

## Key to Course Listings

**Catalog numbers** are part of a University-wide numbering system. Generally, courses numbered 100 to 199 are introductory, 200-299 are intermediate, and 300-499 are advanced (upper-level).

**Reorganized or renumbered courses** are denoted by a parenthetical number in boldface following the course number. When renumbering or reorganization has left the SUBJECT unchanged, only the previous catalog number is given; if the SUBJECT has also changed, the previous SUBJECT name and course number appear. A reorganized or renumbered course cannot be repeated for credit without special permission.

**Cross-listed courses** are sponsored by more than one department or program and may be elected in any of the participating units. Cross-listings appear in boldface and are denoted by a slash between the participating units.

**Course titles** appear in boldface after the catalog number.

**Prerequisites** appear in italics after the course title. Some prerequisites are advisory. They suggest the assumed background or level of academic experience, and students should be guided by these statements. Some prerequisites are mandatory and are enforced at the point of registration. The *Course Guide* and the *LS&A Bulletin* indicate the cases when prerequisites are enforced.

Prerequisites are of three types:

- *Courses*. Unless otherwise stated, the phrase "or equivalent" may be considered an implicit part of the prerequisite for any course. When a student has satisfactorily completed a course(s) at the required level of competency and when that course is believed to be substantially equivalent to one listed as a prerequisite, the student must consult the instructor or department. If equivalency is determined to have been satisfied, election may be approved by issuance of electronic permission.
- *Class standing* (first year, sophomore, junior, senior). A course might be appropriate for "first and second year students only," or for "juniors and seniors."
- *Permission of instructor*. The phrase "or permission of instructor" may be considered an implicit part of the statement of prerequisites for any course. When permission is a stated requirement, or when a student does not have the stated prerequisite for a course but can give evidence of sufficient background, the student should obtain approval from the instructor or department concerned and an electronic permission issued.

**The Credit Symbol**, an Arabic numeral in parentheses, denotes the credits earned for the course. Credit is granted in semester hours. Except for small seminars where the reading and/or writing requirements are intensive, one credit represents no less than one hour of class meeting time each week of the term, and usually represents two hours of work outside of class for each class hour.

**Area distribution designation** is approved by the LS&A Curriculum Committee on a yearly basis. A course may be approved with the designation natural science (*NS*), social science (*SS*), humanities (*HU*), mathematical and symbolic analysis (*MSA*), creative expression (*CE*), interdisciplinary (*ID*), or excluded from distribution (*Excl*).

**Courses meeting certain college requirements** are so listed. Language other than English (*LR*) courses may be used toward meeting the Language Requirement. The First-Year Writing Requirement may be met by courses designated (Introductory Composition). Courses approved with the designation "Language Requirement" or "Introductory Composition" may not be used as part of an area distribution plan. If an introductory language course is designated "Excluded" (*Excl*), it may not be used to satisfy the LS&A language requirement. (*BS*) means that the course may be used toward the 60 approved credits required for the B.S. degree. Courses meeting or partially meeting the Quantitative Reasoning

requirement are designated (*QR/1*) or (*QR/2*). Courses with standard approval for meeting the Race & Ethnicity (*R&E*) requirement are so indicated. Other courses may meet the R&E or QR requirements on a term-by-term basis and are listed on the LS&A website (<http://www.lsa.umich.edu/>).

**Experiential, Independent Study, and Tutorial** courses are so designated. (See Experiential and Directed Reading/Independent Study Courses in *Chapter IV*.)

**Repetition** of a course that varies in content from term to term is permitted only under certain conditions. When a department or program has a policy about the repetition of a course for credit, that policy is included in the course listing. The general statement "May be repeated for credit with permission" usually means "With permission of a concentration advisor." In all other instances, a student must get permission from both the department or program and the Academic Standards Board to repeat a course for credit. Generally, a course may be elected for credit once only.

**Excluded combinations of course elections** are designated in the listing of affected courses.

**Special Grading pattern** for a course is indicated in the course listing. Some LS&A courses are offered *mandatory credit/no credit*. (See Non-Graded Courses in *Chapter IV*.)

**The Term Symbol**, a Roman numeral, denotes the term(s) some courses are offered. The University year is divided into three terms: Fall (I), Winter (II), and Spring-Summer (III). The Spring-Summer Term is further divided: Spring-Half (IIIa) and Summer-Half (IIIb).

### Courses That Count Toward Graduate Programs

*Courses Approved for Regular Rackham Graduate Credit*. All courses taken in fulfillment of Rackham degree requirements must be approved for Rackham graduate credit. Be certain that any courses you plan to take--especially those numbered in the 400s--are approved for Rackham credit before you enroll in them. The Graduate School policy on courses is as follows: Courses at the 400 level and above are acceptable for graduate credit if they have been approved by the Graduate School.

If you are uncertain whether or not a course is approved for Rackham credit, check with the department offering the course or with the Rackham Course Approval Officer (764-8221).

If you elect a course that has not been approved for Rackham graduate credit, the course will appear on your university transcript with the notation "Not for Graduate Credit." The course grade will appear on the transcript, but it will not be averaged into your cumulative grade point average or your credit toward program (CTP) total.

*Courses Not Approved for Graduate Credit*. Courses at the 300 level and below are not acceptable for graduate credit, without exception. Undergraduate level foreign language courses may occasionally be used in fulfillment of some departmental foreign language requirements.

Under unusual circumstances you may petition to receive graduate credit for a course not normally approved for graduate credit (*e.g.*, such as an undergraduate course where you will be expected to perform more advanced work than the undergraduates). Because there is no guarantee of approval, you should submit your petition to the Graduate School's Office of Academic Records and Dissertations (OARD) before taking the course. Your petition must be endorsed by the course instructor and by the graduate chair of your department or program, and it must include an explanation for requesting the exception. You will be expected to perform graduate level work in the course, and the petition must show how this will be accomplished. You may obtain a petition form from your department, from OARD, or online.

## English Language and Literature

### English Language and Literature

#### English ENGLISH 361

LSA

English Language and Literature

English Language and Literature

<http://www.lsa.umich.edu/english/>

#### Undergraduate Courses

##### 124 ENGLISH 124.

###### **College Writing: Writing and Literature.**

(4,4) : May not be repeated for credit.

(Introductory Composition).

This course studies the intersection between critical thinking and persuasive writing, and, using literary texts as the point of reference, takes as its goals the development of the student's skills at writing cogent expository and argumentative prose.

##### 125 ENGLISH 125.

###### **College Writing.**

(4,4) : May not be repeated for credit.

(Introductory Composition).

*I, II, IIIa, IIIb.*

A study of rhetoric, both as a body of principles and as a practical art, emphasizing the writing of expository and argumentative essays.

##### 140 ENGLISH 140.

###### **First-Year Literary Seminar.**

(3,2) : May not be repeated for credit.

(HU).

*Only first-year students, including those with sophomore standing, may pre-register for First-Year Seminars. All others need permission of instructor.*

A study of selected topics in literature through classroom discussion and the writing of essays.

##### 217 ENGLISH 217.

###### **Literature Seminar.**

(3,3) : May not be repeated for credit.

(HU).

*Completion of the Introductory Composition requirement.*

A seminar course which focuses on a sharply defined topic or body of literature. Emphasis on discussion and writing.

##### 223 ENGLISH 223.

###### **Creative Writing.**

(3,2) : May not be repeated for credit.

(CE).

*I, II, IIIa.*

Introductory creative writing course in which students compose pieces in fiction, poetry or drama.

##### 225 ENGLISH 225.

###### **Argumentative Writing.**

(4,3) : May not be repeated for credit.

(HU).

*Completion of the Introductory Composition requirement. I, II, IIIa.*

Instruction in composition with weekly papers and overall review of style and arrangement.

