

**Graduate Course Description Packet**  
**Spring 2020**  
**Updated: 10/30/19**

**ENGL 5023-001, Writing Workshop: Fiction**

**Instructor: T. Jensen**

**Textbooks Required:**

TBD

**Description:** This course will focus primarily on novel writing. We'll workshop novel chapters or sections and discuss novel structure and revision. Story writers also are welcome to workshop short stories, but the class emphasis will be on crafting the start of or pushing forward into an existing novel.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** TBD

**ENGL 5033-001, Writing Workshop: Poetry**

**Instructor: G. Davis**

**Textbooks Required:**

TBD

**Description:** The workshop is a training-ground for serious poets, in which their work will be discussed critically. Our promise as writers is inextricably linked with our integrity as readers-of relations, of ourselves, and, most certainly, of texts. To develop as poets, we must cultivate careful and dedicated reading practices, and learn to study prosody with an informed appreciation of its craft. As such, we will be reading books of poetry by contemporary writers. We will also explore places where poetry takes place outside of the classroom: namely, in performances like readings. Most importantly, you will write often and in an environment as welcoming as it is demanding.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** several new drafts of original poetry, in-class recitations, regular attendance, lively participation in workshops and class discussions of weekly reading assignments, and final portfolio of revised work - in short, full participation, both as a writer and critic, is expected of each member of the workshop.

**ENGL 5043-001, Translation Workshop**

**Instructor: G. Brock**

**Textbooks Required:**

TBD

**Description:** 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.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** TBD

**ENGL 5173-003, Advanced Studies in Medieval Literature and Culture: *Gynocentric Chaucer***

**ENGL 6113-002, Seminar in Medieval Literature and Culture: *Gynocentric Chaucer***

**Instructor: M. Long**

**Textbooks Required:**

Any of the following three editions will be fine, but you *must* acquire a hard copy of one of them that you bring to each class. (Mann's is the lightest.)

The Canterbury Tales, ed. Jill Mann, ISBN 978-0140422344

*Or*

The Riverside Chaucer, 2nd or 3rd ed., ISBN 978-0395290316 or 978-0199552092

**Description:** "Was Chaucer a friend to women?" asked the scholar Arlyn Diamond in the 1970s, calling his attempt a "painfully honest effort" that was "limited by his fundamental conservatism." (At the time, this was considered ungenerous.) Scholarship has uncovered damning and then maybe slightly-less-damning evidence in the years since she posed this question; the answer is still complicated. We will spend the semester reading fourteenth-century England's problematic fave while centering his female characters and, sometimes, his female readers and collaborators. Texts will include the *Canterbury Tales* and the *Legend of Good Women*, among others, in Middle English, and relevant analogues, sources, and scholarship in (usually) modern English. Prior knowledge of Chaucer or of Middle English is welcome but not required.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** one seminar-length paper, one book review and related brief presentation, regular short response papers.

**Special requirements for seminar students at the 6000 level: TBD**

**MA advisory code: A, 4, 5, T**

**ENGL 5173-004, Advanced Studies in Medieval Literature and Culture: *Medieval Bible***

**ENGL 6113-003, Seminar in Medieval Literature and Culture: *Medieval Bible***

**Instructor: L. Walsh**

**Textbooks Required:**

Van Liere, Frans, *An Introduction to the Medieval Bible*. ISBN 978-0521684606  
(Optional reference)

Smith, Lesley, ed. And trans., *Medieval Exegesis in Translation: Commentaries on the Book of Ruth*. ISBN 9781879288683

Rabbi Eliezer of Beaugency, *Commentaries on Amos and Jonah*, ed. And trans. Robert A. Harris. ISBN 978-1-58044-273-2.

Gumerlock, Francis X., ed. And trans., *The Seven Seals of the Apocalypse*. ISBN 978-1-58044-108-7

Wieck, Roger S., *Time Sanctified: The Book of Hours in Medieval Art and Life*. ISBN 978-0807614983 (Optional reference)

Love, Nicholas. *The Mirror of the Blessed Life of Jesus Christ*, ed. Michael G. Sargent. ISBN 9780859897419

*The Complete Works of the Pearl Poet*, trans. Casey Finch, ed. Andrew, Waldron, and Peterson. ISBN 978-0520078710

Other readings available on Blackboard.

