

**FALL 2025 GRADUATE COURSE DESCRIPTION PACKET**  
**DEPARTMENT OF ENGLISH (updated April 3, 2025)**

**ENGL 50003, Composition Pedagogy: Practice in Teaching College Composition**

**Teacher: M. McIntyre; M. Fernandes**

**Textbooks Required:**

No required textbooks; readings will be available via Blackboard or elsewhere online

**Description:** Our semester-long professional development workshop will focus on the theory and practice of teaching college-level writing. We will engage with a wide variety of texts and perspectives on teaching and learning in composition studies, including feminist, equitable, multilingual, and multimodal approaches to composition pedagogy and assessment. In addition to discussing readings, we will devote significant time to discussing classroom practices and current classroom experiences. Course topics include teaching reading, engaging in the writing process, giving feedback, using self-reflection, teaching for knowledge transfer, considering grammars, styles, and voices, and other topics of interest to participants in the course.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** ongoing reflections on teaching, two peer observations, group podcast project, course materials for ENGL 10103/ENGL 10203, a 2-page statement of teaching philosophy and practice.

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**ENGL 50203: Graduate Fiction Workshop - Wednesday, 2:00 – 4:50**

**Bryan Hurt**

This course explores the techniques used in fiction writing. We will read essays and short stories and discuss the effects these fictions achieve with their structures and narrative and aesthetic strategies deployed. This course is workshop-based and each student will have multiple workshops over the course of the semester.

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**ENGL 50303: Graduate Poetry Workshop – TR 9:30-10:45 CAP 12**

**Geoffrey Davis**

**Required Text:**

- Hillman, Brenda. *Three Talks: Metaphor and Metonymy, Meaning and Mystery, Magic and Morality* ISBN 978-0813949437.

**Description:** Workshop is a craft training-ground for developing writers, in which their original poetry and approaches will get considered. As such, you will write often and in an environment as welcoming as it is demanding. Our promise as writers is also inextricably linked with our integrity as readers—of connections, of ourselves, and, most certainly, of texts. To develop as poets, we must cultivate careful and dedicated reading practices, and learn to study prosody with an informed appreciation. And so, we will

examine work by contemporary writers. We will also discuss places where poetry occurs outside of the formal classroom.

**Requirements:** several new drafts of poetry, regular and civil attendance, lively participation in workshops, generative discussion of course materials, and a final portfolio of revised original work—in short, full participation, both as a professional writer and reader, is expected of each workshop member.

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**ENGL 5043: Translation Workshop**

**Padma Viswanathan**

Students will submit and revise a total of 30-40 pp of prose translation or 12-15 pp of poetry translation, from the language of their choosing, in 2-3 submissions over the course of the semester. They will respond thoughtfully to the translations of their peers; do a presentation on an issue in translation; and read and respond to essays or other texts as these are assigned.

Required Texts--subject to change: Translations and other readings to be circulated by professor and fellow students.

Prerequisite: MFA Creative Writing Students Only

No Final Exam.

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**ENGL 51703, Advanced Studies in Medieval Literature and Culture: Old Norse I**

**Teacher: M. Coker**

**Textbooks Required:**

1. *A New Introduction to Old Norse. Part I: Grammar*, by Michael Barnes, 2007. ISBN: 978 0 903521 65 9
  2. *A New Introduction to Old Norse. Part II: Reader*, edited by Anthony Faulkes, 2011. ISBN: 978 0 903521 83 3
  3. *A New Introduction to Old Norse. Part III: Glossary*, compiled by Anthony Faulkes, with 2 supplements compiled by Michael Barnes, 2007. ISBN: 978 0 903521 70 3
- [Hard copies of these texts are available for purchase online, but the publisher has also made online copies of each available for free download.]

**Description:**

In this course, students will learn how to read, understand, and translate texts written in Old Norse, “the language of the Vikings.” “Old Norse” is a general term applied to various closely related medieval dialects which developed in Scandinavia and were brought to shores as distant as Russia and Byzantium in the east, Iceland and North America in the west. We will cover the entirety of Old Norse grammar, working through practice exercises and real Old Norse texts, including Icelandic sagas, Eddic and skaldic poetry, and runic inscriptions. This course also serves as an introduction to Old Norse literature, history, and culture, and learning Old Norse will open up a fascinating window on the past for students, bringing to life in a unique way the study of early medieval people and their lives, stories, and worldviews.