- 226 **ENGLISH 226.**  
**Directed Writing.**  
 (1-3,1-3) : May be repeated for credit for a maximum of 3 credits.  
 (Excl). (INDEPENDENT).  
*Consent of instructor (Prerequisites enforced at registration). I, II, III, IIIa, IIIb.*  
 A program of supervised writing agreed upon by a student and a member of the faculty. The student should have taken a prior course in writing.
- 227 **ENGLISH 227 / THTREMUS 227.**  
**Introductory Playwriting.**  
 (3,2) : May not be repeated for credit.  
 (CE).  
 A creative writing course in the rudiments of playwriting, with special attention to the one-act play.
- 229 **ENGLISH 229.**  
**Professional Writing.**  
 (4) : May not be repeated for credit.  
 (Excl).  
*Completion of the Introductory Composition requirement.*  
 A straightforward approach to the practicalities of writing clear descriptive and explanatory prose whose subject matter is centered on process and sequence.
- 230 **ENGLISH 230.**  
**Introduction to Short Story and Novel.**  
 (3,2) : May not be repeated for credit.  
 (HU).  
 An intensive study of prose fiction, American, English, and Continental, usually including representative short stories and novels of the eighteenth, nineteenth, and twentieth centuries.
- 239 **ENGLISH 239.**  
**What is Literature?**  
 (3,2) : May not be repeated for credit.  
 (HU).  
*Prerequisite for concentrators in the Regular Program and in Honors. I, II, IIIa, IIIb.*  
 This course, prerequisite to the concentration, is to introduce students to the chief terms and practices of English Studies.
- 240 **ENGLISH 240.**  
**Introduction to Poetry.**  
 (3,2) : May not be repeated for credit.  
 (HU).  
*Prerequisite for concentrators in the Regular Program and in Honors. I, II, IIIa, IIIb.*  
 A disciplined introduction to the reading of poetry, English and American.
- 245 **ENGLISH 245 / RCHUMS 280 / THTREMUS 211.**  
**Introduction to Drama and Theatre.**  
 (3,2) : May not be repeated for credit.  
 (HU).  
*No credit granted to those who have completed or are enrolled in RCHUMS 281.*  
 This course aims to introduce students to as many basic aspects of the theatre, practical and theoretical, as time allows. It also presents them with a number of key plays from various periods, and examines them from the point of view of their dramatic qualities, their theatrical strengths, their social and political contexts, their performance history, and their relevance today.

- 267 **ENGLISH 267.**  
**Introduction to Shakespeare.**  
 (4,3) : May not be repeated for credit.  
 (HU).  
*Completion of Introductory Composition.*  
 A basic course in Shakespeare.
- 270 **ENGLISH 270.**  
**Introduction to American Literature.**  
 (3,2) : May not be repeated for credit.  
 (HU).  
 An intensive study of the works of four or five major American writers, which may include Poe, Hawthorne, Emerson, Whitman, Twain, James, and Hemingway.
- 274 **ENGLISH 274 / CAAS 274.**  
**Introduction to Afro-American Literature.**  
 (3,2) : May not be repeated for credit.  
 (HU).  
 CAAS 111.  
 By surveying poetry, narratives – fictive and autobiographical – prose essays, and drama produced by Black writers over the course of their presence in America, we attempt to investigate the nature of these authors' imaginative responses to Afro-American peoples' situation in a society simultaneously both hostile to and keenly dependent upon their presence.
- 280 **ENGLISH 280.**  
**Thematic Approaches to Literature.**  
 (3,2) : May be repeated for credit for a maximum of 6 credits. Repetition requires permission of the department.  
 (HU).  
 A course designed to introduce students to literature through a theme. It gives training in close reading of texts, largely contemporary, representing a variety of literary forms and styles. The themes may concern social, philosophical, or psychological issues. Actual content varies from term to term. Consult the *Schedule of Classes* for information about specific topics.
- 285 **ENGLISH 285.**  
**Introduction to Twentieth-Century Literature.**  
 (3,2) : May not be repeated for credit.  
 (HU).  
 Readings are to be drawn from the fiction, poetry, drama, and nonfiction of the twentieth century, including contemporary and experimental works as well as modern classics.
- 299 **ENGLISH 299.**  
**Directed Study.**  
 (1-3,1-3) : May be repeated for credit for a maximum of 3 credits.  
 (Excl). (INDEPENDENT).  
*Consent of instructor required (Prerequisites enforced at registration). I, II, III, IIIa, IIIb.*  
 A program of supervised study agreed upon by a student and a member of the faculty. Normally, the student should have prior credit for a course in literature.
- 301 **ENGLISH 301.**  
**The Power of Words.**  
 (4,3) : May not be repeated for credit.  
 (Excl).  
 A general introduction to word study (etymology, meaning, word formation), the history of English words, usage, and the social and personal dimensions of vocabulary. This course has a strong writing component.

- 303 **ENGLISH 303.**  
**Introduction to Language and Rhetorical Studies.**  
 (4,3) : May be elected for a maximum of 8 credits. May be elected more than once in the same term.  
 (Excl).  
*Recommended for students interested in focusing their study of English on language matters.*  
 Examines the consequences of language use in the world in which we live – from the persuasive effects of rhetorical strategies, to the relationship between linguistic practices and literary forms, to the political consequences of disputed as well as shared literary and literacy practices across different discourse communities
- 305 **ENGLISH 305.**  
**Introduction to Modern English.**  
 (4,3) : May not be repeated for credit.  
 (HU).  
*Recommended for students preparing to teach English. I.*  
 The phonemic and grammatical structure of present-day English considered in the light of modern linguistic science, with some attention to problems of usage, word formation, meaning, and changes in meaning.
- 308 **ENGLISH 308.**  
**History of the English Language.**  
 (4,3) : May not be repeated for credit.  
 (HU).  
 A historical survey of the sounds and structure of the English language from 900 A.D. to the present time, with particular emphasis upon the language of Chaucer and Shakespeare.
- 309 **ENGLISH 309.**  
**American English.**  
 (3,2) : May not be repeated for credit.  
 (HU).  
 Social and regional variations in American English considered in terms of contemporary views of cultural history and processes of language change.
- 310 **ENGLISH 310.**  
**Discourse and Society.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). ENGLISH 124 or 125.*  
 This course deals in any given term with some particular set of problems and possibilities associated with the teaching of uses of literacy outside the University.
- 313 **ENGLISH 313.**  
**Topics in Literary Studies.**  
 (4) : May be elected for a maximum of 8 credits. May be elected more than once in the same term.  
 (HU).  
 This course is designed to give students the opportunity to combine lecture with discussion sections as they focus on a broad range of topics.
- 315 **ENGLISH 315 / WOMENSTD 315.**  
**Women and Literature.**  
 (3,2) : May be repeated for credit for a maximum of 6 credits.  
 (HU).  
 This course number is designed to accommodate a wide variety of courses on women and literature. Consult the *Schedule of Classes* for information about each term's offering.

- 317 **ENGLISH 317.**  
**Literature and Culture.**  
 (3,2) : May be repeated for credit. Repetition requires permission of the department.  
 (HU).  
 Literary readings aimed at recreating the sense of a specific culture (*e.g.*, English Renaissance, Beat Literature, Revolutionary Ireland, Post-Colonial Africa (English-speaking)). Actual content and emphasis varies from term to term. Consult the *Schedule of Classes* for information about each term's offerings.
- 318 **ENGLISH 318.**  
**Literary Types.**  
 (3,2) : May be repeated for credit. Repetition requires permission of the department.  
 (HU).  
 Readings are bound together by their similarity on the structural, generic, or modal levels (*e.g.*, Science Fiction, Fantasy, Epic and Romance, Psychological Novel, Lyric Poetry, Tragedy). Actual content and emphasis varies from term to term. Consult the *Schedule of Classes* for information about each term's offerings.
- 319 **ENGLISH 319.**  
**Literature and Social Change.**  
 (3,2) : May be repeated for credit. Repetition requires permission of the department.  
 (HU).  
 This course studies the effect of scientific, economic, political, or cultural change upon literature, with particular reference to the nineteenth and twentieth centuries. Some of the topics which may be offered include science and poetry, or politics and the modern novel; or the focus may be on a particular theme (*e.g.*, urbanization and the theme of alienation in modern literature).
- 320 **ENGLISH 320 / CAAS 338.**  
**Literature in Afro-American Culture.**  
 (3,3) : May not be repeated for credit.  
 (HU).  
*CAAS 201 recommended.*  
 This course is designed to examine the various ways in which literature and culture have interacted in the Afro-American experience of the New World. Shifting emphases shed light on a variety of issues: slave autobiography, frontier and colonial cultures, women's issues, and contemporary or popular narratives.
- 321 **ENGLISH 321.**  
**Internship.**  
 (1,1) : May be repeated for credit for a maximum of 4 credits.  
 (Excl). (EXPERIENTIAL).  
*Concentration in English. Offered mandatory credit/no credit.*  
 The English department believes that English is one of the most versatile concentrations you can choose as an undergraduate at Michigan. We understand, too, that a number of our concentrators receive opportunities to work in various internship placements, especially over the summer months, putting their skills as writers and speakers to work in placements outside the classroom.
- 323 **ENGLISH 323.**  
**Creative Writing.**  
 (3,2) : May be elected for a maximum of 6 credits. May be elected more than once in the same term.  
 (CE).  
*ENGLISH 223 and junior standing; submission of portfolio and application required. I, II, IIIa.*  
 Practice in writing poetry or fiction.
- 324 **ENGLISH 324.**  
**Creative Writing.**  
 (3,2-3) : May be repeated for credit. Repetition requires permission of the department.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Junior standing.*  
 Practice in writing poetry, the short story, the novel, and the personal essay.