**Description:** Early modern Protestant reformers would have had you believe that “Medieval Bible” was an oxymoron. At best, the medieval Bible was chained in a cloister, cloaked in unintelligible Latin, and usurped by invented saints’ lives and fanciful “glosses.” In this class, we will challenge these narratives, which have been shaped not only by anti-Catholic sentiment but also by the biases of print culture. Instead, we will discover how Biblical texts were produced, digested, and imagined in the Middle Ages, with wide creative and artistic range. The medieval Bible’s material history includes liturgically useful items such as psalters and gospel books, the thirteenth-century Parisian “pocket Bibles,” and the landmark of early print, the Gutenberg Bible. The medieval Bible’s interpretive history includes centuries of commentary in monastic and university settings, dialogue between Jewish and Christian scholars, and the subtle art of innovation within tradition. Finally, the medieval Bible was not so much a text to be owned and read, but a script to be vividly imagined and internalized. Thus, we will conclude the course with the three major medieval means of disseminating Biblical material: prayer books, meditation guides, and poetry.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** weekly reading responses, one oral presentation, one conference paper (10-12 pages).

**Special requirements for seminar students at the 6000 level:** weekly reading responses, one oral presentation, one annotated bibliography, one seminar paper (15-20 pages).

**MA advisory code: A, 5**

**ENGL 5193, Graduate Internship in English\***

**Instructor: Graduate Advisor or Department Faculty Member Overseeing Internship**

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

Students completing internships with a department faculty member are graded by that department faculty member (who will need to have a section of the course assigned to them by the English Department office). Students completing internships outside of the department are graded by their graduate advisor, who will be in communication with the outside supervisor to determine the student's grade.

Students can propose an internship opportunity to their graduate advisor or consult with their graduate advisor about existing internship opportunities. Internships should be arranged before the end of the semester immediately preceding the semester of the internship.

**\*Permission of Graduate Advisor required.**

**ENGL 5213-001, Portfolio Workshop**

**Instructor: L. Hinrichsen**

**Textbooks Required:**

*The Elements of Academic Style: Writing for the Humanities* (Eric Hayot) 978-0231168014

Additional readings will be posted on Blackboard Learn.

**Description:** The purpose of this course is to complete the M.A. portfolio for students who have chosen to complete their degree with this requirement. As we do so, we will work on writing and research skills, and prepare portfolios for submission at the end of the course for evaluation by a committee of three faculty members: the professor of ENGL 5213 (who serves as chair of the committee), the Associate Chair of the Department, and another committee member selected by the professor of the course. Portfolios are given a score of Pass or Fail, and a student must receive a passing score in order to complete the M.A. program. If a student receives a failing score, he or she is allowed to rework the portfolio and to submit it a second time, but this second attempt at receiving a passing score is the final one granted.

The writing selected for a student's portfolio should include two to five main documents totaling 50-75 pages and an introductory essay of 5-10 pages.

The introductory essay should provide an overview of the main documents selected for the portfolio and contextualize each of them. The introductory essay should also offer a self-reflective account of the student's trajectory in the program, considering the student's goals and objectives in undertaking the program, the development and growth experienced as a result of work in the program, and an indication of how this work could be applied to future career development.

The two to five main documents for the portfolio should represent a student's best work in the program, so at least one of the main documents must be a researched critical essay written for a course and revised for publication in a peer-reviewed journal. Other types of documents that could be suitable for the portfolio include shorter critical essays, pedagogical pieces, websites and multimedia projects, and job application materials.

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

Submission of a polished portfolio of two to five main documents totaling 50-75 pages and an introductory essay of 5-10 pages.

**\*\*This course is required of all second-year M.A. students pursuing the portfolio option.\*\***

**ENGL 5233-002, Craft of Translation: *Epic Poetry in Translation***

**Instructor: J. DuVal**

**Textbooks Required:**

TBD

**Description:** I may find myself bringing up matters that intrigued me lately, namely the existence of humor in these old classics and how translation might better bring the humor out, and the ethics of reading, teaching, or (oh my) translating works that feature much violence.

Course Goal: To read in depth some of the great epic poems of world literature, concentrating on those of uncertain authorship or composition. We will read the following in one or more translation: *Gilgamesh*, *The Iliad*, *The Odyssey*, *Beowulf*, *The Song of Roland*, sections from the *Aeneid*, portions of *Raoul de Cambrai*, and perhaps some "epicish" shorter Anglo-Saxon poems. Our last readings will be of World War I poetry by Sassoon, Owen, and Rosenberg as an antidote to the violence that epic poetry celebrates or seems to celebrate. Class discussion will involve questions concerning the nature of epic poetry, the value of each individual epic, and the qualities of the translation.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** a midterm and a final; occasional quizzes.