**Essays, exams, and other major requirements for undergraduates:**

Homework exercises, tests, and a final exam.

**MA advisory codes:**

Generalist A: satisfies Medieval Literature and Culture requirement.

Specialist 2: satisfies Environmental Literature, Writing, and Culture.

Specialist 5: satisfies Medieval Literature requirement.

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**ENGL 51703 Adv Studies in Medieval Lit & Culture / ENGL 61103 Seminar in Medieval Lit & Culture / WLIT 55203, The Quran as Literature**

**Instructor: Kahf**

This course offers academic perspectives on the Quran, and examines the Quran as subtext in other literary texts. Topics include: history of the text, structure, literary style, rhetorical strategies; comparison of shared figures across Bible and Quran; gender; comparison of translations; key interpretative debates; Orientalism.

**Tentative Book List:**

An English translation or bilingual edition of the Quran (we will discuss various translations before you choose; meantime we will use credible online translations).

Carl Ernst, *How to Read the Quran: A New Guide*. University of North Carolina Press, 2011. ISBN 0807835161

Michael Sells, *Approaching the Quran*. White Cloud, 2007. Paperback. ISBN 978-1883991692.

Martin Lings, *Muhammad: His Life Based on the Earliest Sources*. Inner Traditions, 2006. Paperback. ISBN 978-1594771538.

Nureddin Jami, *Yusuf and Zuleikha* (ca 1490s), trans. David Pendlebury. Ishk Books, 1980. ISBN 0900860774

Selected poems by Aisha al-Ba'uniyyah (d 1517), trans. Th. Emil Homerin.

Ibn Tufayl (d 1185), *Hayy Ibn Yaqzan*, translated by Lenn Goodman. ISBN 0917232372.

**MA advisory codes:**

Generalist A: satisfies Medieval Literature and Culture requirement.

Generalist H: satisfies World Literature and Culture Written in English requirement.

Specialist 1: satisfies Cultural Studies requirement.

Specialist 3: satisfies Ethnic and Regional Literatures requirement.

Specialist 4: satisfies Gender and Sexuality requirement.

Specialist 5: satisfies Medieval Literature requirement.

Specialist 6: satisfies Religion and Literature requirement.

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

(T): satisfies Theory requirement

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**ENGL 61103-003 (12870) SEMINAR MEDIEVAL LIT : Chaucer, the non-*Canterbury Tales***  
**ENGL 51703-005 (12861): ADV STUD MED LIT & CULTURE**

**Teacher: W. A. Quinn**

**Textbooks Required:**

Kathryn L. Lynch, ed. *Geoffrey Chaucer, Dream Visions and Other Poems* Norton  
ISBN -13:978-0-393-92588

Stephen A. Barney, ed. *Geoffrey Chaucer, Troilus and Criseyde* Norton  
ISBN 0-393-92755-5

(Alternatively, the Cambridge or Oxford critical editions of Chaucer's Complete Works)

**Description:** This course focuses on Chaucer's early career as a poet, particularly his narrative poems. Chaucer is credited with many firsts (rhyme royal, pentameter couplets, dramatic frame, etc.). In addition to an appreciation of his craftsmanship as a poet, we will focus on Chaucer's achievement of a reconceived the narratorial "I"—that is, how Chaucer's transition from a present performer to an absent author establishes a rapport with his anticipated audience or readership. Our own ability to retrieve this rapport (or not) delimits, in turn, our responses to Chaucer's often controversial treatments of race, religion, and sex.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** one conference paper (7-10 pages) and competent recital of Middle English verse by end of semester

**Special requirements for seminar students at the 6000 level:** one research essay (7-10 pages), one seminar paper (20-25 pages) and competent recital of Middle English verse by end of semester.

