

# Graduate Course Description Packet

## Fall 2016

Updated: 04-01-2016

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### ENGL 5003 Composition Pedagogy

**Teacher: E. Dominguez-Barajas**

**Description:** This course is designed to introduce first-time composition instructors to the history, theory, and general consensus on good practices in the field of English Composition. By considering, responding, and building on the ideas encountered in the field's scholarship, along with very concrete instruction on day-to-day classroom practices, new instructors will not only understand but will also be prepared to propose innovations to the pedagogical foundations of English 1013 at the University of Arkansas. Registration is restricted to newly appointed Graduate Teaching Assistants in the English Department and to students who have the Director of Composition's permission to enroll.

### ENGL 5023, Writing Workshop: Fiction

**Teacher: P. Viswanathan**

**Textbooks Required:**

TBA: one book by a visiting writer

*The Art of Time in Fiction: As Long as It Takes*, Joan Silber

*The Art of Subtext: Beyond Plot*, Charles Baxter

*The Art of Perspective: Who Tells the Story*, Christopher Castellani

*The Art of Intimacy: The Space Between*, Stacy D'Erasmus

**Description:** Graduate Fiction Writing Workshop

**Requirements:** Students will submit three pieces of fiction writing, including one revision, for discussion. They will also respond thoughtfully to the work of their peers, and discuss a weekly reading assignment.

**Prerequisite:** MFA Creative Writing Students Only

**ENGL 5033, Writing Workshop: Poetry**

**Teacher: D. McCombs**

**Textbook Required:**

None

**Description:** The workshop is a training-ground for serious poets, in which their work will be discussed critically. There will also be brief weekly reading assignments.

**Requirements:** Students will be expected to submit their own poems, sometimes in response to specific assignments, for workshop discussions. Full participation, both as a writer and critic, is expected of each member of the workshop.

**NOTE:** MFA STUDENTS ONLY.

**ENGL 5043, Writing Workshop: Translation**

**Teacher: G. Brock**

**Textbooks Required:**

None

**Description:** Graduate Translation Workshop

**Requirements:** Students will submit their own translations of literary works from a source language into English for the workshop to review. Students are also expected to provide written responses to fellow writers' work and to participate actively in the workshop process.

**ENGL 5173 Introduction to Middle Welsh Literature and Language**

**Teacher: J.B. Smith**

**Textbooks Required:**

None. Students will be provided with a free draft of *An Introduction to Middle Welsh*, a work in progress by Prof. Smith.

**Description:** This course introduces students to the Celtic language and literature of Medieval Wales. One of Europe's richest literary traditions, Medieval Welsh literature contains the earliest surviving narratives of King Arthur and his knights, preserves valuable information concerning ancient Celtic mythology, and tells the story of a people struggling to retain their independence from England. Students in this course will study the genesis of Arthurian literature, compelling characters such as Gwydion the shape-

shifter, Math the Magician, and Myrrdin (Merlin) the wild seer, and the intrusion of otherworldly beings—fairies, giants, and witches—into the lives of medieval people. The main goal of this class will be gaining the ability to read Middle Welsh.

While a great deal of our literature will be read in translation, a significant portion of this class will be spent learning to read Medieval Welsh. **Thus, this course is essentially a foreign language component, though without a spoken component.** Students will learn enough Middle Welsh to be able to navigate untranslated texts with a dictionary and grammar. Furthermore, because medieval Welsh is fairly close to modern formal Welsh, after this course students should be able to learn modern Welsh, the most widely spoken Celtic language, with little difficulty.

**Essays, exams, and other major requirements for Graduates:** Daily translation exercises; quizzes; midterm; final. (More difficult midterm and final than undergraduates.)

**MA advisory code:** A

## ENGL 5203 Introduction to Graduate Studies

**Teacher:** Dempsey

### **Textbooks Required:**

Semenza, Gregory, *Graduate Study for the Twenty-First Century: How to Build an Academic Career in the Humanities* ISBN 978-0230100336.

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

Additional readings will be placed on Blackboard.

