, journals, and films. Grades will be determined by reading quizzes, papers, a journal, and a final exam.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023, Section 031, COMPOSITION II: THE WORLD OF WARCRAFT**INSTRUCTOR: BALDWIN**Textbooks Required:

Gee	WHAT VIDEO GAMES HAVE TO TEACH US ABOUT LEARNING AND LITERACY (must have 2nd edition)	Palgrave
Lunsford	THE ST. MARTIN'S HANDBOOK (7th ed.)	Bedford/St. Martin's
N/A	WORLD OF WARCRAFT*	Blizzard

Purpose: To study the ways societies work in self-selected electronic spaces through the analysis of the MMORPG World of Warcraft. We will study and ultimately define the concept of "literacy" and how it plays a role in successfully navigating online communities, creating oneself as part of a gaming subculture, and improving successful game play. We will analyze and write a variety of gaming-focused texts, including NPC and quest text, in-game player dialogue (both raid and channel chats), forum boards, game reviews, and others readings with the goal of understanding how identity and power are shaped through WoW. Our studies of what occurs both in-game and out of the gaming world will help us better understand the concept of literacy in electronic societies.

Procedures: Discussion, workshop, lecture, research, game play, and the writing of papers and exercises. The six written assignments will determine the final grade.

*Students must have a subscription to the game that remains active throughout the semester, as well as any free add-ons required by the teacher.
NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023, Sections 034, 037, COMPOSITION II**INSTRUCTOR: HODGES**Textbooks Required:

Austen	NORTHANGER ABBEY	Longman
Meyer	BREAKING DAWN	Little, Brown
Williams	THREE VAMPIRE TALES: DRACULA, CARMILLA, AND THE VAMPYRE	Wadsworth
Lunsford	THE ST. MARTIN'S HANDBOOK, 7th ED.	Bedford/St. Martin's

Purpose: To investigate the relationship between popular culture and literary texts through an analysis of the origins of the *Twilight* series. We will examine how gothic horror of 21st-century America and 19th-century Britain equips its readers with ways of acting, knowing, believing, speaking, and thinking. Additionally, we will look at how both fans and non-fans of the series use popular culture like the *Twilight* series to debate serious topics, such as men's and women's identities, the policing of sexual desire, and the growth from adolescence to adulthood. Through analyzing and producing digital texts, we will better understand the reading and writing practices of today's cultural critics and how our concepts of popular culture and "highbrow" culture are shaped. Students interested in taking this course should have read the first three books of the series or should have watched the first three movies: *Twilight*, *Eclipse*, and *New Moon*.

Procedures: We will read a selection of *Breaking Dawn* alongside each 19th-century text. Class will mostly consist of discussion, workshops, lectures, research, and writing print and digital texts. The final grade will be determined by the four major writing projects, class and workshop participation, blog posts, and two exams.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023, Sections 036, 089, COMPOSITION II**INSTRUCTOR: PRICE**Textbooks Required:

Eugenides	THE VIRGIN SUICIDES	Picador
Lunsford	THE ST. MARTIN'S HANDBOOK (7th ed.)	Bedford/St. Martin's
Metalious	PEYTON PLACE	Northeastern U. P.
McMurtry	THE LAST PICTURE SHOW	Simon & Schuster

Purpose: To help students improve their reading and writing skills by studying famous 20th-century novels depicting sex and scandal in American small towns. We will also be examining the famous film versions of each novel. This class will look at perceptions (and misperceptions) of small-town America, and explore the notion of the small town as a social and cultural space. This will be the backdrop against which we examine issues of sexuality and identity. The issues which we will engage (and write about) will include love, dating, sex, adultery, marriage, homosexuality, teen pregnancy, and abortion, among others. The skills learned in this class should help students to not only engage with literature but to write about issues which are still very relevant in the 21st century.

Procedures: The class will consist largely of lectures, discussion, and workshops. Grades will be determined by four papers, a midterm, a final, class participation, and attendance.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023, Section 090, COMPOSITION II**INSTRUCTOR: CHRISTIANSEN**Textbooks Required:

White, ed.	THE FABER BOOK OF GAY SHORT FICTION	Faber & Faber
Lin, ed.	WORD OF MOUTH: AN ANTHOLOGY OF GAY AMERICAN POETRY	Talisman House
Williams	CAT ON A HOT TIN ROOF	Signet
Proulx	BROKEBACK MOUNTAIN	Scribner
Winterson	WRITTEN ON THE BODY	Vintage
Lunsford	THE ST. MARTIN'S HANDBOOK (6th ed.)	Bedford/St. Martin

Purpose: To improve students' reading and writing abilities through a study of Gay, Lesbian, Bisexual, Transgendered and Queer/Questioning (GLBTQ) literature. We will read poetry, fiction and drama written by and about members of the GLBTQ community. The focus of this course is on scholarly writing about this literature. We will closely analyze poetry and fiction, compare two written works, Cat on a Hot Tin Roof and "Brokeback Mountain", with their respective film versions, and complete a research project based on a novel. In order to better understand some of this literature, we will be discussing some of the social and historical contexts for it. Please be advised, the course readings and film all contain adult content. Please only enroll in this course if you are comfortable reading and writing about the issues that come up.

Procedures: Class will consist of discussion and lecture. You will be required to complete reading and a minimal amount of independent research on your own. Although the outside readings are critical, we will discuss the literature and watch each of the films in class. You will be graded on in-class quizzes and writing, but the bulk of your grade will come from papers. There will be a midterm and a final.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023, Section 099, COMPOSITION II**INSTRUCTOR: LARSON**Textbooks Required:

Miller	THE CHICAGO GUIDE TO WRITING ABOUT NUMBERS	University Of Chicago
Madison	CASE STUDIES FOR QUANTITATIVE REASONING	Pearson
Lunsford	THE ST. MARTIN'S HANDBOOK (7th ed.)	Bedford/St. Martin's

Purpose: To help students with the reading, thinking, and writing processes associated with mathematical analysis and discourse. In order to foster inter-disciplinary competence, this course has been combined with Mathematics 2183 (Math Reasoning). Our specific goal is to provide students with the power to search out quantitative information, critique it, reflect upon it, apply it, and communicate it to others. Above all, we want to offer students the unique advantage of discovering how writing operates within the study of mathematics. By the end, each student should begin to see how the skills associated with composition can accompany all areas of academia and, conversely, how quantitative reasoning can be more effectively controlled by persuasive argumentation.

Procedures: There will be four written projects-each combined with an oral presentation-along with a mid-term examination, a final examination, and various quizzes and assignments.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023, Section 137, COMPOSITION II**INSTRUCTOR: SEAWRIGHT**Textbooks Required:

PRYAL	A SHORT GUIDE TO WRITING ABOUT LAW	Longman
Lunford	THE ST. MARTIN'S HANDBOOK (6th ed.)	Bedford/St. Martin's

Purpose: To introduce students to the important genres of law: legal research articles, case briefs, and police reports. We will investigate several important cases that have impacted police interaction with the public and our civil rights. Along with each genre, students will learn "typical" composition 1023 material, such as comma and grammar rules, citation, effective argument building, thesis development, and revision strategies. The course will include a rhetorical analysis of a legal argument, a case brief typical of one a lawyer would prepare for the court, and a discourse analysis of an actual police report from the Northwest Arkansas area. Finally, students will determine their own topic for the final project, which will include a research paper, a police ride-along or courtroom observation, and a class presentation.