**MA advisory codes:**

**Generalist A:** satisfies Medieval Literature and Culture requirement.

**Specialist 5:** satisfies Medieval Literature requirement.

**Specialist 6:** satisfies Religion and Literature requirement.

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**ENGL 51903, Graduate Internship in English\***

**Teacher: Graduate Advisor or Dept. Faculty Member Overseeing Internship**

The Graduate Internship in English is a three-credit-hour, semester-long course. It is an opportunity for our graduate students to professionalize further, and perhaps in nontraditional ways, while completing their degree programs. Internships allow students to understand their career options better, explore specific work environments, develop valuable non-academic skills, and network--all before they graduate. Students completing internships with a department faculty

member are graded by that department faculty member (who will need to have a section of the course assigned to them by the English Department office). Students completing internships outside of the department are graded by their graduate advisor, who will be in communication with the outside supervisor to determine the student's grade. Students can propose an internship opportunity to their graduate advisor or consult with their graduate advisor about existing internship opportunities. Internships should be arranged before the end of the semester immediately preceding the semester of the internship.

\*Permission of student's graduate advisor required.

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## **English 52003: Introduction to Graduate Studies**

**Teacher: L. Hinrichsen**

### **Course Overview**

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

### **Required Texts**

Eric Hayot, *The Elements of Academic Style: Writing for the Humanities* (Columbia UP, 9780231168014)

Gregory M. Colón Semenza, *Graduate Study for the 21<sup>st</sup> Century: How to Build an Academic Career in the Humanities* (Palgrave, 978-1349531202)

### **Assignments**

Discussion Leader: Facilitating Points of Entry 15%

Journal Report 15%

One conference abstract 10%

Intellectual Biography (15%)

Response Papers 25%

Teaching Philosophy 10%

C.V. 10%

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## **Craft of Translation. (ENGL 52303) Tu 2:00PM - 4:50PM    Rebecca Gayle Howell**

An examination of the principal challenges that confront translators of literature, including the recreation of style, dialect, ambiguities, and formal poetry; vertical translation; translation where multiple

manuscripts exist; and the question of how literal a translation should be.

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## **ENGL 52403 Special Topics: Through the Mirror: Doubles and Multiples**

### **Padma Viswanathan**

A seminar-style class in which we will read an array of fiction (and maybe watch a couple of films) featuring doubles, multiples, replicants of various sorts. Our exploration will be supported by a little secondary reading—some theory, some research, some personal essays—but mostly, we will explore our own ideas on why mirroring in fiction is so enduring and so fun.

Weekly, students will submit discussion questions based on close readings; each student will present on one book or story. The final assignment can be creative or analytical.

Reading list: very much subject to revision—please confirm with prof before purchasing!

1. Otto Rank, *The Double* + Hans Christian Andersen “The Shadow” and versions of Narcissus and Echo
2. Freud *The Uncanny* + ETA Hoffman, “The Sandman” and Yukio Mishima “From The Wilderness”
3. Fyodor Dostoevsky, *The Double*
4. Oscar Wilde, *The Picture of Dorian Grey*
5. Stevenson, Robert Louis, *The Strange Case of Dr. Jekyll and Mr. Hyde*
6. Italo Calvino, *The Cloven Viscount*
7. Angela Carter, *Wise Children*
8. Edward Carey, *Alva and Irva*
9. Awaeké Emezi, *Freshwater*
10. Diana Evans, *26a*
11. Alex Hyde, *Violets*
12. Kiik Araki-Kawaguchi, *The Book of Kane and Margaret*
13. Deborah Levy, *August Blue*
14. Du Maurier, Daphne *The Scapegoat*

No prerequisite.

No final exam.

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## **ENGL 52403 Special Topics – Nonfiction – Thursday, 2:00-4:50 (Bridge Room) Toni Jensen**

This graduate nonfiction course will feature a mix of reading and studying individual essays and books of creative nonfiction from a broad range of writers to writing nonfiction using varied forms and styles. The class will cover information about writing and publishing in the many genres of nonfiction, including magazine features, interviews, lyric essays, personal essays, memoirs, and book-length, researched creative nonfiction.

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**ENGL 52703 Craft of Poetry I. Mo 6:00PM - 8:50PM**

**Rebecca Gayle Howell**

An examination of perception, diction, form, irony, resolution, and the critical theories of major writers on poetry.

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**ENGL 52803 Craft of Fiction II - Monday, 2:00-4:50 (Bridge Room)**

**Toni Jensen**

This graduate craft of the short story course will feature a mix of reading modern and contemporary short story collections from a broad range of writers to writing short stories using varied forms and styles.