- 325 **ENGLISH 325.**  
**Essay Writing: The Art of Exposition.**  
 (3,2) : May not be repeated for credit.  
 (Excl).  
*I, II, IIIa, IIIb.*  
 A review of the fundamentals of composition with further practice in writing expository prose. Materials are drawn in part from the student's fields of interest.
- 326 **ENGLISH 326.**  
**Community Writing and Public Culture.**  
 (3,2) : May be repeated for credit for a maximum of 6 credits.  
 (CE).  
*ENGLISH 124 or 125.*  
 This topics course allows advanced students to pull together critical tools and areas of interest in reading, writing, and literacy. Students are then asked to apply these concepts in nonacademic settings by engaging in community-related writing and reflection.
- 327 **ENGLISH 327 / THTREMUS 327.**  
**Intermediate Playwriting.**  
 (3,2) : May not be repeated for credit.  
 (Excl).  
*ENGLISH 227.*  
 Students work toward writing a full-length play, concentrating on the first act. Writing skills are developed by in-class readings and other writing assignments.
- 330 **ENGLISH 330 / SAC 330.**  
**Major Directors.**  
 (3,3) : May be elected for a maximum of 9 credits. (Provided the content differs from previous election). May be elected more than once in the same term.  
 (HU).  
*FILMVID 236 or SAC 236. Laboratory fee (\$50) required.*  
 Concentrated analysis of particular directors or of particular schools of filmmaking. Films are shown and discussed in terms of their place in the context of film history. General theoretical concepts about film are developed.
- 331 **ENGLISH 331 / SAC 331.**  
**Film Genres and Types.**  
 (3,3) : May be elected for a maximum of 9 credits. May be elected more than once in the same term.  
 (HU).  
*FILMVID 236 or SAC 236. Laboratory fee (\$50) required.*  
 Careful analytical studies of representative films from various film genres.
- 340 **ENGLISH 340.**  
**Reading and Writing Poetry.**  
 (3,2) : May not be repeated for credit.  
 (Excl).  
 This course focuses on twentieth century American poetry. Part of the course is devoted to reading and studying poems; the rest to writing poems in various styles and forms.
- 349 **ENGLISH 349 / THTREMUS 323.**  
**American Theatre and Drama.**  
 (3) : May not be repeated for credit.  
 (HU).  
 The study of principal American dramatists, and principal events and issues in the American theatre, mainly in the 20th century.

- 350 **ENGLISH 350 / MEMS 350.**  
**Literature in English to 1660.**  
 (4,3) : May not be repeated for credit.  
 (Excl).  
*I.*  
 Part one of a two-term sequence designed to give students a principled sense of the range of literary works written in English to 1660.
- 351 **ENGLISH 351.**  
**Literature in English after 1660.**  
 (4,3) : May not be repeated for credit.  
 (Excl).  
*II.*  
 Part two of a two-term sequence designed to give students a principled sense of the range of literary works written in English (mid-17th C. to Present).
- 367 **ENGLISH 367 / MEMS 367.**  
**Shakespeare's Principal Plays.**  
 (4,3) : May not be repeated for credit.  
 (HU).  
 An intensive study of from twelve to fifteen plays designed to increase the student's critical appreciation and understanding of Shakespeare's art and thought.
- 368 **ENGLISH 368 / MEMS 368.**  
**Shakespeare and his Contemporaries.**  
 (4,3) : May not be repeated for credit.  
 (Excl).  
 An intensive study of from 12 to 15 plays designed to increase the student's critical appreciation and to develop his or her understanding of Shakespeare and his contemporaries.
- 370 **ENGLISH 370.**  
**Studies in Medieval and Renaissance Literature.**  
 (4,3) : May be elected for a maximum of 8 credits. May be elected more than once in the same term. Repetition requires permission of the department.  
 (Excl).  
 A course which ranges widely (by genre or theme) over literature in English to 1660.
- 371 **ENGLISH 371.**  
**Studies in Literature, 1600-1830.**  
 (4,3) : May be repeated for credit. May be elected more than once in the same term. Repetition requires permission of the department.  
 (Excl).  
 A course which ranges widely (by genre or theme) over literature in English 1660-1830.
- 372 **ENGLISH 372.**  
**Studies in Literature, 1830-Present.**  
 (4,3) : May be repeated for credit. Repetition requires permission of the department.  
 (Excl).  
 A course which ranges widely (by genre or theme) over literature in English 1830-Present.
- 381 **ENGLISH 381 / AMCULT 324.**  
**Asian American Literature.**  
 (3,3) : May be elected twice for credit. Repetition requires permission of the department.  
 (HU).  
 This course considers a range of topics in the study of Asian American literature. It raises questions concerning the canon of texts to be studied, the cultural construction of Asian American literature, race and ethnicity in America, and the ways in which these texts challenge and expand our understanding of American literature.

- 382 **ENGLISH 382 / AMCULT 328.**  
**Native American Literature.**  
 (3,2) : May be repeated for credit for a maximum of 6 credits. Repetition requires permission of the department.  
 (HU).  
 This course considers a range of topics in the study of Native American literature. It raises questions concerning the canon of texts studied, the cultural construction of ethnicity in America, and the ways in which these texts challenge and expand our understanding of American literature.
- 383 **ENGLISH 383.**  
**Topics in Jewish Literature.**  
 (3,2) : May be repeated for credit for a maximum of 6 credits. Repetition requires permission of the department.  
 (HU).  
 The course considers a range of topics in the study of Jewish literature. It raises questions concerning the canon of texts studied, the cultural construction of Jewish literature, race and ethnicity.
- 384 **ENGLISH 384 / CAAS 384 / AMCULT 406.**  
**Topics in Caribbean Literature.**  
 (3,3) : May be repeated for credit for a maximum of 6 credits. Repetition requires permission of the department.  
 (Excl).  
*CAAS 202 recommended.*  
 The course considers a range of topics in the study of Caribbean literature. It raises questions concerning the canon of texts to be studied, the cultural construction of Caribbean literature, race, and ethnicity.
- 387 **ENGLISH 387 / AMCULT 327 / SPANISH 327.**  
**Latino/Latina Literature of the U.S.**  
 (3,3) : May not be repeated for credit.  
 (HU).  
*Taught in English.*  
 This course considers the relationship between Latino/a literary productions and the social conditions and possibilities of its production. A variety of topics is addressed in the study of such Latino/a literatures of the US as Chicano/a, Puerto Rican, and Cuban American.
- 388 **ENGLISH 388 / AMCULT 325.**  
**Pacific Literary and Cultural Studies.**  
 (3,3) : May not be repeated for credit.  
 (HU).  
 Introduces students to major authors and texts of Pacific and Pacific Islander American literature. We attend to issues of representation, form and genre, identify, history, social and political movements, gender, sexuality, class, and race.
- 403 **ENGLISH 403.**  
**Topics in Language and Rhetorical Studies.**  
 (3,2) : May be elected twice for credit. May be elected more than once in the same term. Repetition requires permission of the department.  
 (Excl).  
 This course examines the consequences of language use, its persuasive effects, linguistic and literacy practices, literary forms, and political manifestations within specific time periods, topics, and/or discourse communities. Topics vary by term and instructor.
- 414 **ENGLISH 414.**  
**Multimedia Explorations in the Humanities.**  
 (3) : May be repeated for credit for a maximum of 6 credits.  
 (Excl).  
*Permission of Instructor.*  
 This course is designed to help students integrate literary research with extensive development of web-based research sites that present the process and the results of that research to a larger audience. Topics vary.