**Description:** This seminar will offer a wide-ranging introduction to graduate studies. We will explore how life in the academy works at all levels (classroom, department, university, the field of literary studies more generally) and how best to prepare yourself for a place in it (issues of professionalization, how to research and write academic papers, preparing for conferences, how to think about pedagogy, the job market, alternative career options after graduate school, etc.). Throughout the semester we will also strive toward building a foundation for what you should know in order to be a successful scholar within literary studies. Accordingly, each week in addition to readings and class time devoted to issues of professionalization we will turn our attention to the history of literary criticism and theory and survey a wide range of approaches to the study of literature.

**Essays, exams, and other major requirements:** Enthusiastic participation, one bibliography assignment, one book review, one oral presentation, one analysis paper, one “conference paper,” several short response papers.

**MA advisory code:** I

**ENGL 5233 / 5703, Colonial North American Narratives****Teacher: J. DuVal****Textbooks Required:**

Kathleen DuVal and John DuVal, *Interpreting a Continent: Voices from Colonial America*,

ISBN 13: 978-0-7425-5182-4

Bernal Diaz del Castillo, *The Discovery and Conquest of New Spain, (Historia verdadera de la*

*nuema Espana )*, tr. by J. M. Cohen, Penguin, 1973

Bartolomé de las Casas, *An Account, Much Abbreviated, of the Destruction of the Indies, (Brevisima relacion de la desruccion de las Indias)*, translated by Andrew Hurley, Cambridge, Massachusetts: Hackett Publishing, 2003, ISBN : 978-0-87220-625-0

**Description:** This course will concentrate on listening to the voices of representative people living in, visiting, invading, or being abducted to North America from 1492 through 1781. The readings will be encounter narratives, captivity narratives, slave narratives, and a few legal documents. In addition to the readings, students will keep journals of their readings, give one or two short oral reports to the class, and write a research paper. For their research papers, students taking the course for Craft of Translation credit will report on narratives from languages other than English and examine challenges and approaches to translating those narratives.

**ENGL 5243, Special Topics: Magazine Production.****Teacher: G. Brock****Textbooks Required:**

None.

**Description:**

In this course we will found a literary magazine and produce the first issue of it. Students will help define the mission of the magazine, solicit work from writers they admire, read unsolicited submissions, accept and reject work, and edit and proof the final contents.

**Essays, exams, and other major requirements for graduate students at the 5000 level: N/A.**

### **ENGL 5243, Shakespeare for Writers**

**Teacher: E. Gilchrist**

**Textbook Required:**

Shakespeare, William. *The Riverside Shakespeare*, Edition I or II. ISBN: 9780395044025.

**Description:** We will read aloud the plays of William Shakespeare, with special attention to the great comedies. We will read *HAMLET*, *MACBETH*, *KING LEAR*, *RICHARD III*, *JULIUS CAESAR*, *ANTONY AND CLEOPATRA*, *MIDSUMMER NIGHT'S DREAM*, *THE TEMPEST*, and as many of the comedies as we can. The professor will reread them this summer to decide which ones are still funny in 2015.

### **ENGL 5283, Craft of Fiction II: Short Story**

**Teacher: E. Gilchrist**

**Textbooks Required (Subject to change):**

Course packet to be distributed by professor. Possibility of reading several complete collections, tba.

**Description:** A seminar-style course in literary analysis, in which we will read together as broad (geographically, stylistically, chronologically) a selection of short fiction as time allows, with a slight bias toward the twentieth century. How has this form evolved? What distinguishes it from its cousin the novel (and its other cousin, the lyric poem), in form, function, and content? How are the techniques and characteristics of fiction—voice, perspective, the elasticity of time, etc.—on display in each piece, and how do these operate on us as readers or transfer into our work as writers?

**Requirements:** (also subject to modification) Three reading responses (2-5 pp), which may be fictional or analytic; plus one short story (7-25 pp), with accompanying short reflective essay. No final exam. Students will take turns leading classes and be graded on participation.

### **ENGL 5413, Modern British Poetry**

**Teacher: J. Duval**

**Textbooks Required:**

Attachment handouts

Recommended but not required essays by Seamus Heaney: “Dylan the Durable?: On Dylan Thomas” and “Joy or Night: Last Things in the Poetry of W. B. Yeats and Philip Larkin,” *The Redress of Poetry*, New York: Farrar, Straus, and Giroux, 1995

**Description:** Getting to know poems by the great modern poets of Great Britain and Ireland including Houseman, Hopkins, Hardy, the World War I poets, Auden, Stevie Smith, Yeats, Edith Sitwell, Charlotte Mew, Dylan Thomas, and Larkin.