One ten-fifteen page double-spaced paper on one of the epics or some aspect of epic poetry. Papers by MFA Students in Creative Writing/Translation should consider the quality of the epics as translations. Students wishing to substitute some creative writing project (including translation) for the paper must consult with the professor.

Oral assignments: students may be required to give oral reports or lead segments of class discussion. If there is time, students will report on their own papers near the end of the course.

**MA advisory code: A, H, 1, 5**

**ENGL 5243-004, Special Topics: *Poetry Collectives***

**Instructor: G. Davis**

**Textbooks Required:**

TBD

**Description:** The literary momentum generated by certain writing collectives has ushered some of the most exciting, insightful, and powerful voices in poetry. In recent decades, led by Cave Canem, a new kind of “collective” has further alerted and altered the poetic landscape. In addition to extending and diversifying our exposure to creative concern and practice, this course applies a lens of collectives to hone a literary citizenship with implications both within and beyond any particular poetic community. Indeed, perhaps most importantly, we will spend considerable time contemplating our own roles in uplifting voices that are explicitly beyond the intersections of identification.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** one conference-length paper or equivalent written project, two in-class presentations, regular attendance, and lively participation in class discussion of weekly reading assignments.

**ENGL 5243-005, Special Topics: *Arkansas International Magazine Production***

**Instructor: B. Hurt**

**Description:** This course will primarily be a practicum and will focus solely on the editing, production, and promotion of *The Arkansas International*.

**ENGL 5243-006, Special Topics: *Nonfiction***

**Instructor: T. Jensen**

**Textbooks Required:**

TBD

**Description:** This is a hybrid craft/workshop course focusing on writing creative nonfiction, which includes memoir, literary journalism, personal essays, experimental forms and more. We'll read essays from writers such as Carmen Maria Machado, Hanif Abdurraqib, Kiese Laymon, Carolyn Forché and David Treuer. Students will write essays and do writing exercises, as well.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** TBD

**ENGL 5243-007, Special Topics: *South Asian Novels***

**ENGL 5263-002. Craft of Fiction I: *South Asian Novels***

**Instructor: P. Viswanathan**

**Textbooks Required:**

Very subject to change!

1. RK Narayan, *The Man-Eater of Malgudi*
2. Anita Desai, *Baumgartner's Bombay*
3. Salman Rushdie, *Midnight's Children*
4. Arundhati Roy, *The God of Small Things*
5. Shyam Selvadurai, *The Hungry Ghosts*
6. Amitav Ghosh, *Sea of Poppies*
7. Kiran Desai, *Hullabaloo in the Guava Orchard*
8. Jhumpa Lahiri, *The Lowland*
9. Sugi Ganeshanthan, *Love Marriage*
10. Kamila Shamsie, *Burnt Shadows*
11. Manil Suri, *City of Devi*
12. Ambai, *A Kitchen in the Corner of the House* (trans. Lakshmi Holmström)
13. Mahasweta Devi, *Breast Stories* (trans. Gayatri Spivak)
14. Perumal Murugan, *One Part Woman* (trans. Aniruddhan Vasudevan)

**Description:** A seminar-style class in which we will read 20th and 21st C. novels and stories by South Asian and diasporic writers, some written in English, some in translation. Students will submit discussion questions on each week's text; discussions will center on fictional craft, craft of translation, and the rendering of South Asian culture and languages in English.

No Prerequisite.

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

Weekly discussion questions. Participation. One short story, paper or translation.

**ENGL 5273-001, Craft of Poetry I: *Verse Novels***

**Instructor: G. Brock**

**Textbooks Required:**

TBD

**Description:** In this course we'll examine a variety of books that might be called "novels in verse." Part of our aim will be to decide what that term means—how is a "verse novel" different from, say, an epic or a modernist "long poem"? Or from a prose novel, for that matter? What formal strategies are conducive to telling long narratives in verse? Are there sub-genres of the verse novel? We'll read one verse novel per week, and students will be expected either to write a critical paper or to write a chapter of their own verse novel.