- 417 **ENGLISH 417.**  
**Senior Seminar.**  
 (4,3) : May not be repeated for credit.  
 (Excl).  
*Senior concentrator in English. May not be repeated for credit.*  
 Senior seminars exemplify the various critical approaches to literature, either by direct study or by application to a particular writer, period, or genre.
- 423 **ENGLISH 423.**  
**The Writing of Fiction.**  
 (3,2) : May be repeated for credit.  
 (Excl).  
*Consent of instructor (Prerequisites enforced at registration). Open to seniors and graduate students. Permission of instructor required.*  
 Sessions are in the writing of the short story and the novel.
- 425 **ENGLISH 425.**  
**Advanced Essay Writing.**  
 (3,2) : May not be repeated for credit.  
 (Excl).  
*Open only to seniors and graduate students.*  
 Practice and guidance in the writing of expository prose, primarily for students at work on long papers, with special attention in conference to individual writing problems.
- 426 **ENGLISH 426.**  
**Directed Writing.**  
 (1-4,1-4) : May be repeated for credit for a maximum of 6 credits.  
 (Excl). (INDEPENDENT).  
*Consent of instructor (Prerequisites enforced at registration). Junior standing. I, II, III, IIIa, IIIb.*  
 A program of supervised writing agreed upon by a student and a member of the faculty. Students should have prior credit for a course in writing.
- 428 **ENGLISH 428.**  
**Senior Writing Tutorial.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). ENGLISH 223, 323, and 423/429. II.*  
 A combination writing workshop/thesis tutorial for undergraduate students who are in their last year at Michigan, have taken the 200-, 300-, and 400-level writing workshops, and have been accepted into the Creative Writing Program. In this course, students complete a major manuscript of fiction or poetry. Supervised reading and writing assignments also form a part of the curriculum. Regular tutorial meetings between students and faculty take place; workshops in fiction and/or poetry might be arranged. The course is designed to afford students and faculty the greatest flexibility and latitude in devising the most beneficial working arrangements, given the particular needs of students taking the course that term.
- 443 **ENGLISH 443 / THTREMUS 321.**  
**History of Theatre I.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
 The history of theatre, internationally regarded, from its beginnings to about 1660.
- 444 **ENGLISH 444 / THTREMUS 322.**  
**History of Theatre II.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
 The history of theatre, internationally regarded, from about 1660 to the present.

- 467 **ENGLISH 467.**  
**Topics in Shakespeare.**  
 (3,2) : May be repeated for credit. Repetition requires permission of the department.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Prior course work in Shakespeare is recommended.*  
 This course is designed to consider specific issues and approaches to Shakespeare's work for students who have already gained some basic familiarity with his texts.
- 474 **ENGLISH 474.**  
**The "New Negro" Renaissance.**  
 (4,4) : May not be repeated for credit.  
 (Excl).  
 The "Harlem Renaissance," also known as the "New Negro" Renaissance, brought unprecedented global attention to the literature, art, music, dance, and folklore of people of African descent living in the "New World." We'll explore works by such leading figures as W.E.B. Du Bois, Zora Neale Hurston, and Langston Hughes. Two short papers and a final exam.
- 479 **ENGLISH 479 / CAAS 489.**  
**Topics in Afro-American Literature.**  
 (3,2) : May be repeated for credit for a maximum of 6 credits.  
 (Excl).  
*ENGLISH 274 and CAAS 201 and/or 320 strongly recommended.*  
 Following a sequence of introductory and mid-level classes, students may elect this advanced-level seminar in Afro-American Literature. From year to year topics may include the Harlem Renaissance, the Black Arts movement or the Slave Narrative as well as thematic, or generic approaches.
- 497 **ENGLISH 497.**  
**Honors Seminar.**  
 (3) : May be repeated for credit for a maximum of 9 credits.  
 (Excl).  
*Junior or senior standing, and permission of instructor.*  
 Extensive study of a particular historical period or theme. Generally requires the writing of an extended research paper.
- 498 **ENGLISH 498.**  
**Directed Teaching.**  
 (3,2) : May be repeated for credit for a maximum of 9 credits.  
 (Excl). (INDEPENDENT).  
*Consent of instructor required (Prerequisites enforced at registration).*  
 Participation in the teaching of a regularly offered course. Involves readings in educational theory, written work relating to teaching activities, and regular contact with the instructor. (This is an English Department independent study number and is not to be confused with School of Education teaching courses).
- 499 **ENGLISH 499.**  
**Directed Study.**  
 (1-4,1-4) : May be repeated for credit for a maximum of 6 credits.  
 (Excl). (INDEPENDENT).  
*Consent of instructor (Prerequisites enforced at registration). Junior standing. Not open to graduate students. I, II, III, IIIa, IIIb.*  
 A program of supervised study agreed upon by a student and a member of the faculty. Normally, students should have had a prior course in literature.

### Undergraduate and Graduate Courses

- 401 **ENGLISH 401 / RELIGION 481.**  
**The English Bible: Its Literary Aspects and Influences, I.**  
 (4,3;4,3) : May not be repeated for credit.  
 (Excl).  
 II.  
 This course studies meaning and the literary genres and histories of the Old and New Testaments.

- 406 **ENGLISH 406 / LING 406.**  
**Modern English Grammar.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 A descriptive analysis of the structure of present-day American English.
- 407 **ENGLISH 407.**  
**Topics in Language and Literature.**  
 (3,2;3,2) : May be repeated for credit for a maximum of 6 credits. Repetition requires permission of the department.  
 (Excl).  
*I.*  
 Various issues in the interrelation of language and literature are considered. See *Schedule of Classes* each term for further information.
- 408 **ENGLISH 408 / LING 408.**  
**Varieties of English.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 Under this rubric, the department has courses in such topics as American English, English as a world language, Black English, and dialects of English.
- 411 **ENGLISH 411.**  
**Art of the Film.**  
 (3,2;3,2) : May be repeated for credit. Repetition requires permission of the department.  
 (Excl).  
*Laboratory fee (\$35) required.*  
 A study of the art of film, drawing upon a wide range of works and upon various critical approaches. Nature and content of the course depend upon the instructor. Consult the *Schedule of Classes* for more information.
- 415 **ENGLISH 415.**  
**Interdisciplinary Approaches to Literature.**  
 (3,2;3,2) : May be repeated for credit for a maximum of 6 credits.  
 (Excl).  
*I.*  
 Ideas contributed by behavioral science, philosophy, linguistics, *etc.*, are considered in relation to the problems of the creative writer and the literary critic. Actual content and emphasis varies from term to term. Consult the *Schedule of Classes* for information about specific topics.
- 416 **ENGLISH 416 / HISTORY 487 / WOMENSTD 416.**  
**Women in Victorian England.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 Literary and historical sources are used to examine cultural proscriptions regarding the role of women and the actuality of women's lives in Victorian England. Topics to be discussed include women as daughters, wives, and mothers; women as workers, writers, governesses, factory operatives, teachers, and prostitutes; women in reform movements; women's education; and aspects of the nineteenth century women's rights movement.
- 427 **ENGLISH 427 / THTREMUS 427.**  
**Advanced Playwriting.**  
 (3,2;3,2) : May be repeated for credit for a maximum of 6 credits.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). ENGLISH 327.*  
 Students write a full-length play. Skills are developed through technique assignments, rewrites, class readings and discussions, viewing of local plays.