	Grade weight
Mid-term exam	20%
Final exam	20%
Three 2-page papers closely examining one or two of the assigned poems.	30%
One longer paper or creative project The paper may be on some other modern British poet or modern poet writing in a foreign language.	20%
Class participation, including semi-formal oral reports on poems assigned	10%

Students must consult with me before deciding on their paper or creative project.

## ENGL 5463, Introduction to Linguistics

**Teacher: T. Fukushima**

**Textbook Required:** Fromkin, Rodman, and Hyams. *An Introduction to Language*, Wadsworth.

**Recommended Readings:** Additional readings will be made available.

**Purpose:** this course aims to approach a scientific study of language with primary emphasis on modern linguistic theory and analysis. Topics include structures, variation, and historical development of various world languages as well as their relation to culture and society.

**Requirements:** Exercises (homework) 30%, term paper 30%, term paper presentation 10%, term paper summary 10%, final exam, 20%.

**ENGL 5523, ONLINE COURSE, Technical Writing for Online Audiences****Teacher: A. Pope****Textbooks Required:**

Byron, Angela, Berry, Addison, and Bruno De Bondt. *Using Drupal*. 2nd Edition. ISBN 1449390528

Cunningham, Katie. *The Accessibility Handbook*. ISBN 1449322859

Duckett, Jon. *HTML and CSS: Design and Build Websites* ISBN 1118008189

Johnson, Robert R. *user-centered technology: a rhetorical theory for computers and other mundane artifacts* ISBN 0791439321

Kostelnick, Charles and Michael Hassett. *Shaping Information: The Rhetoric of Visual Conventions*. ISBN 0809325020

Krug, Steve. *Don't Make Me Think: A Common Sense Approach to Web Usability*. ISBN: 9780321344755

**Description:** Online writing poses a special challenge for writers as the traditional norms of print publication (and the control they give over presentation) get tossed out the window. Texts are expected to not only make the leap to the web successfully, but to look great across any number of devices while doing so. In many smaller organizations, a technical writer may even find him or herself as the sole person responsible for maintaining the entire organization's web presence. In this course, we'll tackle the challenge of writing for online audiences by giving technical and professional writers the tools and theory they need to write successfully online, including an understanding of HTML, CSS, Responsive Web Design, and the ways web standards impact successful online writing. We'll also focus some on creating an organization's web presence, and the process of maintaining editorial control over the content of such sites using standard HTML/CSS as well as content management systems such as Drupal.

**Essays, exams, and other major requirements for Graduates:** Students will be expected to submit weekly reading responses, maintain a sandbox HTML site for the duration of the class, develop a critique of an existing website, plan and build their own site for a final project. Classroom participation is required.

**ENGL 5653 Shakespeare: Plays and Poems****Teacher: J. Candido****Textbooks Required:**

Any respectable edition of Shakespeare or individual editions of the plays. A *Complete Works* (ed. Bevington) will be made available through the university bookstore.

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

Likely works to be read include the following:

*Richard II*  
*1 Henry IV*  
*2 Henry IV*  
*A Midsummer Night's Dream*  
*Measure for Measure*  
*Twelfth Night*  
*King Lear*  
*Macbeth*  
*The Tempest*

**Papers and Examinations:** Two in-class exams and one 5-page critical paper.

Graduate students will be expected to write a research paper of considerable length (15-25 pp.).

**MA advisory code:** B

### **ENGL 5683, Special Topics: Young Adult Literature**

**Teacher: S. Connors**

**Description:** This course invites students to explore issues and questions that concern scholars interested in the study of literature for adolescents, while creating opportunities for them to read and write about young adult literature through the lens of literary theory.

### **ENGL 5803 Advanced Studies in Modern and Contemporary American Literature and Culture: Literature by Native American Women**

**Teacher: K. Yandell**

**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.

**MA advisory code:** F, G



**ENGL 5953 Advanced Studies in Literary History: Romanticism****Teacher: S. Dempsey****Textbooks Required:**Wordsworth, William, *Wordsworth's Poetry and Prose (Norton Critical Editions)*.

ISBN 978-0393924787.

