

ENGL 5023, Writing Workshop: Fiction

Teacher: B. Hurt

Textbooks Required:

Cottrell, Patrick, *Sorry to Disrupt the Peace*. ISBN 978-1944211493.

Freeman, John, *The Penguin Book of the Modern American Short Story*. ISBN 978-1984877802.

Gerard, Sarah, *True Love*. ISBN 978-0062937438.

Description: This course explores the techniques used in fiction writing. We will read theoretical essays, short stories, and novels for technique, and discuss the effects these fictions achieve with their structures and narrative and aesthetic strategies deployed. This course is also a workshop and each student will have multiple stories up for discussion over the course of the semester.

ENGL 5033, Poetry Workshop

Teacher: G. Davis

Texts Required:

TBD

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

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

MA advisory code: (determined by the Graduate advisors)

ENGL 5043-001, Translation Workshop

Teacher: Jenny Croft

Description: The workshop offers an introduction to the problems of literary translation and the role of the translator as both scholar and creative writer; it involves primarily the discussion in class of literary texts translated by the students from any language into English.

Essays, exams, and other major requirements for graduate students at the 5000 level: 1:
Each student will make one presentation on one of the assigned essays. The final project will be a portfolio of revised translations, along with a short (2–3 page) reflective paper about your process and your project. Class participation is required.

ENGL 5083: Professional Topics: Job Market(s) Workshop: Academic, Alt-Ac, Post-Ac

HUMN 5083: Professional Topics: Job Market(s) Workshop: Academic, Alt-Ac, Post-Ac

Teacher: Lissette Lopez Szwydky-Davis

Textbooks Required:

Susan Basalla and Maggie Debelius, *“So What Are You Going to Do with That?”: Finding Careers Outside Academia* (2007). ISBN 978-0226038827.

Katharine Brooks, *You Majored in What?: Mapping Your Path from Chaos to Career* (2010). ISBN 978-0452296008.

Kathryn Hume, *Surviving Your Academic Job Hunt: Advice for Humanities PhDs* (2nd edition, 2010). ISBN 978-0230109469.

Karen Kelsky, *The Professor is In: The Essential Guide for Turning Your PhD into a Job* (2015). ISBN 978-0553419429.

Description: How do you put together solid application materials for an academic job? What are the professional options for liberal arts and humanities majors outside of the conventional paths of teaching and publishing? What is the Alt-Ac “track” and how might you get on it? What about Post-Ac options? How should you prepare for interviews for each of these types of jobs? How does medium (in-person, phone, or video) affect interviews? This workshop will focus on preparing PhD and MFA students to develop professional profiles and effective job application materials for a range of careers. Readings will include three (3) book-length career guides, as well as online articles and blogs. We will cover strategies to make the most of academic time-to-degree in order to diversify career options. Students will learn how to discuss their skills and experiences to multiple, diverse audiences. (Although there are several web-based projects, only minimal technical competence is necessary to complete the assignments.) PhD and MFA students at all stages of their academic careers will find this preparation beneficial. MA students interested in pursuing PhDs should contact the professor to see if this course is suitable for your needs, or if another course is a better fit. Students who will be on the academic job market within the next 2 years will find this workshop invaluable. Assignments will be tailored as appropriate to meet the needs of individual students at their respective academic stages.

Essays, exams, and other major requirements for undergraduates: Drafting and revising several job application documents including multiple cover letters and résumés/CVs for three different job categories (academic, alt-ac, and post-ac); teaching philosophy; active peer review feedback; two mock interviews; informational interview presentation; developing professional web and social media presences; 2 course blog posts.

ENGL 5173: Beowulf

ENGL 6113: Beowulf

Teacher: J. Smith

Textbooks Required:

Bruce Mitchell and Fred Robinson, eds., *Beowulf: An Edition* (Blackwell, 2006). ISBN 978-0631172260

One translation of Beowulf of your choosing.

Description: In this course, students will slowly read the Old English epic poem *Beowulf* in the original Old English. (Thus a basic reading knowledge of Old English is a prerequisite for this course; please contact me if you are uncertain about your level of proficiency.) We will explore various critical approaches throughout the semester. Students will also examine a few modern translations and adaptations of the poem.