- 429 **ENGLISH 429.**  
**The Writing of Poetry.**  
 (3,2;3,2) : May be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration).*  
 Practice in the analysis of poetic forms and the writing of poetry.
- 430 **ENGLISH 430.**  
**The Rise of the Novel.**  
 (4,3;4,3) : May not be repeated for credit.  
 (Excl).  
 The development of the novel into a major literary form is related to cultural and intellectual backgrounds. Authors often studied include Defoe, Richardson, Fielding, Sterne, Smollett, Austen, Scott.
- 431 **ENGLISH 431.**  
**The Victorian Novel.**  
 (4,3;4,3) : May not be repeated for credit.  
 (Excl).  
 The development of the novel is traced with attention to traditional and innovative forms, and cultural and intellectual backgrounds. Authors often studied include the Brontës, Trollope, Gaskell, Thackeray, Eliot, Hardy.
- 432 **ENGLISH 432.**  
**The American Novel.**  
 (4,3;4,3) : May not be repeated for credit.  
 (Excl).  
 This course concerns the American Novel as a traditional and unique literary form, as well as its relationship to its own native culture and to that of Europe. Critical analyses of works by authors such as Hawthorne, Melville, Twain, James, Dreiser, Dos Passos, Hemingway, Faulkner, and Mailer.
- 433 **ENGLISH 433.**  
**The Modern Novel.**  
 (4,3;4,3) : May not be repeated for credit.  
 (Excl).  
 This course focuses on the major developments in the modern novel with special attention to the form's relationship to intellectual and cultural trends in the modern world. Special emphasis is on works by authors such as Joyce, Woolf, Lawrence, Ford, Forster, Stein, West, Richardson, H.D.
- 434 **ENGLISH 434.**  
**The Contemporary Novel.**  
 (4,3;4,3) : May not be repeated for credit.  
 (Excl).  
 This course investigates the novel since World War II. Readings are in such writers as Camus, Sartre, Waugh, Nabokov, Lessing, Bellow, Mailer, Robbe-Grillet, Grass, and Solzhenitsyn.
- 440 **ENGLISH 440.**  
**Modern Poetry.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 A study of representative twentieth-century American and British poets, such as Frost, Eliot, Pound, Williams, Stevens, Yeats, Thomas, and Auden.

- 441 **ENGLISH 441.**  
**Contemporary Poetry.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 Readings in American poets whose work has become known to readers since 1940: John Berryman, Elizabeth Bishop, James Dickey, Allen Ginsberg, Robert Lowell, Howard Nemerov, Theodore Roethke, Richard Wilbur, and others. At the instructor's option the course may also include such British poets as Thomas Gunn, A. D. Hope, Ted Hughes, Philip Larkin, and Charles Tomlinson.
- 447 **ENGLISH 447.**  
**Modern Drama.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 Considered are the great dramatic movements of the last hundred years, selected from the naturalistic theatre of Ibsen and Chekhov, symbolism after Strindberg, expression in Pirandello and O'Neill, the epic theatre of Brecht, and the theatre of the absurd after Beckett.
- 448 **ENGLISH 448.**  
**Contemporary Drama.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 This course is a study of drama from the forties to the present in England, America, and Europe. Playwrights often considered include Miller, Beckett, Pinter, Albee, Sartre, and Ionesco.
- 450 **ENGLISH 450.**  
**Medieval Drama.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 A study of the English mystery plays and morality plays, with some coverage of related continental drama (such as *commedia del arte*).
- 461 **ENGLISH 461.**  
**English Romantic Literature.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 Studies in the literature of the Romantic period in England. Readings are drawn from the works of such authors as Blake, Wordsworth, Coleridge, Scott, Brontë, Byron, Shelley, and Keats.
- 462 **ENGLISH 462.**  
**Victorian Literature.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 Studies in the literature of the Victorian period in England. Readings are drawn from the works of such authors as Dickens, Thackeray, Tennyson, Browning, Carlyle, Arnold, George Eliot, Pater, Hopkins, and Hardy.
- 463 **ENGLISH 463.**  
**Modern British Literature.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 Studies in the literature of the modern period in Britain. Readings are drawn from the works of such authors as Yeats, Joyce, T.S. Eliot, Conrad, Lawrence, Auden, and Beckett.
- 465 **ENGLISH 465 / MEMS 465.**  
 Chaucer: *The Canterbury Tales*.  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 An intensive study of Chaucer's major work with reading in Middle English and background lectures covering as many tales as possible at the discretion of the instructor.

- 469 **ENGLISH 469.**  
**Milton.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 Intensive study of Milton's poetry, with emphasis upon *Paradise Lost*, *Paradise Regained*, *Samson Agonistes*, and important early poems such as *Comus* and *Lycidas*. Selected prose by Milton is read to illuminate his role in the Puritan revolution and the development of his thought.
- 470 **ENGLISH 470.**  
**Early American Literature: Key Texts.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 A study of native American, colonial, and revolutionary literature and literary history from the origins to the nineteenth century.
- 471 **ENGLISH 471.**  
**Nineteenth-Century American Literature: Key Texts.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 A study of representative literary texts and significant cultural movements of the nineteenth century.
- 472 **ENGLISH 472.**  
**Twentieth-Century American Literature: Key Texts.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 A study of the evolution of American literary modernism.
- 473 **ENGLISH 473.**  
**Topics in American Literature.**  
 (3,2-3;3,2-3) : May be repeated for credit. Repetition requires permission of the department.  
 (Excl).  
 Intensive study of particular periods and essential issues in American literature.
- 478 **ENGLISH 478 / CAAS 476.**  
**Contemporary Afro-American Literature.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
*Permission of instructor. CAAS 201 recommended.*  
 A study of literature written by Afro-Americans from World War II to the present. Wright, Yerby, Baldwin, Ellison, Brooks, Hayden, Jones, Lee, and Cleaver are among the writers discussed.
- 482 **ENGLISH 482.**  
**Studies in Individual Authors.**  
 (3,2;3,2) : May be repeated for credit. May be elected more than once in the same term. Repetition requires permission of the department.  
 (Excl).  
 Courses in the works of a major author. Consult the *Schedule of Classes* for information about specific offerings each term.
- 483 **ENGLISH 483.**  
**Great Works of Literature.**  
 (1,1;1,1) : May be repeated for credit. Repetition requires permission of the department.  
 (Excl).  
*II.*  
 Concentrated study of a single major literary work.

- 484 **ENGLISH 484.**  
**Issues in Criticism.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 Courses in specific literary topics. Content and emphasis varies from term to term. Consult the *Schedule of Classes* for information about specific terms.
- 486 **ENGLISH 486.**  
**History of Criticism.**  
 (3,2;3,2) : May not be repeated for credit.  
 (Excl).  
 A study of representative critics from classical times to the present.
- 492 **ENGLISH 492.**  
**Honors Colloquium: Drafting the Thesis.**  
 (3,3;3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Admission to the English Honors Program. Continuing Course. Y grade can be reported at end of the first-term to indicate work in progress. At the end of the second term (ENGLISH 496), the final grade is posted for both term's elections. I.*  
 Students develop the prospectus and first draft of their honors thesis during this course taken during the Fall Term of the Senior year with the final thesis submitted in march.
- 496 **ENGLISH 496.**  
**Honors Colloquium: Completing the Thesis.**  
 (1,1;1,1) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor (Prerequisites enforced at registration). ENGLISH 492, admission to the English Honors Program. II.*  
 Students develop the final draft of their honors thesis during this course taken during the winter term of their senior year.
- 501 **ENGLISH 501 / GERMAN 501.**  
**Old English.**  
 (3,2) : May not be repeated for credit.  
 (Excl).  
*Graduate standing.*  
 This course is an introduction to Old English, the language spoken by our forebears until the unpleasantness at Hastings - the Norman Conquest. Since Old English is so different from Modern English as to seem like another language, the greatest effort of this class will be to master the rudiments of the structure and vocabulary of the earliest attested form of English.