Procedures: Discussion, workshop, lecture, research, police ride-along or courtroom observation, class presentation, and the writing of papers and exercises.

NOTE: STUDENTS WHO DO NOT HAVE A SPECIAL INTEREST IN THIS SECTION'S THEME AND READINGS SHOULD ENROLL IN ANOTHER SECTION.

ENGLISH 1023H, HONORS COMPOSITION II**INSTRUCTOR: STAFF**Textbooks Required:

McMahan, Day, & Funk	LITERATURE AND THE WRITING PROCESS (9 th ed.)	Prentice Hall
Lunsford	THE ST. MARTIN'S HANDBOOK (7 th ed.)	Bedford/St. Martin's

One other textbook to be selected.

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

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

ENGLISH 1023, Sections 169-176, TECHNICAL COMPOSITION II**INSTRUCTOR: STAFF**Textbook Required:

Markel	TECHNICAL COMMUNICATION (9 th ed.)	Bedford/St. Martin's
Lunsford	THE ST. MARTIN'S HANDBOOK (7 th ed.)	Bedford/St. Martin's

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: MONTGOMERY**Textbooks Required:

One of the following textbooks will be selected by the instructor:

Arp	PERRINE'S LITERATURE: STRUCTURE, SOUND, AND SENSE	HBJ
Bain, Beaty, & Hunter	THE NORTON INTRODUCTION TO LITERATURE	Norton

Purpose: Approaches to reading and writing about fiction, drama, and poetry at the college level.

Papers: There will be a number of short papers, written both in class and out of class.

Examinations: There will be three major examinations of equal value.

ENGLISH 2003, ADVANCED COMPOSITION**INSTRUCTOR: STAFF**Textbooks Required:

Lunsford	THE ST. MARTIN'S HANDBOOK (6 th ed.)	Bedford/St. Martin's
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Optional Textbooks:

Kolin	SUCCESSFUL WRITING AT WORK (9 th ed.)	Houghton/Mifflin
Coleman & Funk	PROFESSIONAL AND PUBLIC WRITING	Pearson/Prentice Hall

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: SLATTERY/
STAFF**Textbook Required:

Miller & Paola	TELL IT SLANT	McGraw Hill
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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 2303, ENGLISH LITERATURE FROM BEGINNING TO 1700

INSTRUCTOR: QUINN

Textbook Required:

Abrams, et al, eds	THE NORTON ANTHOLOGY OF BRITISH LITERATURE, Vol. A & B	Norton
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Purpose: A critical and historical survey of the development of literature in Great Britain from its origins to 1700.

Procedures: Class meetings will be primarily formal lectures. This course entails intense and extensive reading assignments.

Examinations: Three in-class objective exams, 2 in-class essay exams.

ENGLISH 2313, Section 001, SURVEY OF ENGLISH LITERATURE FROM 1700 TO 1900

INSTRUCTOR: SEXTON

Textbooks Required:

Congreve	THE WAY OF THE WORLD	Dover
Blake	SONGS OF INNOCENCE AND EXPERIENCE	"
Appelbaum, ed.	ENGLISH ROMANTIC POETRY: AN ANTHOLOGY	"
Negri, ed.	ENGLISH VICTORIAN POETRY: AN ANTHOLOGY	"
Stevenson	THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE	"

Additional selections will be supplied electronically by the instructor

Purpose: This course will survey British literature from 1700 to 1900 by focusing on close and critical reading of select texts (primarily poetry, one play and one novella). Issues of style and theme will be discussed as well as the historical and cultural contexts of the works.

Procedures: Occasional reading quizzes, two close reading papers (2-3 pages), and one critical paper (4-6 pages).

Examinations: Midterm, final.

ENGLISH 2323, SURVEY OF MODERN BRITISH, IRISH, & POSTCOLONIAL LITERATURE

INSTRUCTOR: BURRIS

Textbook Required:

Stallworth, & Ramazani, eds.	THE NORTON ANTHOLOGY OF ENGLISH LITERATURE, vol. F: THE TWENTIETH CENTURY AND AFTER	Norton (ISBN: 0-393-92722-9)
Johnson	INCOGNEGRO	DC Comics (ISBN: 978-1-4012-1098-4)
Kerouac	THE DHARMA BUMS	Penguin (ISBN: 978-0-14-004252-8)

Purpose: A survey of the poetry, prose, and fiction that is generally recognized now as post-colonial and typically deals with the vast changes that were set in motion by the break-up of the British Empire. We will also look at various works of American literature, listen to Miles Davis, and look at a painting or two by Francis Bacon

Papers & Examinations: Regular reading quizzes, a mid-term, paper, and final.

ENGLISH 2343, AMERICAN LITERATURE COLONIAL TO 1900 (NATURALISM)**INSTRUCTOR: MADISON, R**Textbooks Required:

Hall	PURITANS IN THE NEW WORLD	Princeton
Paine	AGE OF REASON	
Cooper	PRAIRIE	
Poe	FALL OF THE HOUSE OF USHER	Signet
Hawthorne	THE CELESTIAL RAILROAD	"
Douglas	NARRATIVE OF THE LIFE	
Longfellow	HIAWATHA	
Thoreau	WALDEN	
Whitman	LEAVES OF GRASS	
Melville	PIAZZA TALES	
Twain	HUCKLEBERRY FINN	

Purpose: A thorough grounding in canonical American literature in English from 1620 to 1900, this course is designed to provide new English majors with a place to "hang their hats." Approach is historical. Method is lecture and discussion

Paper: Short research essay.

Examinations: Quizzes, mid-term, final.

ENGLISH 2353, Section 002, SURVEY OF MODERN AMERICAN LITERATURE**INSTRUCTOR: SPARKS**Textbooks Required:

	NORTON ANTHOLOGY OF AMERICAN LITERATURE (vols. C, D, E)	Norton
Santiago Baca	A PLACE TO STAND	Grove Press
Mason	IN COUNTRY	Harper Perennial

Additional texts may be selected.

Purpose: The course is designed to introduce students to selections of Modern American Literature, including texts from the late 19th century through to the present day. A variety of themes will be discussed and connected with issues of art, technology, gender, race, socio-economic status, political viewpoint, and war. Connections between American Literature and American films may also be considered.

Papers: One paper (4-7 pages) and annotated bibliography.

Examinations: Midterm, final.

ENGLISH 3053, TECHNICAL AND REPORT WRITING**INSTRUCTOR: STAFF**Textbook Required:

Markel	TECHNICAL COMMUNICATION (9 th ed.)	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 3173, INTRODUCTION TO LINGUISTICS**INSTRUCTOR: FUKUSHIMA**Textbook Required:

Fromkin, Rodman & Hyams	AN INTRODUCTION TO LANGUAGE (9 th ed.)	Wadsworth
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Recommended Reading:

(Available at Mullins Library for two-hour in-library use.)

Swan & Swift	LEARNER ENGLISH: A TEACHER'S GUIDE TO INTERFERENCE AND OTHER PROBLEMS (2 ND ed.)	Cambridge UP
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Purpose: This course aims to approach a scientific study of language with primary emphasis on modern linguistic theory and analysis.

Topics include structures, variation, and historical development of various world languages as well as their relation to culture and society.