Essays, exams, and other major requirements for undergraduates: 8-12 Page Research Paper/Project (50% of your grade).

Essays, exams, and other major requirements for graduate students at the 5000 level: 15 Page Research Paper/Project (50% of your grade).

Special requirements for seminar students at the 6000 level: 15-20 Page Seminar Paper/Project (50% of your grade).

MA advisory codes:

Generalist A: satisfies Medieval Literature and Culture requirement.

Specialist 6: satisfies Medieval Literature requirement.

ENGL 5173.003 Advanced Studies in Medieval Literature and Culture: Medieval Sexualities

ENGL 6113.002 Seminar in Medieval Literature and Culture: Medieval Sexualities

Teacher: M. Long

Textbooks Required:

The Wooing of Our Lord and The Wooing Group Prayers (ed. Innes-Parker, 9781551113821)

The Lais of Marie de France (ed. Hanning and Ferrante, 978-0801020315)

Silence: A Thirteenth-Century French Romance (ed. Roche-Mahdi, 978-0870135439)

The Shape of Sex (Leah DeVun, 978-0231195515--please note this is available as an e-book at Mullins and a hard copy will also be on reserve)

*Additionally, we will take advantage of the many scholarly editions that are freely available online, including The Katherine Group/MS Bodley 34, the *Trotula*, *Amis and Amiloun*, Salisbury's anthology of texts on marriage, Margery Kempe's *Boke*, and the Marian lyrics; scholarly articles and short selections will be provided on Blackboard.

Description: High- and late-medieval texts offer fascinating partial answers to the question of what their authors imagined—or, in some cases, knew—as available intimacies and their consequences. The period's modes of sexuality were many and varied: while some writers fretted over degrees of consanguinity, the dangers of self-love, or clerical concubines, others fantasized intimacies with monstrous, demonic, bestial, and/or magical Others. Troublingly for modern readers, the terms “virginity” and “incest” were defined differently than they are now, and Christ and the Virgin Mary were often eroticized and flexibly gendered. Both homosexual and heterosexual desires and practices appear in secular and devotional texts, along with evidence of the wide spectrum of cis, trans, and nonbinary identities. Sampling all this richness demands a romp through several medieval genres: readings include selections from devotional narratives, confessional manuals, saints' lives, romance, courtesy texts, medical treatises, sermons, autobiography, lyric poetry, trial transcripts, and fabliaux. We will inform our close readings with scholarship on medieval sexualities by Cadden, Karras, Brundage, Lochrie, Salih, Payer, and Boswell. Please note: some texts will be read in Middle English; Latin, Old French, Old English, and some Early Middle English texts will be read in facing-page or interlinear translation.

Essays, exams, and other major requirements for graduate students at the 5000 level: Book review and discussion, regular class participation, final critical essay (15 pages)

Essays, exams, and other major requirements for graduate students at the 6000 level: Book review and discussion, regular class participation, final critical essay (20 pages)

MA advisory codes:

Generalist A: satisfies Medieval Literature and Culture requirement.

Specialist 2: satisfies Cultural Studies requirement.

Specialist 5: satisfies Gender and Sexuality requirement.

Specialist 6: satisfies Medieval Literature requirement.

Specialist 8: satisfies Religion and Literature requirement.

(T): satisfies Theory requirement.

ENGL 5213 MA Portfolio Workshop

Teacher: Hinrichsen

Textbooks Required:

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

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 in consultation with the student. 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.

Essays, exams, and other major requirements: 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.

ENGL 5223 001, Advanced Studies in Renaissance Literature and Culture: Tudor Politics in the *Faerie Queene*

ENGL 5593 001, Advanced Studies in Gender, Sexuality, and Literature: Tudor Politics in the *Faerie Queene*

ENGL 6203 001, Seminar in Renaissance Literature and Culture: Tudor Politics in the *Faerie Queene*

Teacher: D. Stephens

Textbooks Required:

Hamilton, A. C., Hiroshi Yamashita, Toshiyuki Suzuki, and Shohachi Fukuda, eds, *Spenser: The Faerie Queene*, 2nd Edition (Longman, 2007). ISBN: 978-1405832816. \$45.92.