Coleridge, Samuel Taylor, *Coleridge's Poetry and Prose (Norton Critical Editions)*.

ISBN 978-0393979046.

Keats, John. *Keats's Poetry and Prose (Norton Critical Editions)*.

ISBN 978-0393924916.

Shelley, Percy Bysshe. *Shelley's Poetry and Prose (Norton Critical Editions)*.

ISBN 978-0393977523

Additional literary and critical readings will be placed on Blackboard.

**Description:** The Romantic Era was one of the most extraordinary periods of English literature. Between the outbreak of the French Revolution in 1789 and the passing of the Reform Act in 1832 the writers, artists, and thinkers of the age revolted against what Wordsworth called "preestablished codes of decision" and sought to forge new ways of understanding themselves and the turbulent world around them. In this course we will work toward understanding the Romantics within their own historical and cultural context, while also establishing why Romanticism continues to be so influential within our world today. Although supplemental readings will be offered from other authors and sources, our emphasis will be on the work of Wordsworth, Coleridge, Keats, and Shelley. Narrowing our focus onto these four poets will allow us to read widely both in their poetry and prose and in the secondary criticism surrounding their work.

**Essays, exams, and other major requirements for undergraduates:** Two tests, two essays, several one-page response papers, enthusiastic participation.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** Two tests, one book review, one seminar paper, several one-page response papers.

**MA advisory code:** D**CIED 6123, New Literacies****Teacher: S. Connors**

**Description:** A growing number of scholars have expressed an interest in new literacies, and multimodal texts as cultural artifacts and pedagogical tools for use in literacy education. Multimodal texts commingle two or more sign systems, for example, word and image, for the purpose of constructing a narrative or communicating information. As

such, the ability to read and interpret them might be said to entail multiple literacies. How do readers interpret multimodal texts? What conventions do authors manipulate to influence the meanings that readers construct? What challenges does multimodal storytelling pose for authors? What role might new media play in classrooms? These are some of the questions students will consider as they work together to explore the affordances and limitations of new literacies and multimodal storytelling.

### **Course Objectives:**

- Students will describe the historical shifts that have occurred in debates about literacy.
- Students will explain how the availability of new media influence the meanings that readers and authors are able to construct.
- Students will interrogate the concept of new literacies with the intention of examining its usefulness.
- Students will develop new skills for reading and writing multimodal narratives.
- Students will develop greater autonomy as readers by generating and answering their own questions about the multimodal texts and theoretical essays they read.
- Students will read, write, and talk critically about a diverse range of theoretical essays that address the concept of new literacies.

## **ENGL 6243, History of the English Language**

**Teacher: J.B. Smith**

### **Textbooks Required:**

*English as a Global Language*, David Crystal

*An Introduction to Comparative and Historical Linguistics*, Hans Hock and Brian Joseph

*A History of the English Language*, 5<sup>th</sup> ed; Albert C. Baugh and Thomas Cable, Course Pack

**Description:** In the last century, the English language has had a profound and continuing effect on international politics, art, and culture. In this course, we will explore how English got to where it is today. Why does English have so many foreign words? Why do we call a cow that we eat *beef*? Why is our spelling system so odd? Where did English itself come from?

We will begin by examining the prickly issue of English as a global literary language. Chinua Achebe, celebrating the reach of English, encourages African writers to fashion “an English which is at once universal and able to carry [their] particular experience.” Others, however, view writing in English as a betrayal of their native tongues and as a form of linguistic imperialism. Why do non-native English speakers choose to write in English? Is it possible to use a second language as effectively as your first?

We will then chart the history of English, beginning with its prehistoric roots in a language called Indo-European, which gave birth to languages as varied as Welsh, Russian, Persian, and Hindi. We then will trace the development of English as it accretes all manner of foreign influences, from Latin and French in the Middle Ages to the native languages of northern America. During this section of the course, we will acquire a basic understanding of the field of historical linguistics.

Finally, we will analyze the rise of “proper” English in the 18<sup>th</sup> and 19<sup>th</sup> centuries. You may be surprised to find out that many of our commonly taught grammatical rules—the prohibition about not ending a sentence in a preposition, for example—have no basis in linguistic reality and are themselves simply and demonstrably wrong. Why, then, are such rules insisted upon? Whom do they exclude? What cultural work do they do?