Assignments: Exercises 25%, response paper 10%, paper 25%, paper presentation 10%, presentation handout 10%, comprehensive final exam 20%

Because this course focuses on each individual student's achievement, the instructor will not use *the curve* to grade the students' scores for any course requirement. The instructor reserves the right to award extra credit for those students who demonstrate excellent work in required assignments. Participation in class activities will have a positive or negative impact on the grades of students in borderline situations. Under no circumstances will the instructor arrange any additional assignment for credit on an individual basis. (This course is also listed under JAPN 4333, COMM 3173, WLLC 3173, AND ANTH 3173)

ENGLISH 3203, POETRY

INSTRUCTOR: LYONS

Textbook Required:

Kennedy & Gioia, eds. AN INTRODUCTION TO POETRY (13th ed.)

Pearson Longman

Supplemental Texts (not required):

Ferguson, Alter, & Stallworthy, eds. THE NORTON ANTHOLOGY OF POETRY

Norton

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: VISWANATHAN

Textbooks Required:

Maugham CAKES AND ALE
Behn OROONOKO
Amis TIME'S ARROW
Parsipur WOMEN WITHOUT MEN
Woolf ORLANDO
Martel SELF
Matar IN THE COUNTRY OF MEN

In addition to the above, there will be a number of assigned short stories sent by email.

Purpose: To teach literary analysis for the fiction writer and serious lover of literature.

Procedure: Extended discussions on the bones and breath of literature: We will read pieces of fiction and parse their elements, including narrative voice, characterization, and structure. We will be looking most closely at the way each author handles time and evokes a geographic and historical moment, both matters that circle around this vexed question: what constitutes "truth" in an imagined work?

Assignments: Weekly reading quizzes; in-class discussion; and two 5-8 pp writing assignments, one of which must be creative. No Exam.

ENGLISH 3283/5923: SCIENCE FICTION FILM

INSTRUCTOR: BOOKER

Textbook Required:

None. Supporting materials will be provided in electronic form.

Purpose: This course is designed to provide a general introduction to the phenomenon of the science fiction film. We will view a number of films in class, but students will also be expected to view films on their own. We will cover both major science fiction films and more obscure films that are nevertheless interesting.

Papers, Reports, or Other Special Assignments: Graduate students will be required to write one critical essay, 15-25 typewritten pages in length. Undergraduate students will write one critical essay 5-10 pages in length.

Examinations: There will be a mid-term exam for undergraduates and a final exam for both undergraduate and graduate students. MA Advisory Code for 5923: G (See last page of course descriptions.)

ENGLISH 3713/5173/6113, All section 001, BEOWULF**INSTRUCTOR: SMITH**Textbooks Required:

Mitchell BEOULF: AN EDITION
& Robinson, eds.
Baker, ed. THE BEOULF READER

Blackwell (ISBN 978-0631172260)

Routledge (ISBN 978-081533666)

Purpose: In this course, students will slowly read the Anglo-Saxon epic poem Beowulf in the original Old English. (Thus a basic reading knowledge of Old English is a prerequisite for this course; please contact me if you are uncertain about your level of proficiency.) We will focus primarily on the poem's aesthetic and historical value, though we will explore various critical approaches throughout the semester. Students will also examine a few modern translations and adaptations of the poem.

Assignments: Weekly Translations; Presentation; One Short Paper on Translating Beowulf; Annotated Bibliography; Research Project. M.A. Advisory Code for 5173 & 6113: A (See last page of course descriptions.)

ENGLISH 3713, Section 002/5173, Section 002, MEDIEVAL ROMANCE LITERATURE**INSTRUCTOR: QUINN**Textbooks Required:

RS & LH
Loomis, eds. MEDIEVAL ROMANCES
Chaucer TROILUS AND CRISEYDE
 Norton edition in Middle English for graduate students
 Oxford edition in translation for undergraduate students
Malory LE MORTE D'ARTHUR, 2 Volumes

Modern Library

Penguin

Purpose: This course will focus on romance as a genre, as a narrative method, and as a cultural idea. We will consider the transition of the *roman* from oral presentation to print publication. We will also consider the reality and fantasy of "courtly love."

Papers: One 5-page paper for undergraduates on choice of topics to be assigned. One 8-page conference-worthy paper for graduate students. (50% of grade)

Examinations: Three objective tests (50% of grade)

M.A. Advisory Code for 5173: A (See last page of course descriptions.)

ENGLISH 3713, Section 003, MEDIEVAL LITERATURE: CHAUCER**INSTRUCTOR: LEWIS**Textbooks Required:

Benson, ed. CHAUCER: THE CANTERBURY TALES
Shoaf, ed. CHAUCER: TROILUS AND CRISEYDE
Davis, ed. A CHAUCER GLOSSARY

Wadsworth/Cengage
(ISBN: 978-0-395-97823-8)
Michigan State UP
(ISBN: 0-87013-536-8)
Oxford UP
(ISBN: 0-19-81171-1)

Purpose: The goal of this course is to familiarize you with one of the most influential English writers. Shakespeare borrowed plots from him; Spenser borrowed his tongue. Dryden called him the "Father of English Poetry" who nevertheless "lived in the Infancy of our Poetry, and that nothing is brought to Perfection at the first." Even now, we tend to push the Canterbury Tales as the first "modern" English poetry, a kind of text that really "tells it like it is."

But is it really? In reading Chaucer in-depth, I encourage you to think about the ways that Chaucer is not modern. Does he deserve this reputation? How does he fit into his times? When those moments of modernity show up, how much do they really break from 14th century literary tradition? Finally, why do we have to lionize Chaucer at all?

You will learn Middle English as Chaucer wrote it--by far the easiest flavor of Middle English to learn--and we will read most of the Canterbury Tales in Middle English, as well as his less-famous but no-less-amazing tragedy Troilus and Criseyde. You will also have two objective exams, a brief paper that encourages you to wrestle with the issue of Chaucer's legacy, and a digital project that helps ensure that legacy.

ENGLISH 3733/5303, RESTORATION AND 18TH-CENTURY LITERATURE:**INSTRUCTOR: WITHERBEE****AGES OF REVOLUTION IN BRITAIN AND ITS COLONIES**Textbooks Required:

Scott's WAVERLEY
Montesquie THE PERSIAN LETTERS
Al-Shaykh THE STORY OF ZAHRA

Other texts may accompany these.

Purpose: This course explores the ideas, images and literary themes that emerged during two moments of political upheaval in the Western imagination: The English Civil War with its subsequent "Glorious Revolution" at the end of the 17th century and the American and French Revolutions one hundred years later. By its very nature, revolution always promises to bring change through a return to an impossible past. With readings that include novels, poetry, diary entries and the U.S. Declaration of Independence, we will put special emphasis on the role of gendered images and dynamics in the making of a revolution.

Procedures & Papers: Students will be asked to post weekly on a class blog and will write a midterm essay (5-7 pages for 3733, 10-12 pages for 5303) and a final essay (10-12 pages for 3733, 18-20 pages for 5303). This class will not have a midterm or final exam.

Examinations: This course will not have a midterm or final exam.

*THIS COURSE MEETS REQUIREMENTS FOR GENDER STUDIES.