Hadfield, Andrew, and Willy Maley, eds, *A View of the State of Ireland* (1997).

ISBN: 978-0-631-20535-7.

*****Important: it is okay to buy a previous edition of either text, so long as it has the same editors. Check the ISBN carefully for the text edited by Hadfield and Maley, because on Amazon, if you click on “Paperback,” you’re taken to a vastly inferior edition without the help of modern notes or of modern political understanding.*****

Description: in this class, we will chart Spenser’s importance for other periods of English literature, while investigating his poetry’s dizzying openness to a multiplicity of positions in the politics of authoritarian rule, empire, gender, ethnicity, and class ambition. Particularly nasty—and strange—is his advice to Elizabeth Tudor about how to subdue both the Irish and the Anglo-Irish. At the same time, we will figure out ways of understanding the sheer pleasure of his poetry.

Spenser ranks with Chaucer, Shakespeare, and Milton as one of England’s most influential poets. *The Faerie Queene* provided plots for Shakespeare and helped Milton make one of his most impassioned pleas against censorship. Dorothy and William Wordsworth read Spenser aloud to one another by the fire. Keats imitated Spenser’s lush imagery in “The Eve of St. Agnes.” Pre-Raphaelite painters and poets modeled their medieval characters after Spenser’s. Perhaps most importantly, much of *Monty Python and the Holy Grail* was based upon Spenser.

The Faerie Queene is a six-book poem dedicated to Queen Elizabeth and set in a quintessentially English and Irish Arthurian fairyland centuries before Spenser’s own time. This is an epic in which, when the narrative abruptly dumps one of its characters to take us somewhere else altogether, the narrator apologizes glibly to the abandoned character. In this epic, pronouns seem to have an agenda of their own, making political and moral statements inimical to the characters whom they supposedly represent. It is an epic whose narrator flirts outrageously with Queen Elizabeth and occasionally puts her in her place. It is an epic in which the Knight of Temperance goes on a rampage of killing, in which the Knight of Chastity trembles with erotic longing, in which the Knight of Courtesy makes one *faux pas* after another. It is an epic whose author moved his residence to Ireland, fell in love with Irish landscapes and literature, and then passionately advised Queen Elizabeth to massacre the Irish peasants. We will be dealing with contradiction.

Requirements for students in ENGL 5223 and 5593: Because the course will entail fairly heavy reading, the writing requirements will be moderate: each student will turn in two written digests of articles or book chapters, will give an oral report on one of those digests, will keep a reading journal, and will write one original literary essay of about 12-15 pages. We will work to maintain an energetic but informal and non-competitive atmosphere during class discussions, so that class participation can count for a great deal without making anyone anxious.

Requirements for students in 6203: Because the course will entail fairly heavy reading, the writing requirements will be moderate: each student will turn in three written digests of articles or book chapters, will give an oral report on one of those digests, will keep a reading journal, and will write one original literary essay of about 15-20 pages. We will work to maintain an energetic but informal and non-competitive atmosphere during class discussions, so that class participation can count for a great deal without making anyone anxious.

Exams: There will be no final exam or quizzes unless students often show up for the class without having done the reading.

MA advisory codes:

Generalist B: satisfies Renaissance Literature and Culture requirement.

Specialist 2: satisfies Cultural Studies requirement.

Specialist 5: satisfies Gender and Sexuality requirement.