### Graduate Courses

- 503 **ENGLISH 503.**  
**Middle English.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing.*  
 We will examine a wide range of early Middle English texts as we develop an appreciation for the roles written English played in medieval England and the cultural and political consequences of the ability to read and write. Readings will include selections from prose and poetic histories, mystical writers, and contemporary social and political documents (laws, recipes, medical texts, chronicles, charters).
- 505 **ENGLISH 505.**  
**History of English.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing.*

- 506 **ENGLISH 506.**  
**Structure of English.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
 This course is a survey of the structure of English with applications to literature and other genres. During the course, we will study the major levels of formal organization in the language (phonetics, phonology, prosody, morphology, syntax, and discourse) and their use in a range of contexts – prose fiction, poetry, geographical and social dialects, and various situational and occupational varieties: conversation, advertising, unscripted commentary, folk verse, bureaucratic language, etc.
- 516 **ENGLISH 516.**  
**Literary Research and the Computer.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
 This graduate-level course fosters both sharpened general analytic and presentational skills and technical mastery of a broad range of modern computer-based technologies for collaboration and for gathering, manipulating, analyzing, and presenting electronic data in the humanities, both locally and via networks, with special attention to creating and publishing "compound documents" (e.g., Web sites and CD-ROMs).
- 520 **ENGLISH 520.**  
**Introduction to Graduate Studies.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing in English or Women's Studies and permission of instructor. A required course for first-year Language & Literature and English & Women's Studies graduate students only.*  
 In their first term, doctoral students take a course entitled Introduction to Graduate Studies. Its primary aim is to review research methodologies and to survey dominant theoretical paradigms.
- 521 **ENGLISH 521.**  
**History of Literary Theory.**  
 (3,2) : May not be repeated for credit.  
 (Excl).  
*Graduate standing.*  
 This course is the first in a two-part series on the history of literary theory and will offer an introductory overview of issues emerging from Plato to the Romantic period. Each historical text is discussed in the context of contemporary critical theory in order to accentuate the continuing significance of certain issues to the interrogation of the production of knowledge. Of primary concern will be the relationship between philosophy and literature, the connection between self-knowledge and literary knowledge, and the function of language, including the status of literary language.
- 526 **ENGLISH 526.**  
**Literature and Culture.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*

- 527 **ENGLISH 527.**  
**Contemporary Critical Theory.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
 This will be a survey of some of the key movements and texts in contemporary literary theory, with some attention to their nineteenth-century roots. Coverage will include: post-structuralism, materialism, feminism, psychoanalysis, cultural studies, post-colonial theory, and queer theory. Major texts are likely to include works by Roland Barthes, Michel Foucault, Sigmund Freud, Raymond Williams, Kaja Silverman, Catherine Gallagher, Stephen Greenblatt, Eve Sedgwick, and Judith Butler. Though the course will be organized as a survey, we will also use a few key literary texts as reference points for the theoretical work we explore, and there will also be time devoted to the development of contemporary critical practices that integrate various theoretical impulses. We will use as models for this a number of essays by contemporary literary critics. To combat the danger of perfunctory, relentless critique - always a risk in surveys of theory - we will focus on some of the more extravagant and suggestive texts by the major figures listed above, and we will attend more to their critical potentials than to their inevitable shortcomings.
- 528 **ENGLISH 528 / RACKHAM 580 / WOMENSTD 590 / SOC 580 / ARCH 609 / EDUC 580 / KINESLGY 505 / PMR 580 / SOCWK 572.**  
**Topics in Disability Studies.**  
 (1-3,1-3) : May be repeated for credit for a maximum of 9 credits.  
 (Excl).  
*Graduate standing.*  
 An interdisciplinary approach to disability studies, including focus on the arts and humanities, natural and social sciences, and professional schools. Some topics include history and culture representation of disability, advocacy, health, rehabilitation, built environment, independent living, public policy. Team taught with visiting speakers. Accessible classroom with real-time captioning.
- 535 **ENGLISH 535.**  
**Contemporary Poetry.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
 This course focuses on poetry written in English from 1945 to the present. Some experience of modern poetry written in the first decades of this century would be very useful, but is not essential.
- 536 **ENGLISH 536.**  
**Beginnings of the Novel.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
 A course on the beginnings of the novel. Specific topics vary by term and by instructor.
- 538 **ENGLISH 538.**  
**Modern Novel.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing.*  
 A course on the modern novel. Specific topics vary by term and by instructor.
- 540 **ENGLISH 540.**  
**Topics in Language and Literature.**  
 (1-3,1-3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
 A course on topics in English language and literature. Content varies by term and instructor.

544 **ENGLISH 544.****Literature of the Restoration and Early Eighteenth Century.**

(3,3) : May not be repeated for credit.

(Excl).

*Graduate standing.*

The period from 1660 to 1780 saw profound changes in politics, philosophy, religion, science, social customs, and the arts, including poetry, where the forms and topics of the Renaissance were displaced by new paradigms, many of them invented by Dryden and polished by Pope. The course is a first graduate course in the period, and there will be some early attention to tools for gaining access to primary and secondary texts: electronic catalogues and bibliographies, microfilm projects, texts on line. Class discussions, for which careful preparation is expected, will focus in detail on four kinds of questions: history (how does the primary text of the day reflect or criticize developments in the culture?); scholarship (what are the leading issues in the secondary literature?); close reading (how can we best engage the syntactic and formal complexities of these poems?); and pedagogy (how might we effectively teach this material to undergraduates?)

545 **ENGLISH 545.****Literature of the Later Eighteenth Century.**

(3,3) : May not be repeated for credit.

(Excl).

*Graduate standing.*

This course has two principal aims. The first is to introduce students to selected canonical poems of the Romantic period. The second is to read some of the non-canonical writing of the period and the critical work that have recently brought it to prominence. Throughout we will focus on these writers work, so as to see how very multi-faceted that movement we call "Romanticism" is. By broadening our historical sense of the period we should find a fresh way of understanding even the most canonical of romantic works: We will see, for instance, the way the characteristic style of Keats's odes was influenced by the gardenesque, and the way Percy Shelley's concern with translucency reflects not only his idealism but also a new trend in costume and design toward the use of gauzy fabrics.

547 **ENGLISH 547.****Literature of the Victorian Period.**

(3,3) : May not be repeated for credit.

(Excl).

*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*

This course will introduce you to major writers of the Victorian age. In discussing these authors, we will be concerned with how they responded to the major issues of the day: industrialization, poverty, pollution, education, the position of the artist in society, and the changing roles of the powerless—women, children and the working class. As the first industrial nation in the world, Victorian England was forced to grapple with issues that we are still confronting.

549 **ENGLISH 549.****Contemporary Literature.**

(3,3) : May not be repeated for credit.

(Excl).

*Graduate standing.*

A course on contemporary literature. Specific topics vary by term and by instructor.

552 **ENGLISH 552.****Nineteenth-Century American Literature.**

(3,3) : May not be repeated for credit.

(Excl).

*Graduate standing.*

A survey of American literature from 1800 to 1860, the course is intended for newcomers to the field as well as for those wishing to lay the foundation for further study. The course examines a number of dilemmas and opportunities facing writers of this period, most notably developments such as the vexed relationship between cultural and racial identity in the formation of a "national character," the rise of sentimentalism in popular culture, and the impact of slavery on the literary imagination. Poetry by Whitman and Dickinson; prose by Tocqueville, Jacobs, and Emerson; fiction by Melville, Warner, Stowe, Hawthorne and others. Secondary readings in the current scholarship will also be assigned.