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

**ENGLISH 3743, Section 003/5403, Section 003, 19TH-CENTURY BRITISH LITERATURE:
READING MASCULINITIES IN VICTORIAN LITERATURE**

INSTRUCTOR: SEXTON

Textbooks Required:

Eliot	ADAM BEDE	Penguin Classics
Dickens	A TALE OF TWO CITIES	"
Braddon	LADY AUDLEY'S SECRET	"
Haggard	SHE	"
Doyle	A STUDY IN SCARLET AND THE SIGN OF FOUR	Dover
Stevenson	DR. JEKYLL AND MR. HYDE	"

Selections from prose, poetry and critical articles will be supplied electronically by the instructor.

Purpose: For the Victorians, 'manliness' was the marker of appropriate male behavior. Used always in the singular, it was a positive and the standard by which Victorian manhood was measured. However, in a time of numerous changes on scientific, political and social fronts, this idea was constantly being elaborated, reinforced, debated and modified. It should be noted that 'manliness' is different than 'masculinities.' While the former was an expectation, the latter (a more recent term) indicates to all the various ways of being/acting a man. The purpose of this course is to study a range of literary texts (novels, poetry, prose) and art (mainly Pre-Raphaelite paintings), exploring the various ways that masculinities were represented, constructed, reinforced and challenged during the Victorian period. We will examine different styles of masculinities from the dandy to the gentleman and explore Victorian masculinities in relation to notions of class, sexuality, religion, patriarchy, domesticity, separate sphere theory, the woman question, the new woman, and imperialism.

Papers: Undergraduates: Two critical papers (4-6 pages). Graduate students: One critical article review and one article-quality critical paper (15-25 pages).

Examinations: Undergraduates: midterm, final. Graduate students: midterm only.

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

**ENGLISH 3843, Section 002, MODERN AMERICAN LITERATURE: HARDBOILED
AND NOIR IN FICTION AND FILM**

**INSTRUCTOR: McGEE-
ANDERSON**

Textbooks Required:

Chandler	THE BIG SLEEP
Hammett	THE MALTESE FALCON
Cain	DOUBLE INDEMNITY
Thompson	POP. 1280
Goodis	TBA
Woolrich	TBA
Leonard	RUM PUNCH
Burke	PURPLE CANE ROAD

We will also view films in class.

Purpose: This course is intended to provide a general introduction to Hardboiled and Noir in American fiction and film.

Paper, Presentation: One formal presentation and one formal critical essay (8-10 pages) will be required. There will be reading quizzes.

Examinations: There will be a final exam.

**ENGLISH 3843, Section 004, TOPICS IN MODERN AMERICAN LITERATURE:
HYPHENATED AMERICA: CONTEMPORARY ETHNIC LITERATURE OF THE UNITED STATES**

INSTRUCTOR: BAIN

Textbooks Required:

Momaday	HOUSE MADE OF DAWN	Harper Collins
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Owens	THE SHARPEST SIGHT	U of Oklahoma P
Harjo	SELECTED POEMS (Handouts)	
Soto	SELECTED POEMS (Handouts)	
Bell	THE PÉREZ FAMILY	Norton
Diaz	THE BRIEF WONDROUS LIFE OF OSCAR WAO	Riverhead
Okada	NO NO BOY	U of Washington P
Song	SELECTED POEMS (Handouts)	
Lahiri	THE NAMESAKE	Mariner

Purpose: What does it say about our country that we cannot think of every American as simply an American? Millions born within the United States are identified as Native Americans, Asian-Americans, Hispanic-Americans, and that little hyphen speaks volumes about contemporary American identity. The goals of this course are to see how "other" Americans understand the United States, and how they identify themselves as American within a mainstream culture that doesn't always offer them that identity. We will examine what it means to be American, and to what extent that meaning is mediated by ethnic background. While paying particular attention to the differing cultural backgrounds represented in these texts, we will also look for the common experiences shared by Americans of non-European ancestry. Although our focus will be on the literature, we will also read some historical texts to help us better understand the contexts within which to read these authors.

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.

Examinations: Three, including the final exam.

ENGLISH 3903, Section 006, HONORS COLLOQUIUM: THE ARKANSAS DELTA ORAL HISTORY PROJECT **INSTRUCTOR: RAINES**

See ENGLISH 3923H, Section 003.

ENGLISH 3903 section 009, 5243 section 010, WOMEN AND THE NOVEL **INSTRUCTOR: MARREN**

Textbooks Required:

Behn	OROONOKO
Burney	EVELINA
Austen	EMMA
Bronte	WUTHERING HEIGHTS
Woolf	A ROOM OF ONE'S OWN
"	MRS. DALLOWAY
Morrison	BELOVED
Atwood	ALIAS GRACE
Cunningham	THE HOURS

Purpose: This course explores the role of gender in the development of the novel form by tracing the evolution of the female-authored novel from the seventeenth century to the present. Readings include Fanny Burney's *Evelina*, Jane Austen's *Emma*, Emily Bronte's *Jane Eyre*, Virginia Woolf's *A Room of One's Own* and *Mrs. Dalloway*, Toni Morrison's *Beloved*, and others (listed above). We will work together to develop close readings of the texts, as well as situating each in its social and historical context.

Assignments and Presentations: Annotated bibliography, individual research project, collaborative oral presentation. M.A. Advisory Code for 5243: I (See last page of course descriptions.)

ENGLISH 3903, Section 012/5243, Section 012/WORLD LITERATURE 3983, Section 012, SPECIAL STUDIES/TOPICS: WORLD EPICS **INSTRUCTOR: COCHRAN**

Textbooks Required: (TENTATIVE) We will assume familiarity with the *Iliad* and the *Odyssey*, but they will not be a part of our class reading. Several shorter readings will be online. We may use film versions for some lengthy epics.

GILGAMESH (Mesopotamia)
RAMAYANA (India)
TAIN (Ireland)
SUNJATA (North Africa)
PELE AND HIIAKA (Hawaii)
SONG OF ROLAND (France)
KALEVALA (Finland)

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

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

Special Procedures: Possibly in-class presentations if class size permits. Graduate students will make in-class presentations.

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

Examinations: Several quizzes and a final examination.

M.A. Advisory Code for 5243: H (See last page of course descriptions.)

**ENGLISH 3923H, Section 003/3903, Section 006, HONORS COLLOQUIUM: THE ARKANSAS INSTRUCTOR: RAINES
DELTA ORAL HISTORY PROJECT**

Also HIST 3983, HIST 3923H

Textbooks Required:

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

Purpose: This innovative, service learning colloquium will give University of Arkansas students the opportunity to learn about collecting oral histories, to study the rich culture and lore of the Arkansas Delta, to explore sustainability in Arkansas, and to work collaboratively with students from high schools in the Delta. The course will include an intensive workshop on February 13th focused on oral history in Helena, AR. At the conclusion of this event, University of Arkansas students and students from the participating high schools will form virtual writing groups, which will "meet" online regularly for the semester. During this time, all students will be working on their oral

history projects focused on one of the seven areas of sustainability -

1. Academics & Research
2. Energy
3. Water Resources
4. Food, Agriculture & Forestry
5. Land Use & Development
6. Pollution Prevention & Waste Minimization
7. Social & Community

UA students will complete each step of the project the week prior to the high school students and serve as mentors to the high school students via the virtual writing groups as they research topics, plan and conduct interviews, and create projects based on those interviews. All students will participate in discussion commenting on each other's work via the Internet. Then March 9th and 10th, all participants will come to Fayetteville for a weekend of face-to-face work, University campus visit, and fun. The online collaborative work will continue for another several weeks, and the course will end with a public celebration and performance of student work in Helena on April 23rd. **All expenses of travel, lodging, and meals for the two trips to Helena will be paid by the Brown Chair in English Literacy Initiative.** Overnight travel to Helena, Arkansas, is required February 12th-13th and April 22nd-23rd.