**Essays, Exams, and Other Major Requirements for Graduates:** Three Short Papers; Quizzes; Research Paper; Participation. (Actual assignments differ from the undergraduate course.)

**ENGL 6853, Seminar in African American Literature and Culture: “Laughing to Keep from Crying”: African American, Comedy, Humor & Satire in Context**

**Teacher: C. Bailey**

**Description:** According to Aristotle, “Humor is the only test of gravity, and gravity of humor; for a subject which will not bear raillery is suspicious, and a jest which will not bear serious examination is false wit.” With this in mind, we will analyze the African American comedic tradition to unearth what it reveals about the larger culture that produced it. We will simultaneously explore the development of the African American satirical tradition through novels including George Schuyler’s *Black No More*, Ishmael Reed’s *Reckless Eyeballing*, and Percival Everett’s *Erasure*. Other cultural texts we will examine in the course include internet memes, performances by stand up comics films, and films such as *Bamboozled* and *Dear White People*. By the end of the course, students will produce a seminar paper that interrogates one of the prevailing assumptions of the course: that African American humor is largely subversive and political.

**MA Advisory code: G**

**ENGL 6933 Seminar: Television, Gender, and New Orleans**

**Teacher: R. Roberts**

**Textbooks required:**

Crutcher, Michael E. *Treme; Race and Place in a New Orleans Neighborhood*.  
Gotham, Kevin Fox, *Authentic New Orleans: Tourism, Culture, and Race in the Big*

*Easy*. ISBN 978-0-8147-3186-4  
 Mann, Susan Archer. *Doing Feminist Theory*. ISBN 978-0199858101  
 Miller, Toby. *Television Studies: the basics*. ISBN 978-0-415-77424-6  
 Roach, Joseph, *Cities of the Dead: Circum-Atlantic Performance*. ISBN 0-231-10461-8  
 Thomas, Lynell. *Desire and Disaster in New Orleans: Tourism, Race, and Historical Memory*. ISBN 978-0-8223-5728-5  
 Vaz, Kim Marie. *The "Baby Dolls": Breaking Race and Gender Barriers in the New Orleans Mardi Gras Tradition*. ISBN 978-0807150702

**Description:** This course will focus on the representation of New Orleans on television, with an emphasis on gender and race. In addition to the assigned books, we will read several critical essays and watch television shows from the late 1980s through series currently airing. Shows will include: *Frank's Place*, *The Simpsons*, *Treme*, *American Horror Story*, *The Originals*, *NCIS: New Orleans*, *Trouble the Water*, *When the Levees Broke*.

**Special requirements for seminar students at the 6000 level:** one abstract, one conference paper, one presentation, and one longer essay.

**MA Advisory code:** G

## World Literature

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### WLIT 5193 Introduction to Comparative Literature

**Teacher: K. Booker**

**Textbooks Required:**

HAYOT	<i>THE ELEMENTS OF ACADEMIC STYLE</i>	978-0231168014
JAMESON	<i>THE POLITICAL UNCONSCIOUS</i>	080149222X
SAID	<i>ORIENTALISM</i>	039474067X

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

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

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

**MA Advisory Code:** I

### **WLIT 5523 The Quran: The Quran and Literature, Pre- to Post-modern**

**Teacher: M. Kahf**

**Textbooks Required:**

Your choice of translation of the Quran by Yusuf Ali, Laleh Bakhtiar, or Ahmed. 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.

James Kaltner, *Inquiring of Joseph: Approaching a Biblical Character through the Quran*. Michael Glazier Books, 2003. Paperback. ISBN 978-0814651537.

**Description:** This course offers academic perspectives on the Quran. Topics covered include: Structure, literary style, imagery, and rhetorical strategies of the Quran. Traditional Islamic views and critical academic views of the origins of the Quran. The Quran's treatment of Biblical figures. Gender and women in the Quran. The Quran's role in Islam and Muslim devotional practices. Comparison of translations of the Quran. Current and classical interpretative debates about the Quran. Orientalism, postcolonialism, & the Quran. The Quran and modern literature.

**Graduate assignments:** Exam, class presentation, paper

**MA Advisory Code:** H

### **M.A. Advisory Coding**

The advisory codes indicate what course distribution requirement(s) 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.

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