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

**ENGL 5563-002, Advanced Studies in Native American Literature and Culture: *Migration and Mobility in Cherokee Literature***

**ENGL 6553-001, Seminar in Native American Literature and Culture: *Migration and Mobility in Cherokee Literature***

**Instructor: S. Teuton**

**Textbooks Required:**

Rufus Anderson, *Memoirs of Catherine Brown*

Brandon Hobson, *Where the Dead Sit Talking*

Tom Holm, *The Osage Rose*

Thomas King, *Truth and Bright Water*

James Mooney, *Myths of the Cherokee*

John Milton Oskison, *The Singing Bird*

Theda Perdue, editor, *Cherokee Editor*

John Rollin Ridge, *Joaquin Murieta*

Lynn Riggs, *The Cherokee Night and Other Plays*

**Description:** Too often we define Cherokees as a tragic Native American people who suffered helplessly on a "trail of tears" through Arkansas. It seems when their trail ended so did their history, literature, their very existence. For to move or change is to perish. Quite to the contrary, while rooted in their ancestral home in the southeast, Cherokees had traveled and even migrated to Arkansas and Texas before their infamous removal west. Soon after Cherokees arrived in their new home, they undertook journeys to Mexico and California. Today, Cherokees form a diaspora throughout the United States and abroad. While indigeneity and place no doubt ground Cherokee identity, migration and mobility serve Cherokee exploration and adaptation, but also expression



of dissent, protest, and social difference. This course considers Cherokee literature as a vehicle for that movement, from ancient myths, to nineteenth-century journalism and poetry, to contemporary novel. Along the way, we'll access cultural and literary theories on migration, diaspora, and transnationalism.

**Essays, exams, and other major requirements for graduate students at the 5000 level:**  
Attendance and participation, midterm and final examinations.

**Special requirements for seminar students at the 6000 level:** TBD

**MA advisory code:** **F, G, H, 1, 2, 3, 6, T**

**ENGL5723-001, Advanced Studies in Literature and Culture of the American South: *EcoSouths***  
**ENGL 6733-001, Seminar in Literature and Culture of the American South: *EcoSouths***

**Instructor: L. Hinrichsen**

**Textbooks Required:**

Sherril L. Smith, *Orleans* (Speak, 978-0147509963)  
Janisse Ray, *Ecology of a Cracker Childhood* (Milkweed, 978-1571313256)  
James Dickey, *Deliverance* (Delta, 978-0385313872)  
Linda Hogan, *Power* (Norton, 978-0393319682)  
Ann Pancake, *Strange as this Weather Has Been* (Shoemaker and Hoard, 978-1593761660)  
Steve Duin and Shannon Wheeler, *Oil and Water* (Fantagraphics, 978-1606994924)  
Jeff VanderMeer, *Annihilation* (Farrar Straus and Giroux, 978-0374104092)  
Natasha Trethewey, *Beyond Katrina: A Meditation on the Mississippi Gulf Coast* (U Georgia, 978-0820349022)

In addition to these texts, we will screen several films and read a wide range of short stories, poems, and critical essays on Blackboard.

**Description:** The South has always existed, as Edward Ayers writes, “on the edge of extinction, for as long as people have believed there was a South they have also believed it was disappearing.” Against constructed, fantasized notions of the region--as an abundant paradise; a pastoral haven of order and simplicity; a feudal, aristocratic anachronism; a place cursed and ruined by its legacy of chattel slavery--there has been a parallel natural history of ecological dislocation and environmental degeneration, collapse, and commodification. Marked (but not exceptionally so) by the transition to modern ecological regimes characterized by the draining of the land by monoculture agriculture, asset-stripping, the exploitation of bio-capital, heightened privatization, and shifts from production to consumption, the U.S. South, like the broader Global South, is an increasingly precarious ecosystem.

Working against outdated notions of a southern “sense of place,” this course will engage a wide range of southern literature and cutting-edge literary criticism that complicates traditional conception of “nature” and “place” in order to emphasize the often dirty, polluted, compromised spaces of the U.S. South. In making sense of the non-sublime and the ecologically degraded, we will survey the concepts, questions, methods, and materials that have shaped the development of ecocriticism since its emergence in the 1990s, while examining the particular ways that southern literary texts register and respond to ecological crises, including climate change, carbon and chemical emissions, the loss of biodiversity, rising sea levels, ocean acidification, air toxification, and severe floods and droughts. In exploring ecological apocalypticism, petroculture, globalized risk, bioregionalism, animal studies, and other topics key to ecocriticism, we will contemplate what “greening the field” of southern studies means, and how and why issues of gender, race, and class continue to color debates about the meaning of “environment” in the humanities more broadly.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** Class participation and regular Blackboard discussion board responses; annotated bibliography of criticism for one novel; presentation of annotated bibliography; final project (TBD individually: standard seminar paper of 15-25 pages or other equivalent project); presentation of final project.