Special Procedures: Students will explore sustainable practices in Arkansas, complete their own oral history project, and share their experience with high school students via virtual writing groups.

- The Seven Pillars Working Groups are:
8. Academics & Research
 9. Energy
 10. Water Resources
 11. Food, Agriculture & Forestry
 12. Land Use & Development
 13. Pollution Prevention & Waste Minimization
 14. Social & Community

To support the University of Arkansas environmental stewardship mission.

**ENGLISH 3923H, section 001, HONORS COLLOQUIUM: SHAKESPEARE'S HISTORIES:
TEXT AND FILM**

INSTRUCTOR: CANDIDO

Shakespear ANY RESPECTABLE EDITION OF THE FOUR HISTORY PLAYS OR
ANY RESPECTABLE COMPLETE WORKS.

History Plays: RICHARD II
 I HENRY IV
 2 HENRY IV
 HENRY V

Films: The BBC productions of all the plays.
Orson Welles' CHIMES AT MIDNIGHT
Laurence Olivier's HENRY V
Kenneth Branagh's HENRY V

Purpose: We will be reading the four plays of Shakespeare's so-called second tetralogy as well as viewing film adaptations of these plays. The purpose of the course is 1) to have students acquire a familiarity with the themes and ideas of Shakespeare's four historical masterpieces and 2) to analyze and discuss the films of the plays as critical interpretations of Shakespeare's art.

Assignments: Three in-class oral presentations (roughly 5 minutes) on a single aspect of the film adaptations of *Richard II*, *1 Henry IV*, and *2 Henry IV*. These presentations will be polished papers that the students will read aloud in class and over which they will field questions. The paper will be handed in on the day of the presentation. Grades on these papers will be based on three factors: 1) the quality of the paper; 2) the quality of the presentation; 3) the student's ability to field questions. A final research project (minimum 15 pages) on the film adaptations of *Henry V* or *Chimes at Midnight*.

ENGLISH 4003, ENGLISH LANGUAGE AND COMPOSITION FOR TEACHERS

INSTRUCTOR: MONTGOMERY

Textbooks Required:

Faulkner	WRITING GOOD SENTENCES (3 rd ed.)	Macmillan
Jones & Faulkner	WRITING GOOD PROSE (4 th ed.)	Macmillan

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

Assignments and Examinations: Exercises, and four major examinations.

ENGLISH 4013, UNDERGRADUATE POETRY WORKSHOP

INSTRUCTOR: McCOMBS

Textbooks Required: None

Purpose and Assignments: A poetry workshop for student who have taken both Creative Writing I (ENGL 2023) and Creative Writing II (ENGL 3013) and who wish to continue writing poetry in a more advanced class.

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

PREREQUISITE: In order to enroll in this course, students must have taken and successfully completed both Creative Writing I (ENGL 2023) and Creative Writing II (ENGL 3013).

ENGLISH 4023, UNDERGRADUATE FICTION WORKSHOP

INSTRUCTOR: VISWANATHAN

Textbooks Required:

Wood	HOW FICTION WORKS
Silber	IDEAS OF HEAVEN

In addition to the above, there may be essays and short stories sent by email.

Purpose: To write and learn to revise short stories and/or novel chapters; to learn to read and discuss peers' writing constructively and with insight.

Procedure: Discussion of published critical writing and fiction, and of peers' writing.

Requirements: One short presentation on a published work of fiction; weekly responses to classmates' work; two or three 5-25 pp works of original fiction; and one revision.

YOU MUST HAVE RECEIVED A GRADE OF "A" OR "B" IN CREATIVE WRITING I AND II TO ENROLL FOR THIS COURSE.

ENGLISH 4213, SENIOR RESEARCH SEMINAR: CONSTRUCTIONS OF GENDER IN CONTEMPORARY LATINA/O LITERATURE

INSTRUCTOR: DOMINGUEZ BARAJAS

Textbooks Required:

Garcia	DREAMING IN CUBAN	Ballantine Books
Islas	THE RAIN GOD: A DESERT TALE	Harper Perennial
Trujillo	WHAT NIGHT BRINGS	Curbstone
Quiñonez	BODEGA DREAMS	Vintage
Klages	LITERARY THEORY: A GUIDE FOR THE PERPLEXED	Continuum

Alvarez
Gilb

HOW THE GARCIA GIRLS LOST THEIR ACCENTS
THE MAGIC OF BLOOD

Plume/Penguin
Grove

Purpose: This course examines contemporary literary material from various Latina/o writers in the U.S. The literary material relates to Latino/a constructions of gendered ethnic and individual identity. The course requires discussions of literary form, content, and style of the works in question with the aim of reaching an understanding of each work's message, impact, and/or importance to its various readers. The literary works considered contain explicit details of sexual and violent acts as well as uncensored profanity. Students who find such material so offensive that it prevents them from conducting analytical examinations of the texts should not take this course.

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

INSTRUCTOR: CANDIDO

Textbook Required:

Shakespeare THE RIVERSIDE SHAKESPEARE
(Emory, ed.)

Harper Collins

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:	COMEDIES:	TRAGEDIES:	ROMANCES:
Richard II	A Midsummer Night's Dream	King Lear	The Tempest
Henry IV, Parts 1 & 2	Twelfth Night	Hamlet	
Henry V	Measure for Measure		

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 001/5703, TOPICS IN MAJOR AUTHORS
AMERICAN LITERATURE PRE-1900: WALDEN**

INSTRUCTOR: MADISON, R.

Textbook Required:

Thoreau WALDEN

Princeton UP

Purpose: This course will explore the origins, contexts, and influence of possibly the greatest American work of prose non-fiction *Walden*, published in 1854 and famously based on Thoreau's two-year residence at Walden Pond, Fuses the American experience and infuses that experience with Wordsworthian romanticism and German transcendentalism.

Papers, Procedures: Term project, seminar reports, bibliographical or pedagogical note (for graduate students)

Examinations: Final exam (undergraduates).

M.A. Advisory Code for 4563 and 5703: F (See last page of course descriptions.)

**ENGLISH 4563, Section 005/5403, Section 005, TOPICS IN MAJOR AUTHORS/
19TH-CENTURY BRITISH LITERATURE: THE WORKS OF WILLIAM MAKEPEACE THACKERAY,
OR MR. PICKWICK'S LUCKY ESCAPE**

INSTRUCTOR: MADISON K

Purpose: This course is a study of early Victorian values as portrayed by their most satirical critic, wherein you will discover that "[n]ext to excellence is the appreciation of it" and why readers on both sides of the Atlantic loved W. M. Thackeray.

Readings & Papers: We will read (the complete work or excerpts from) the following texts:

Catherine, Yellow Plush Papers, The Book of Snobs, Vanity Fair, The History of Henry Esmond, Pendennis, The Newcomes, Rebecca and Rowena, The Great Hoggarty Diamond, Denis Duval, Roundabout Papers, English Humorists, Four Georges, "Mr. Perkins' Ball," and The Rose and the Ring. (Most readings will be accessed through Blackboard.)