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**ENGL 5654 / 62003, Shakespeare: Plays and Poems**

**Teacher: M. Scott**

**Textbooks required:**

Thomas Kyd, *The Spanish Tragedy* (New Mermaids) ISBN-13: 978-1408114216

Lyly, John, *Galatea* (Revels Student Editions) ISBN 978-0-7190-8805-6

Marlowe, Christopher, *Edward II* (New Mermaids) ISBN 978-1-4725-2052-4

Shakespeare, William, *Shakespeare's Poems* (The Arden Shakespeare)

ISBN-13: 978-1903436875

Shakespeare, William, *Titus Andronicus* (The Arden Shakespeare) ISBN-13: 978-1903436059

Shakespeare, William, *King Richard II* (The Arden Shakespeare) ISBN 1-903436-33-8

Shakespeare, William, *As You Like It* (The Arden Shakespeare)

ISBN-13: 978-1-904271-22-2

Shakespeare, William, *Hamlet* (The Arden Shakespeare) ISBN 1-903436-67-2

Shakespeare, William, *King Lear* (The Arden Shakespeare) ISBN 978-1-9034-3659-2

Shakespeare, William, *Antony and Cleopatra* (The Arden Shakespeare)

ISBN 978-1-904271-01-7

Shakespeare, William, *The Winter's Tale* (The Arden Shakespeare) ISBN 978-1-903436-35-6

Shakespeare, William, *The Tempest* (The Arden Shakespeare) ISBN-13: 978-1408133477

**Description:**

Shakespeare's plays are relentlessly unsettling, sublimely beautiful, deeply moving, rigorously brilliant, and compulsively meaningful: they complicate everything; they simplify nothing. As we puzzle over the way Shakespeare represents compassion, desire, identity, republicanism, colonialism, racism, freedom and unfreedom, and work, we will keep two overarching questions in mind: how does Shakespeare conceive of theatre itself (its uses, its value)?; and what makes Shakespeare SHAKESPEARE? That is, what makes Shakespeare distinctive and what makes him a strange colossus, a touchstone for literary artists from Milton to Goethe, from George Eliot to Proust, from Emily Dickinson to Sarah Kane, from Brecht to Toni Morrison and for philosophers and theorists such as Hegel, Marx, Freud, Derrida, Kristeva, Lacan, and Zizek? We will read Shakespeare's narrative poems, a few of his sonnets, and several plays representing each of the dramatic genres he worked in: history, comedy, tragedy, and romance. While paying attention to the formal and thematic differences between these different genres, we will also consider how all of Shakespeare's plays defy easy categorization. We will also read works by some of Shakespeare's English predecessors (Kyd, Lyly, and Marlowe) in order to explore how Shakespeare built on (and revolutionized) the dramatic trends of his day. We will also devote some class time to watching scenes from films and filmed performances of the plays.

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

**Special requirements for seminar students at the 6000 level:** one research essay (7-10 pages), one seminar paper (20-25 pages), one oral presentation.

**MA advisory codes:**

Generalist B: satisfies Renaissance Literature and Culture requirement.

Specialist 1: satisfies Cultural Studies requirement.

Specialist 4: satisfies Gender and Sexuality requirement.

(T): satisfies Theory requirement

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**ENGL 57003, Advanced Studies in American Literature and Culture Before 1900 / ENGL 69403, Seminar in Criticism and Literary Theory: Native Women's Literature**

**Instructor: K. Yandell**

**Course Description:**

This course introduces a literature that many Americans do not know even exists: literature by American Indian women authors. In fact, American Indian people have a long and varied tradition of oral and written literatures. In this course, we will read a broad range of literatures from diverse Native traditions and eras, to provide students with a basic knowledge of some major issues in, and best-known texts by, American Indian women authors. The course will examine how these literatures rely, for example, on oral tradition, tribal identity, Indian sign



language, wampum texts, various religious traditions, geoidentity, and cultural understandings of women's roles, to convey meaning in ways radically different from many Western literary traditions.