- 553 **ENGLISH 553.**  
**Twentieth-Century American Literature.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing.*  
 A course on American literature of the twentieth century. Specific topics vary by term and by instructor.
- 560 **ENGLISH 560.**  
**Chaucer: The Major Texts.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
 This is an introductory Chaucer course at the graduate level. We treat Chaucer's major works, focusing especially on the incomparable classical romance *Troilus and Criseyde* and the joys of variety in the *Canterbury Tales*. A few of the shorter poems also help us get a sense of Chaucer's poetic career as French, classical, and Italian materials were melded together into something new: serious, ambitious literature written in English. Historical, social, and literary backgrounds.
- 563 **ENGLISH 563.**  
**Shakespeare: The Earlier Plays.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
 A course on the earlier plays of Shakespeare. Specific topics vary by term and instructor.
- 569 **ENGLISH 569.**  
**Writing Workshop in Creative Non-Fiction.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing and permission of instructor.*  
 Students in this workshop will produce a substantial portfolio of their own nonfiction writing. Workshop strategies will include substantial critique of work in progress, and will include reading and discussion of published work in a variety of modes. This course is open to graduate students both within the MFA Program and without. All students must submit a brief writing sample (10-12 pages).
- 570 **ENGLISH 570.**  
**Research in Composition.**  
 (3,3) : May not be repeated for credit.  
 (Excl). (INDEPENDENT).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
 This course offers an introduction to Composition Studies, a capacious and interdisciplinary field that has its roots in pedagogy. Accordingly, we focus on the teaching of writing, beginning with our own experiences as writers, the writing of our students, and the relationship between what we do as readers and writers.
- 571 **ENGLISH 571.**  
**Workshop in Writing Fiction.**  
 (6,6) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). MFA students only; permission of instructor. This course is only open to current MFA students.*  
 The graduate program in creative writing is a two-year program leading to the Master of Fine Arts degree. Students concentrate in either fiction or poetry. At the heart of the MFA program are the writing workshops, where students assemble as a community of writers to read and comment on one another's work in progress. In addition to their instructional role in the workshops, faculty are available for individual conferences throughout the two-year program, and for thesis instruction and consultation during the second year.

- 572 **ENGLISH 572.**  
**Workshop in Writing Fiction.**  
 (6,6) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). MFA students only. ENGLISH 571. Permission of instructor required.*  
 ENGLISH 572 is an advanced level workshop course in the writing (and reading) of fiction. Individual classes will consist of discussion of original student work, and occasional assigned reading. We will consider the aims of individual writers along with the effects of stories on readers and examine/practice the various mechanisms by which these are achieved (plot, character, dialogue, point of view, etc.).
- 574 **ENGLISH 574.**  
**Workshop in Writing Poetry.**  
 (6,6) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). MFA students only; permission of instructor.*  
 The graduate program in creative writing is a two-year program leading to the Master of Fine Arts degree. Students concentrate in either fiction or poetry. At the heart of the MFA program are the writing workshops, where students assemble as a community of writers to read and comment on one another's work in progress. In addition to their instructional role in the workshops, faculty are available for individual conferences throughout the two-year program, and for thesis instruction and consultation during the second year.
- 575 **ENGLISH 575.**  
**Workshop in Writing Poetry.**  
 (6,6) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). MFA students only; ENGLISH 574. Permission of instructor required.*  
 The aim of this course is to help everyone develop and improve as poets. The methods for engendering new, ambitious poetry will vary, but they might include any of the following: completing catalyst assignments suggested to me by aspects of your own work; reading assigned poetry; writing in response to selected works; composing an *ars poetica*; experimenting with form and content; reading in fields other than literature; and engaging with aesthetic questions pertinent to the national conversation.
- 577 **ENGLISH 577.**  
**Independent Study-Creative Writing.**  
 (1-3,1-3) : May not be repeated for credit.  
 (Excl). (INDEPENDENT).  
*Consent of instructor required (Prerequisites enforced at registration). MFA students only; permission of instructor.*  
 In lieu of the workshop, fourth-semester MFA students receive six hours of independent study credit to enable them to concentrate on completion of the thesis project. Theses consist of a substantial body of poems, short stories, or portions of a novel.
- 578 **ENGLISH 578.**  
**Creative Writing-Fiction.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
 Topics in creative writing: fiction. Content varies by term and instructor.
- 579 **ENGLISH 579.**  
**Creative Writing-Poetry.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
 Topics in creative writing: poetry. Content varies by term and instructor.

- 583 **ENGLISH 583.**  
**Theory of Film.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required. Laboratory fee (\$35) required.*  
 A course in film theory. Specific topics vary by term and by instructor.
- 590 **ENGLISH 590.**  
**Independent Study for M.A. Students.**  
 (1-3,1-3) : May not be repeated for credit.  
 (Excl). (INDEPENDENT).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing in English, English and Education, or Women's Studies, and permission of instructor.*  
 Directed readings or research in consultation with a member of the department faculty.
- 614 **ENGLISH 614.**  
**Editing and the Creation of Texts.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing.*  
 This course aims to demystify material texts by revealing them as not transparent and unproblematic but rather highly constructed and contingent. The texts we study and teach never come to us unmediated, but are always the product of individual and social forces. Our approach will be to focus on the ongoing revolution in textual scholarship since the 1980's and its expanding consequences for both editing and interpretation. We will examine both theoretical positions and their practical applications for the construction of texts, and will explore particularly the relation between contemporary textual theory on the one hand and contemporary literary theory and interpretation on the other.
- 627 **ENGLISH 627.**  
**Critical Theories and Cross-Cultural Literature.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
 This is a course in rhetorical and cultural analysis, in which texts are read against a background of texts of other kinds, drawn from a wide variety of genres and cultural contexts. The hope is that by asking similar questions of these divergent materials they may be seen as mutually illuminating. Our questions focus upon: the kind of language a particular writer inherits, including both the terms by which it is organized and the social and linguistic practices it authorizes (this is a kind of cultural criticism); upon the writer's transformation of that language in the particular text (this is a form of aesthetic criticism); and upon the kind of community the text creates both with its reader and with those it talks about (this is a form of ethical and political criticism). The texts will vary from year to year.
- 630 **ENGLISH 630.**  
**Special Topics.**  
 (1-3,1-3) : May be elected for a maximum of 3 credits. May be elected more than once in the same term.  
 (Excl).  
 Course description will vary depending on instructor. This will be a general rubric in our mid-level course offerings, similar to ones that we have already for 500-level courses (see English 540); this allows courses to be offered that span historical periods, genres, authors, etc. Subtitles will change from term to term. Different topics might be offered by different faculty in the same term.
- 632 **ENGLISH 632.**  
**Topics in Drama.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
 A course on topics in drama. Content varies by term and instructor.

- 635 **ENGLISH 635.**  
**Topics in Poetry.**  
(3,3) : May not be repeated for credit.  
(Excl).  
*Graduate standing.*  
A course on topics in poetry. Content varies by term and instructor.
- 641 **ENGLISH 641.**  
**Topics in the Medieval Period.**  
(3,3) : May not be repeated for credit.  
(Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
A course on topics in literature of the medieval period. Content varies by term and instructor.
- 642 **ENGLISH 642.**  
**Topics in the Renaissance.**  
(3,3) : May not be repeated for credit.  
(Excl).  
*Graduate standing.*  
A course on topics in literature of the renaissance period. Content varies by term and instructor.
- 644 **ENGLISH 644.**  
**Topics in the Restoration and Eighteenth Century.**  
(3,3) : May not be repeated for credit.  
(Excl).  
*Graduate standing.*  
A course on topics in literature of the restoration and of the 18th century. Content varies by term and instructor.
- 646 **ENGLISH 646.**  
**Topics in the Romantic Period.**  
(3,3) : May not be repeated for credit.  
(Excl).  
*Graduate standing.*  
A course on topics in literature of the Romantic period. Content varies by term and instructor.
- 647 **ENGLISH 647.**  
**Topics in the Victorian Period.**  
(3,3) : May not be repeated for credit.  
(Excl).  
*Graduate standing.*  
A course on topics in literature of the Victorian period. Content varies by term and instructor.
- 648 **ENGLISH 648.**  
**Topics in the Modern Period.**  
(3,3) : May not be repeated for credit.  
(Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
A course on topics in literature of the Modern period. Content varies by term and instructor.
- 649 **ENGLISH 649.**  
**Topics in Contemporary Literature.**  
(3,3) : May not be repeated for credit.  
(Excl).  
*Graduate standing.*  
A course on topics in contemporary literature. Content varies by term and instructor.