Papers & Examinations: Thackerayana Journal and semester paper for all students. Research note for graduate students. Midterm and Final.

M.A. Advisory Code for 4563 and 5403: D (See last page of course descriptions.)

ENGLISH 4573, MAJOR LITERARY MOVEMENTS: ROMANTICISM**INSTRUCTOR: DEMPSEY**Textbooks Required:

THE NORTON ANTHOLOGY OF ENGLISH LITERATURE, vol. D: THE ROMANTIC PERIOD	Norton
Burke REFLECTIONS ON THE REVOLUTION IN FRANCE	Oxford
Austen NORTHANGER ABBEY	"
Shelley FRANKENSTEIN	Noton
De Quincey CONFESSIONS OF AN ENGLISH OPIUM-EATER	Oxford

Purpose: The Romantic Era was one of the most extraordinary periods of English literature. Between the outbreak of the French Revolution in 1789 and the passing of the Reform Act in 1832 the writers, artists, and thinkers of the age revolted against what Wordsworth called "preestablished codes of decision" and sought to forge new ways of understanding themselves and the turbulent world around them. In this course we will work toward understanding the Romantics within their own historical and cultural context, while also establishing why Romanticism continues to be so influential within our world today.

Requirements and Exams: Two tests, two essays, several one-page response papers, and an ungraded memorization exercise.

ENGLISH 4603, WORLD LITERATURE 4993, AFRICAN LITERATURE AND FILM**INSTRUCTOR: MACRAE**Textbooks Required:

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

Provided by instructor: Five African films and one or more plays by Wole Soyinka.

Purpose:

Enjoyment!

Read excellent works of literature by Africans

See excellent films made by Africans—all from various parts of sub-Saharan Africa

Examine African culture from African perspective in various genres

Counteract western stereotypes/misconceptions about Africa.

Papers: One term paper due near semester's end—ca. 10-12 pp from undergraduates and ca. 15-20 pp for graduate students.

Special Procedures: A geography quiz on Africa, student caucus on questions provided by instructor, daily comment/question cards—handed in or email to instructor.

Examinations: Two take-home discussion exams, a midterm and final.

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

ENGLISH 5023, WRITING WORKSHOP: FICTION**INSTRUCTOR: HAYS**Textbooks Required: None

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

Assignments: Students will submit manuscripts for workshop discussion. Full participation, both as writer and critic, is expected of each member of the workshop.

NOTE: STUDENTS WHO ARE NOT REGULAR DEGREE CANDIDATES IN THE MFA PROGRAM IN CREATIVE WRITING MUST SUBMIT A SAMPLE MANUSCRIPT CONSISTING OF TWO SHORT STORIES OR NOVEL EXTRACTS TO BE APPROVED BY THE INSTRUCTOR BEFORE THEY CAN BE ADMITTED TO THIS WORKSHOP.

ENGLISH 5033, WRITING WORKSHOP: POETRY**INSTRUCTOR: HEFFERNAN**Textbooks Required: None

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

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

NOTE: STUDENTS WHO ARE NOT REGULAR DEGREE CANDIDATES IN THE MFA PROGRAM IN CREATIVE WRITING

MUST SUBMIT A SAMPLE MANUSCRIPT OF 10-15 PAGES OF POETRY TO BE APPROVED BY THE INSTRUCTOR BEFORE THEY CAN BE ADMITTED TO THIS WORKSHOP.

ENGLISH 5043, TRANSLATION WORKSHOP

INSTRUCTOR: BROCK

Textbooks Required:

Biguenet THE CRAFT OF TRANSLATION

U of Chicago

& Schulte

"

THEORIES OF TRANSLATION

U. of Chicago

Purpose: The workshop offers an introduction to the problems of literary 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.

Papers, reports, or other special assignments: In the first weeks of the course, each student will define a translation project (a short story or two, part of a novel, a group of poems, etc.), which will then become the student's focus for the remainder of the semester. Each student will be expected to submit newly translated or revised material for inclusion in the weekly translation worksheet. Students are required to come to the workshops prepared to discuss all translations according to their merits in English. Those acquainted with the original language are expected to discuss how well a translation reflects its original.

Examinations: None.

NOTE: GRADUATE STANDING OR CONSENT OF INSTRUCTOR AND GOOD READING KNOWLEDGE OF A FOREIGN LANGUAGE ARE PREREQUISITES.

ENGLISH 5173, Section 001, BEOWULF

INSTRUCTOR: SMITH

See ENGLISH 3713, Section 001.

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

ENGLISH 5173, Section 002, MEDIEVAL ROMANCE LITERATURE

INSTRUCTOR: QUINN

See ENGLISH 3713, Section 002.

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

ENGLISH 5233, CRAFT OF TRANSLATION: LYRIC POETRY

INSTRUCTOR: DUVAL

Textbook Required:

Biguenet THEORIES OF TRANSLATION

U Chicago P

& Schulte, eds.

Purpose: To study the craft of translating lyric poetry, as each student writes his or her conference paper and/or journal paper on the challenges of translating certain lyric poems into English. For each paper, the poems will be by a single world-famous author and should have already appeared in published English versions. The students will choose the authors and poems they intend to write about. Readings will consist of short selections from *Theories of Translation* and the poems being considered for the papers. Students will meet with me for bi-weekly individual conferences, and each week they will report in class on the progress of their papers. Weekly quizzes will be on the readings and the discussions of the previous week.

ENGLISH 5243, Section 002, SPECIAL TOPICS: SHAKESPEARE FOR WRITERS

INSTRUCTOR: GILCHRIST

Textbooks Required:

Bloom SHAKESPEARE, THE INVENTION OF THE HUMAN

Riverhead Books (1-57322-120-1)

Blakemore THE RIVERSIDE SHAKESPEARE

Houghton Mifflin (0-395-04402-2)

Evans, eds.

BRING BOTH BOOKS TO THE FIRST CLASS.

Purpose: To read aloud and understand the divine plays of William Shakespeare. To learn from the greatest writer of the English language.

Examinations: None.

NOTE: ONLY STUDENTS IN THE MFA CREATIVE WRITING PROGRAM OR ENGLISH GRADUATE STUDENTS SHOULD ENROLL FOR THIS CLASS. YOU MUST BE PREPARED TO READ ALOUD WELL TO TAKE THIS COURSE.

ENGLISH 5243, Section 006, SPECIAL TOPICS: EPIC POETRY

INSTRUCTOR: DvVAL

Purpose: To read and become familiar with some of the great epic poems of world literature, concentrating on epics of uncertain authorship or composition. We will read the following in one or more translation: *Gilgamesh, Iliad, Odyssey, Beowulf, Roland, The Cid* and two others to be decided on by the class on the first day of class. We will also read sections from the Aeneid and, as a last assignment, English poetry by Sassoon, Owen, and Rosenberg as an antidote for the violence that epic poetry celebrates or seems to celebrate. Class discussion will involve questions concerning the nature of epic poetry, the value of each individual epic, and the qualities of the translation.

Assignments & Papers: Students may give oral reports or lead segments of class discussion. If there is time, students will report on their own papers near the end of the course. One ten-fifteen page double-space paper on some one of the epics or some aspect of epic poetry. Papers by MFA Students in Creative Writing/Translation should consider some aspect of translation in one of the epics.