**Special requirements for seminar students at the 6000 level:** Extended seminar paper (20-25 pages).

**MA advisory code:** **G, 2, 3, 4, 6, T**

**ENGL 5963, Advanced Studies in Technical Writing and Public Rhetorics: *Technical Editing and User Experience Design (ONLINE)***

**Instructor: A. R. Pope**

**Textbooks Required:**

Rude and Eaton. *Technical Editing (Fifth Edition)*. ISBN: 0205786715.

**Description:** In this course, we’ll focus discussions of technical editing and user experience design around a shared group of readings on usability, participation, and communication. Students in the course can choose to tackle coursework in either track, building their skills in understanding how to tailor texts and professional processes into a more user-centered format. With editing, we’ll look specifically at technical editing, a sub-genre of editing that focuses on the editing of technical documents in the workplace.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** Weekly reading responses, three small assignments, and one final portfolio assignment.

**MA advisory code:** **7**

**ENGL 5973-001, Advanced Studies in Rhetoric and Composition: *Research Methods***

**Instructor: A. R. Pope**

**Textbooks Required:**

Cresswell & Cresswell. *Research Design*. 5th Edition. ISBN: 9781506386706  
Tracy, Sarah J. *Qualitative Research Methods*. 2nd Edition. ISBN: 978-1119390787  
Sullivan, Patricia and James E. Porter. *Opening Spaces*. ISBN: 978-1567503081

**Description:** This course covers research methods that are relevant for Rhet/Comp and Technical Writing students and scholars. We will cover qualitative, quantitative, and mixed methods in addition to theories of research design. As part of the course, students will carry out a small-scale IRB-sanctioned research project.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** weekly reading responses, method analysis paper, research project

**MA advisory code: 7, T**

**ENGL 6973-001, Seminar in Rhetoric and Composition: *Pedagogical Theory***

**Instructor: P. Slattery**

**Textbooks Required:**

Assigned articles and book chapters

**Description:** This seminar course examines the major theoretical approaches to teaching college writing that have emerged in the field of rhetoric and composition over the last forty years. Our discussions will consider rhetorical, expressive, cognitive, reading-and-writing, epistemic, discourse-community, multicultural/multilingual, and political approaches to teaching writing. Assigned readings for the course are sequenced more or less chronologically, providing students with a sense of how pedagogical theory has evolved over the last four decades and how contemporary approaches to teaching college composition relate to earlier approaches.

**Special requirements for seminar students at the 6000 level:** Short weekly papers responding to assigned readings; final project focusing on the design of an original composition course, including a theoretical rationale for the course, a detailed syllabus, and a sequence of writing assignments; oral report on final project; active participation in class discussion.

**MA advisory code: 7, T**

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## M.A. Advisory Coding

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

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

- Generalist **A**: satisfies **Medieval** Literature and Culture requirement.
- Generalist **B**: satisfies **Renaissance** Literature and Culture requirement.
- Generalist **C**: satisfies **Restoration and 18th-century** Literature and Culture requirement.
- Generalist **D**: satisfies **19th-century British** Literature and Culture requirement.
- Generalist **E**: satisfies **British** Literature and Culture **After 1900** requirement.
- Generalist **F**: satisfies **American** Literature and Culture **Before 1900** requirement.
- Generalist **G**: satisfies **American** Literature and Culture **After 1900** requirement.
- Generalist **H**: satisfies **World** Literature and Culture Written in English requirement.

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

- Specialist **1**: satisfies **Comparative** Literature requirement.
- Specialist **2**: satisfies **Cultural** Studies requirement.
- Specialist **3**: satisfies **Ethnic and Regional** Literatures requirement.
- Specialist **4**: satisfies **Gender and Sexuality** requirement.
- Specialist **5**: satisfies **Medieval** Literature requirement.
- Specialist **6**: satisfies **Modern American** Literature requirement.
- Specialist **7**: satisfies **Rhetoric, Composition, and Literacy** requirement.

### For All M.A. Students

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