- 651 **ENGLISH 651.**  
**Topics in Colonial and Republican American Literature.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing.*  
 A course on topics in colonial and republican American literature. Content varies by term and instructor.
- 653 **ENGLISH 653.**  
**Topics in Twentieth-Century American Literature.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing. Permission of instructor required.*  
 We will survey the critical history of a genre in American Literature of the 20th century, and explore interdisciplinary frameworks for understanding its significance; there will be a substantial amount of secondary reading. The class will proceed primarily by discussion, and students will have considerable range in designing their written projects.
- 667 **ENGLISH 667.**  
**Studies in 20th-Century Authors.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing.*  
 A course in authors of the twentieth century. Specific topics vary by term and by instructor.
- 668 **ENGLISH 668.**  
**Studies in American Authors.**  
 (3,3) : May be elected up to eight times for credit. May be elected more than once in the same term.  
 (Excl).  
*Graduate standing.*  
 A course in American authors. Specific topics vary by term and by instructor.
- 675 **ENGLISH 675.**  
**Creative Writing Project – Thesis.**  
 (6,6) : May not be repeated for credit.  
 (Excl). (INDEPENDENT).  
*Consent of instructor required (Prerequisites enforced at registration). MFA students only; ENGLISH 671 or 674. Permission of instructor required.*  
 One academic term of independent work on completion of the thesis for the MFA. Students receive six hours of independent study credit to enable them to concentrate on completion of the thesis project. Theses consist of a substantial body of poems, short stories, or portions of a novel.
- 677 **ENGLISH 677.**  
**Language and the Uses of Literacy.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing and permission of instructor.*
- 678 **ENGLISH 678.**  
**Language and the Uses of Literacy.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing and permission of instructor.*

- 695 **ENGLISH 695.**  
**Pedagogy: Theory and Practice.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing in English, Women's Studies, or English and Education Program. This course is required of all 2nd year Language & Literature and English & Women's Studies graduate students. Permission of instructor required.*  
 This two-semester course is designed to give students guidance, advice and support as they begin their teaching career. During the first term, the course addresses issues relevant to the job of teaching assistant. The second term is devoted to ongoing support, and to helping students prepare to teach their own course in the fall. One of the primary aims of the course is to provide students with a space to discuss anxieties and achievements, but the course also follows a structured program designed to focus on specific aspects of work in the classroom.
- 799 **ENGLISH 799.**  
**Departmental Colloquium.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing in English, Women's Studies, or English and Education Program. Permission of instructor required.*
- 802 **ENGLISH 802.**  
**Seminar: English Language.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing in English, Women's Studies, or English and Education Program.*  
 A seminar on topics in English language studies. Content varies by term and instructor.
- 811 **ENGLISH 811.**  
**Seminar: Literary Research.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing in English, Women's Studies, or English and Education Program.*  
 A seminar in literary research. Specific topics vary by term and by instructor.
- 821 **ENGLISH 821.**  
**Seminar: Critical Theory.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing in English, Women's Studies, or English and Education Program. Permission of instructor required.*  
 A seminar in critical theory. Specific topics vary by term and by instructor.
- 822 **ENGLISH 822.**  
**Seminar: Critical Theory.**  
 (3,3) : May be repeated for credit. May be elected more than once in the same term.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing in English, Women's Studies, or English and Education Program. Permission of instructor required.*  
 A seminar in critical theory. Specific topics vary by term and by instructor.

- 831 **ENGLISH 831.**  
**Seminar: The Study of Genre.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing in English, Women's Studies, or English and Education Program. Permission of instructor required.*  
 Virtually all commentaries on literary works rely in some way or another on concepts of genre. Literary history too indispensably subtends critical practices that do not directly engage or theorize it. In this course we will strive to think systematically about the nature of literary classification, and to reflect critically on the received categories of our field. We will read some works of fiction, often ones that have served as sites of debate; some critical essays and book excerpts; and some theoretical works. One of the goals of the course is, certainly, for each of us to achieve a detailed understanding of these separate texts. We will also be working towards a grasp of the theoretical problems of genre criticism, a critical awareness of how various forms and traditions have been constituted as objects of study.
- 832 **ENGLISH 832.**  
**Seminar: The Study of Genre.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing in English, Women's Studies, or English and Education Program. Permission of instructor required.*  
 A seminar in the study of genre. Specific topics vary by term and by instructor.
- 841 **ENGLISH 841.**  
**Seminar: An Historical Period.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing in English, Women's Studies, or English and Education Program. Permission of instructor required.*  
 Seminar on a historical period.
- 842 **ENGLISH 842.**  
**Seminar: An Historical Period.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing in English, Women's Studies, or English and Education Program. Permission of instructor required.*  
 A seminar in topics in an historical period. Specific topics vary by term and by instructor.
- 851 **ENGLISH 851.**  
**Seminar: American Literature.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing in English, Women's Studies, or English and Education Program. Permission of instructor required.*  
 A seminar in topics in American literature. Specific topics vary by term and by instructor.
- 852 **ENGLISH 852.**  
**Seminar: American Literature.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing in English, Women's Studies, or English and Education Program. Permission of instructor required.*  
 A seminar in topics in American literature. Specific topics vary by term and by instructor.

- 861 **ENGLISH 861.**  
**Seminar: Authors.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing in English, Women's Studies, or English and Education Program. Permission of instructor required.*  
 A seminar on authors. Specific topics vary by term and by instructor.
- 862 **ENGLISH 862.**  
**Seminar: Authors.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing in English, Women's Studies, or English and Education Program.*  
 A seminar on authors. Specific topics vary by term and by instructor.
- 871 **ENGLISH 871.**  
**Seminar: Rhetoric.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing in English, Women's Studies, or English and Education Program.*  
 A seminar on rhetoric. Specific topics vary by term and by instructor.
- 881 **ENGLISH 881.**  
**Seminar: Comparative or Interdisciplinary Study.**  
 (3,3) : May not be repeated for credit.  
 (Excl).  
*Graduate standing in English, Women's Studies, or English and Education Program.*  
 A seminar on topics in comparative or interdisciplinary studies. Specific topics vary by term and by instructor.
- 990 **ENGLISH 990.**  
**Dissertation/Precandidate.**  
 (1-8,1-4) : May be repeated for credit.  
 (Excl). (INDEPENDENT).  
*Election for dissertation work by doctoral student not yet admitted as a Candidate. Graduate standing. This course has a grading basis of "S" or "U."*  
 Election for dissertation work by doctoral student not yet admitted as a Candidate.
- 992 **ENGLISH 992.**  
**Directed Study for Doctoral Students/Precandidate.**  
 (1-3,1-3) : May not be repeated for credit.  
 (Excl). (INDEPENDENT).  
*Consent of instructor required (Prerequisites enforced at registration). Graduate standing and permission of instructor.*  
 Designed for individual students who have an interest in a specific topic (usually that has stemmed from a previous course). An individual instructor must agree to direct such a reading, and the requirements are specified when approval is granted.
- 993 **ENGLISH 993.**  
**Graduate Student Instructor Training Program.**  
 (1,1) : May not be repeated for credit.  
 (Excl).  
*Consent of instructor required (Prerequisites enforced at registration). Must have a GSI Award. Graduate standing. Permission of instructor required. This course has a grading basis of "S" or "U."*  
 A seminar for all beginning graduate student instructors, consisting of a two day orientation before the term starts and periodic workshops/meetings during the Fall Term. Beginning graduate student instructors are required to register for this class.

995 **ENGLISH 995.**

**Dissertation/Candidate.**

(8,4) : May be repeated for credit.

(Excl). (INDEPENDENT).

*Graduate School authorization for admission as a doctoral Candidate (Prerequisites enforced at registration). This course has a grading basis of "S" or "U."*

Graduate School authorization for admission as a doctoral Candidate. N.B. The defense of the dissertation (the final oral examination) must be held under a full term Candidacy enrollment period.