Examinations: A midterm and a final; weekly quizzes.

ENGLISH 5243, Section 009, MODERN SOUTHERN FICTION

INSTRUCTOR: HAYS

Textbooks Required:

Faulkner	GO DOWN, MOSES
Hurston	THEIR EYES WERE WATCHING GOD
Olsen	TELL ME A RIDDLE
Percy	THE MOVIEGOER
Dubus	SEPARATE FLIGHTS
McCarthy	BLOOD MERIDIAN
Hannah	RAY
Portis	MASTERS OF ATLANTIS
Gurganus	WHITE PEOPLE
Williams	HONORED GUEST

Procedure: To read, discuss, and analyze a variety of modern southern novels and collections of short stories.

Assignments: Reading quizzes, two papers.

ENGLISH 5243, Section 010, WOMEN AND THE NOVEL

INSTRUCTOR: MARREN

See ENGLISH 3903, Section 09.

M.A. Advisory Code for 5243: I (See last page of course descriptions.)

**ENGLISH 5243, Section 011/WORLD LITERATURE 3983, section 006, SPECIAL TOPICS:
SPECIAL STUDIES: LAW AND LITERATURE**

INSTRUCTOR: WITHERBEE

Textbooks Required:

Owenson	WILD IRISH GIRL
Austen	SENSE AND SENSIBILITY
Coetzee	DISGRACE
Wilson	EUREKA STREET
Badr	THE EYE OF THE MIRROR
Habibi	THE SECRET LIFE OF SAEED THE PESSOPTIMIST
Al-Shaykh	THE STORY OF ZAHRA

Purpose: This course will explore law and literature on issues of land and belonging. We begin with a look at property, inheritance and citizenship concepts during the 18th century in Britain and then move to a series of explorations in South Africa, Sudan, Northern Ireland, the United States, and the Palestinian region.

Papers & Procedures: Students will be asked to post weekly on a class blog and will write a series of short "case studies" and a final essay (10-12 pages for 3983, 18 pages for 5243).

Examinations: This class will not have a midterm or final exam.

M.A. advising code for 5243: C or H (See last page of course descriptions.)

ENGLISH 5243, Section 012 SPECIAL TOPICS: WORLD EPICS,

INSTRUCTOR: COCHRAN

See ENGLISH 3903, Section 012.

M.A. Advisory Code for 5243: H (See last page of course descriptions.)

ENGLISH 5263, CRAFT OF FICTION I**INSTRUCTOR: GILCHRIST**Textbooks Required:

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

Procedures & Papers: This is a course for writers. Each student will be required to write a short paper about each book we read. The papers will concentrate on what we can learn as writers from the books we are reading.

THIS CLASS IS LIMITED TO MFA AND MA STUDENTS ONLY. NO AUDITS ALLOWED.

ENGLISH 5273, CRAFT OF POETRY I**INSTRUCTOR: HEFFERNAN**Textbooks Required:

Ferguson, ed.	THE NORTON ANTHOLOGY OF POETRY, 5 TH ED.	
Shakespeare	HAMLET	Dover
Frost	A BOY'S WILL AND NORTH OF BOSTON	"
"	THE ROAD NOT TAKEN AND OTHER POEMS	"
Bishop	THE COMPLETE POEMS 1927-1979	Noonday

Purpose: Form and Theory of Poetry I is a course in applied poetics, emphasizing prosody and prosodic analysis, for the purpose of developing skill in the art of versification. Though designed for poets, the course can be taken by any graduate student interested in the subject, and willing to write a few poems. Practice in the art of poetry is a good basis for writing anything else.

Procedures: We will read an extensive body of work from THE Middle Ages to the present, in order to examine the elements of meter and various aspects of poetic form. There will be exercises in different types of poetic composition, including a good deal of iambic pentameter, some sonnets, stanzaics, and probably a sestina. We will also consider the emergence of free measures as they provide experimental alternatives. We will study the poetry of Elizabeth Bishop in that regard.

We will try to enact the historical factor of form itself, to see how a poet in the 21st century might redeploy and reinvent the poetics of the past, as poets have done in every age since the beginnings of poetry. The product for the course, presented as a portfolio for evaluation at the end of the semester, should consist of the student's choice of the best of the exercises, along with at least one substantial experimental work that stretches some boundaries.

ENGLISH 5303, RESTORATION & 18TH-CENTURY LITERATURE:**INSTRUCTOR: WITHERBEE****AGES OF REVOLUTION IN BRITAIN AND ITS COLONIES**

See ENGLISH 3733.

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

ENGLISH 5403, Section 003, 19TH-CENTURY BRITISH LITERATURE:**INSTRUCTOR: SEXTON****READING MASCULINITIES IN VICTORIAN LITERATURE**

See ENGLISH 3743, Section 003

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

ENGLISH 5403, Section 005, TOPICS IN MAJOR AUTHORS/19TH-CENTURY**INSTRUCTOR: MADISON K****BRITISH LITERATURE: THE WORKS OF WILLIAM MAKEPEACE THACKERAY,
OR MR. PICKWICK'S LUCKY ESCAPE**

See ENGLISH 4563, Section 005.

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

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

See ENGLISH 4303.

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

ENGLISH 5703, AMERICAN LITERATURE PRE-1900: WALDEN
See ENGLISH 4563, Section 001.
M.A. Advisory Code: F (See last page of course descriptions.)

INSTRUCTOR: MADISON, R.

ENGLISH 5923: SCIENCE FICTION FILM
See ENGLISH 3283.
M.A. Advisory Code: G (See last page of course descriptions.)

INSTRUCTOR: BOOKER

ENGLISH 5943, CRITICISM AND LITERATURE: ECOLOGY AND REPRESENTATION

INSTRUCTOR: DEMPSEY

Textbooks Required:

	NORTON ANTHOLOGY OF ENGLISH LITERATURE, VOL. D: THE ROMANTIC PERIOD	Norton
Shelley	FRANKENSTEIN	"
Brontë	WUTHERING HEIGHTS	"
Morton	ECOLOGY WITHOUT NATURE: RETHINKING ENVIRONMENTAL AESTHETICS	Harvard
Bennett	VIBRANT MATTER: A POLITICAL ECOLOGY OF THINGS	Duke
Harding	TINKERS	Bellevue

Purpose: The goal of this course is to explore what it means to think about literature and representation in relation to physical environments and ecological concerns. However, since Ecocriticism is a branch of literary theory whose influence and interests have moved far beyond the analysis of what was traditionally thought of as "nature writing," the range of topics we will consider includes both the traditional and the cutting edge (the pastoral, the sublime, taste, landscape, wilderness, animals, vitalism and mesmerism, objects and things, neurobiology, and biopolitics).

Like Ecocriticism itself, our literary readings will be rooted in Romanticism (Blake, Wordsworth, Coleridge, Keats, Shelley, Byron, Clare) but will extend to other writers of the nineteenth century, both British and American (Emerson, Thoreau, Whitman, Dickinson, Brontë, Darwin, Ruskin, Hopkins). In addition, critical readings will be culled from the work of philosophers (Heidegger, Kant, Schelling), theorists (Adorno, Derrida, Bennett, Connolly), and literary critics (Bate, Buell, Morton). Within the course of the semester we will also consider how these issues relate to other media such as painting, music, and film. A particular emphasis will be placed on how the films of Terrence Malick (*The New World*, *The Tree of Life*) may relate to both ecology and literary form.