**Grading Policy:** Participation 25%; Teaching 25%; Presentation 25%; Essay 25%

**Course Texts You Need to Buy:**

Theda Purdue, *Cherokee Women*

Barbara R. Duncan ed., *Living Stories of the Cherokee*

Sally Roesch Wagner, *Sisters in Spirit*

Frank Linderman, ed., *Pretty Shield*

Louise Erdrich, *Tracks*

Susan Power, *The Grass Dancer*

Janet Campbell Hale, *The Jailing of Cecelia Capture*

**MA advisory codes:**

Generalist F: satisfies American Literature and Culture Before 1900 requirement.

Generalist H: satisfies World Literature and Culture Written in English requirement.

Specialist 1: satisfies Cultural Studies requirement.

Specialist 2: satisfies Environmental Literature, Writing, and Culture.

Specialist 3: satisfies Ethnic and Regional Literatures requirement.

Specialist 4: satisfies Gender and Sexuality requirement.

Specialist 6: satisfies Religion and Literature requirement.

(T): satisfies Theory requirement

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**57203/67303, Advanced Studies/Seminar in Literature and Culture of the American South:  
Southern Crime Fiction**

**Teacher: C. Kayser**

**Textbooks Required:**

Burke, James Lee. *The Tin Roof Blowdown*. ISBN 978-1416548508.

Faulkner, William. *Intruder in the Dust*. ISBN 978-0679736516.

Locke, Attica. *Bluebird, Bluebird*. ISBN 978-0316363273.

Neely, Barbara. *Blanche on the Lam*. ISBN 978-1941298381.

Other texts TBA

**Description:** Crime and mystery stories have long been a part of southern fiction, from the gothic tales of Edgar Allan Poe in the nineteenth century, to the rural noir of William Faulkner's novel *Intruder in the Dust* (1948), to more contemporary novels like Attica Locke's *The Cutting Season* (2012). In this class, we'll explore the frames and motifs of gothic, detective, crime, and noir genres more generally, with special attention to how they function in stories set in the South. We'll also expand our view to look at how stories have captivated audiences in contemporary genres such as television, film, and podcasts, in both fictionalized and true-crime works like *True Detective* and *S-Town*. We'll consider how texts are shaped by and critique social problems in the South such as poverty, racism, and violence.

**Essays, exams, and other major requirements for graduate students at the 5000 level:**  
reading responses, one oral presentation, final project

**Special requirements for seminar students at the 6000 level:** reading responses, one oral presentation, longer/expanded final project

**MA advisory codes:**

Generalist G: satisfies American Literature and Culture After 1900 requirement.

Specialist 1: satisfies Cultural Studies requirement.

Specialist 2: satisfies Environmental Literature, Writing, and Culture.

Specialist 3: satisfies Ethnic and Regional Literatures requirement.

Specialist 4: satisfies Gender and Sexuality requirement.

Specialist 6: satisfies Religion and Literature requirement.

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**ENGL 69703, Community Literacies (Seminar in Rhetoric and Composition), R: 11:00-1:45**  
**ENGL 59703, Community Literacies (Advanced Studies in Rhetoric and Composition), R:**  
**11:00-1:45 \*SERVICE LEARNING**

**Teacher: Pritchard**

**Textbooks Required:**

Alvarez, Steven. (2017) *Community Literacies en Confianza: Learning from Bilingual After-School Programs*

Berry, Patrick. (2019) *Doing Time, Writing Lives: Refiguring Literacy and Higher Education in Prison.*

Bloom-Pojar, Rachel. (2018) *Translanguaging outside the Academy: Negotiating Rhetoric and Healthcare in the Spanish Caribbean.*

Cushman, Kintgen, Kroll and Rose eds. (2001), *Literacy A Critical Sourcebook \*\**

Epps Robertson, Candace. (2018) *Resisting Brown: Race, Literacy, and Citizenship in the Heart of Virginia*

Heath, Shirley Brice (1983). *Ways With Words: Language, Life, and Work in Communities and Classrooms*

Kinloch, Valerie. (2009) *Harlem on Our Minds: Place, Race, and the Literacies of Urban Youth.*

Moss, Beverly. (2003) *A Community Text Arises: A Literate Text and a Literacy Tradition in African American Churches*.