Requirements: One Presentation, one book review, several one-page response papers, and a 15-25 page final paper.
M.A. Advisory Code: D or F (See last page of course descriptions.)

ENGLISH 6113, Section 001, BEOWULF
See ENGLISH 3713, Section 001.
M.A. Advisory Code: (See last page of course descriptions.)

INSTRUCTOR: SMITH

**ENGLISH 6113, Section 002, SEMINAR IN MEDIEVAL LITERATURE: LITERATURE
OF THE ENGLISH EMPIRE**

INSTRUCTOR: SMITH

Textbooks Required:

Davies	LITERATURE OF THE FIRST ENGLISH EMPIRE	Oxford UP (ISBN 978-0199257249)
Burgess, trans	THE LAIS OF MARIE DE FRANCE	Penguin (ISBN 978-0140447590)
Gerald of Wales	THE HISTORY AND TOPOGRAPHY OF IRELAND	Penguin (ISBN 978-0140444230)
O'Meara, trans.		
Gerald of Wales	THE JOURNEY THROUGH WALES AND THE DESCRIPTION OF WALES	Penguin (ISBN 978-0140443394)
Thorpe, trans.		
Geoffrey of Monmouth	THE HISTORY OF THE KINGS OF BRITAIN	Broadview Press (ISBN 978-1551116396)
Faetra, ed.		
Chretien de Troyes	PERCEVAL: THE STORY OF THE GRAIL	Yale University Press (ISBN 978-0300075861)
Raffel, trans.		
	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. (Aside from a few easier Middle English works, all texts will be read in translation.) This course will be useful to those interested in cultural exchange, postcolonial theory, and literary nationalism.

Assignments: Presentation; Annotated Bibliography; Research Project
M.A. Advisory Code: A (See last page of course descriptions.)

ENGLISH 6203, SEMINAR: DOMESTICITY AND TRAVEL IN RENAISSANCE LITERATURE INSTRUCTOR: STEPHENS

Textbooks Required:

Beaumont	KNIGHT OF THE BURNING PESTLE	Norton
Cary	OTHELLO AND THE TRAGEDY OF MARIAM	Longman
& Shakespeare		
Hakluyt	VOYAGES AND DISCOVERIES	Penguin
More, Miller, trs.	UTOPIA	Yale UP
Shakespeare,	ALL'S WELL THAT ENDS WELL	Oxford UP
Snyder, ed.		
Shakespeare	THE TEMPEST	Norton
Webster,	THE DUCHESS OF MALFI	Oxford UP
Weis, ed.		
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: B (See last page of course descriptions.)

ENGLISH 6803, SEMINAR: POSTMODERNIST CULTURE INSTRUCTOR: BOOKER

Textbooks Required:

Anderson	THE ORIGINS OF POSTMODERNITY	1859842224 (ISBN)
Doctorow	RAGTIME	0452279070 "
Dick	TIME OUT OF JOINT	037571927X "
Gibson	NEUROMANCER	0441569595 "
Jameson	POSTMODERNISM	0822310902 "
Shteyngart	SUPER SAD TRUE LOVE STORY	0812977866 "

Purpose: This course is designed to provide students with an advanced introduction to postmodernist culture and to theories of postmodernism. The course will include discussions of various forms of postmodernist culture (including novels, graphic novels, film, and television), but will concentrate especially on film.

Papers, Reports, or Other Special Assignments: Students will be required to write one formal critical essay, 15-25 typewritten pages in length. Students will also be required to make formal in-class presentations on their own research project for the class.

Examinations: There will be no final examination.
MA Advisory Code: G or I (See last page of course descriptions.)

ENGLISH 6973, SEMINAR IN RHETORIC AND COMPOSITION: INSTRUCTOR: DOMINGUEZ BARAJAS
THE ETHNOGRAPHY OF COMMUNICATION

Textbooks Required:

Hymes	FOUNDATIONS IN SOCIOLINGUISTICS	UP of Pennsylvania
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Geertz THE INTERPRETATION OF CULTURES
Saville-Troike THE ETHNOGRAPHY OF COMMUNICATION
Scollon INTERCULTURAL COMMUNICATION
& Scollon

Harper/Colophon
Blackwell
"

Purpose: This course introduces students to a field devoted to the examination of the relationship between culture and communicative practices. Ethnography refers to both, a method of inquiry used to understand particular social groups and social phenomena (e.g., dog traders, book clubs, poetry slams, graffiti artists, fan fiction) and to the written account that is the product of this type of research. This course will focus on the theory and methodology informing this research approach.
M.A. Advisory Code: I (See last page of course descriptions.)

WORLD LITERATURE CLASSES

WORLD LITERATURE 1113, WORLD LITERATURE I

INSTRUCTOR: STAFF

Textbook Required:

Lawall THE NORTON ANTHOLOGY OF WORLD LITERATURE, Norton
& Mack, eds. Vols. A, B, C (2nd ed.)

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

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

WORLD LITERATURE 1113H, HONORS WORLD LITERATURE I

INSTRUCTOR: STAFF

Textbook Required:

Lawall THE NORTON ANTHOLOGY OF WORLD LITERATURE, Norton
& Mack, eds. Vols. A, B, C (2nd ed.)

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

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

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 2323, GREEK AND ROMAN MYTHOLOGY

INSTRUCTOR: KRASNE

Textbooks Required: TBA

Purpose: This course is a general introduction to the mythology of the Greeks and Romans. We will discuss basic myths with a view to understanding how the ancient Greeks and Romans understood and used the mythology they created, or absorbed from surrounding peoples. We will read major literary creations based on Greek myth in epic and tragic poetry. We will also examine modern critical approaches to classical mythology and the use of literature and archaeology as sources for our understanding of myths. We will discuss the religion of the ancient Greeks and Romans: How exactly did they worship their gods?

Special Procedures: Lectures and class discussion will include slides showing ancient and modern representations of Greek and Roman myths.

Papers and Examinations: TBA

Note: This course fulfills the last three hours of the WLIT requirement for a BA in Fulbright College and counts as an elective for the Classical Studies major.

WORLD LITERATURE 3983, section 006, SPECIAL TOPICS:

INSTRUCTOR: WITHERBEE

SPECIAL STUDIES: LAW AND LITERATURE

See ENGLISH 5243, Section 011.

M.A. advising code for 5243: C or H (See last page of course descriptions.)

WORLD LITERATURE 3983, Section 011/690V, Section 001, SPECIAL STUDIES :

INSTRUCTOR: KAHF.

MODERN ARABIC LITERATURE

Description not available.

WORLD LITERATURE 3983, Section 012, SPECIAL STUDIES: WORLD EPICS

INSTRUCTOR: COCHRAN

See ENGLISH 3903, Section 012.

WORLD LITERATURE 4133, SURVEY OF RUSSIAN LITERATURE SINCE 1917

INSTRUCTOR: SHCHEGOLEVA

Description not available.

WORLD LITERATURE 4993, AFRICAN LITERATURE AND FILM

INSTRUCTOR: MACRAE

See ENGLISH 4603.

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

WORLD LITERATURE 690V, Section 001, SPECIAL STUDIES : MODERN ARABIC LITERATURE INSTRUCTOR: KAHF.

Description not available.

M. A. Advisory Coding

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

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