Shah, Rachael W. (2020) *Rewriting Partnerships: Community Perspectives on Community-Based Learning*

*\*\*Selections from this text and entire final reading list will be finalized on the syllabus and distributed on the first day of the course*

**Description:**

This course is an introduction to the field of study and practice called “Community Literacies,” an area devoted to the study of literacy practices beyond academic settings, though ever so relevant for understanding literacy and language in every facet of our lives. Part of the broader interdisciplinary field of literacy studies - a field that cuts across the disciplines of English, Education/Curriculum and Instruction, History, Sociology, Anthropology and others where literacy research is prevalent – community literacies is another intellectual stream where scholars take up the historical significance and contemporary legacies of what was called the “social turn” in literacy studies and critical questions surrounding the “what” “how” and “why” certain literacy practices function and circulate in local community spaces. Among the community literacies practitioners and topics of focus in this course will be community organizers doing work to advance social justice; leaders and volunteers at programs of community literacy centers, literacy councils, and libraries; book clubs and writing groups hosted by social clubs and community organizations; and the role of literacy in a variety of settings including faith and worship centers, beauty/nail salons and barbershops, coffeehouses and museums.

Mirroring the field of community literacies, the readings, discussions and assignments in this course will uniquely center scholarship, pedagogy and public writing as simultaneous to community-engagement, experiential/immersive learning curricula, and the administration of community-based literacy and literary/arts organizations. In addition, the course is designed to align with the 2025 [Community Literacies Collaboratory](#) symposium at the University of Arkansas (UA) (October 20-21, 2025) sponsored by the Brown Chair in English Literacy. Taking the theme [“Crafting the Irresistible: Creative – Critical Literacies & Communities.”](#) the 2025 symposium will explore how the interplay between the creative and critical (henceforth, “creative-critical”) can bolster literacies scholarship, pedagogical practices, political and activist expression, and community formation and transformation.

Students enrolled in this course will be expected to attend the symposium and participate in discussion and written reflections on the keynotes, panels, and workshops. Taken all into account, students in the course should expect to explore questions such as: Who are the sponsors of community literacies, and what are the limitations and possibilities afforded by such sponsorship? How do the prevailing literacy practices of a community space dictate the identity of the space? How does the literate agency of participants in such spaces reshape those prevailing literacy practices and innovate new ones? Why do some university and community (literacy) partnerships thrive, and others fail? Through questions such as these, students will develop a foundational knowledge of community literacy scholarship and practice, as they develop the rigorous ethics to

design and implement their own community literacies research and programs. As this course carries a service-learning designation, we will also partner with one or more Northwest Arkansas schools, libraries or community organizations to offer literacy programming in the second half of the semester and consider ways to make that work sustainable for community members beyond the lifespan of the course.

**Special requirements for seminar students at the 6000 level:** one book review of a recent literacy study; one article length seminar paper (approx. 20 pages), designated hours providing instructional/programming support to community partner organization.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** a weekly reading review [prompts will be given] (1-page), a critical research essay (approx. 15 pages), an oral presentation, and designated hours providing instructional/programming support to community partner organization.

**MA advisory codes:**

**Specialist 1:** satisfies Cultural Studies requirement.

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

**(T):** satisfies Theory requirement

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### M.A. Advisory Coding

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

#### For M.A. Students with the Generalist Concentration

Generalist A: satisfies Medieval Literature and Culture requirement.

Generalist B: satisfies Renaissance Literature and Culture requirement.

Generalist C: satisfies Restoration and 18th-century Literature and Culture requirement.

Generalist D: satisfies 19th-century British Literature and Culture requirement.

Generalist E: satisfies British Literature and Culture After 1900 requirement.

Generalist F: satisfies American Literature and Culture Before 1900 requirement.

Generalist G: satisfies American Literature and Culture After 1900 requirement.

Generalist H: satisfies World Literature and Culture Written in English requirement.

#### For M.A. Students with the Specialist Concentration

Specialist 1: satisfies Cultural Studies requirement.

Specialist 2: satisfies Environmental Literature, Writing, and Culture.

Specialist 3: satisfies Ethnic and Regional Literatures requirement.

Specialist 4: satisfies Gender and Sexuality requirement.

Specialist 5: satisfies Medieval Literature requirement.

Specialist 6: satisfies Religion and Literature requirement.

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

**For All M.A. Students**

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