ENGL 5233. Craft of Translation: Translated Trilogies

Instructor: Jennifer Croft

Required Texts:

Virginie Despentes and Frank Wynne, *Vernon Subutex 1*

Virginie Despentes and Frank Wynne, *Vernon Subutex 2*

Virginie Despentes and Frank Wynne, *Vernon Subutex 3*

Rachel Cusk, *Outline*

Rachel Cusk, *Transit*

Rachel Cusk, *Kudos*

Cixin Liu and Ken Liu, *The Three-Body Problem*

Cixin Liu and Joel Martinsen, *The Dark Forest*

Cixin Liu and Ken Liu, *Death's End*

Jon Fosse and Damion Searls, *The Other Name*

Jon Fosse and Damion Searls, *I is Another*

Jon Fosse and Damion Searls, *A New Name*

Description: This course examines voice in translations of contemporary literary and speculative fiction, taking the opportunity of three recent translated trilogies along with one originally written in English to attend to the issue of creating and sustaining voice. As we read, we'll consider connections between voice and characterization, voice and worldbuilding, culture and style, and voice, sequence, and scene to trace the subtextual networks that underpin our books.

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

Everyone will choose an author to translate, and every month you will hand in a translation of a different text by that author. Your final project will be your revised translations of those texts, which should not be more than 20 pages in total.

ENGL 5243, Special Topics: Arkansas International Magazine Production

Teacher: B. Hurt

Textbooks Required:

None.

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

ENGL 5263, Craft of Fiction I

Teacher: T. Jensen

Textbooks Required:

TBA

Description: In this course, we'll study the craft of suspenseful novels from writers such as Louise Erdrich, Laura Lippman, Tayari Jones, Taffy Brodesser-Akner, Brit Bennett, and more. We'll also draft novel chapters and complete craft-focused writing exercises and/or novel outlines.

ENGL 5293, Craft of Poetry II

Teacher: D. McCombs

Textbooks Required:

TBA

Description: *Poets, Poems, Prompts and Practice*. This course will focus on the study and writing of free-verse forms. We will experiment with different poetic styles, modes, voices, devices and structures with the ultimate goal of broadening the scope and range of our poetry and of our projects.

Requirements: During the course of the semester, students will write and revise a series of poems based on prompts, exercises and assignments discussed in class. To guide our writing, we will read and study poems from the very beginnings of the art form to the present day. Students will provide written feedback on the poems of their classmates. Students will be expected to give one 30-minute presentation on a contemporary book of poetry. As a two-part final project, students will compile a portfolio of revisions and will create and develop their own poetic form.

ENGL 5563-001, Advanced Studies in Native American Literature and Culture: Indigenous Autobiography

ENGL 6553-001, Seminar in Native American Literature and Culture: Indigenous Autobiography

Teacher: Professor Teuton

Textbooks required:

William Apress, *A Son of the Forest and Other Writings*

Black Hawk, *Black Hawk: An Autobiography*

Maria Campbell, *Halfbreed*

Charles Eastman, *From the Deep Woods to Civilization*

Frank Linderman, *Plenty-Coup: Chief of the Crows*

Terese Maillhot, *Heartberries: A Memoir*

Perdue and Green, *North American Indians: A Very Short Introduction*

Peter Razor, *While the Locust Slept: A Memoir*

Luther Stand Bear, *My People the Sioux*

Ruth Underhill, *Papago Woman*

Elissa Washita, *My Body is a Book of Rules*

Sarah Winnemucca, *Life Among the Piutes: Their Wrongs and Claims*

Zitkala-Sa, *American Indian Stories*

Description: Before contact with Europeans, Indigenous people very likely had no literary equivalent of an autobiography. Because Native Americans tended to view and value themselves in relation to community and land, an independent self in personal struggle would be an odd and impoverished story. Over time, however, Native writers adapted the Western autobiography to serve an Indigenous worldview. In charting that appropriation of the genre, this course leads us through nineteenth-century memories of pre-contact Native American life, written in translation, into the twentieth century, when Native writers, having attained literacy in English, tell their stories of dispossession, assimilation, and resistance. By the twenty-first century, Indigenous writers have pursued the memoir to enable a new voice in Native American literature still seeking understanding. In this course, we will pursue the revelations and contradictions in Indigenous life writing as they inform Native American lives and America today. Along the way, we will access cultural and literary theories on translation and transnationalism, gender and sexuality.

Essays, exams, and other major requirements: Attendance and participation, midterm and final examinations.

MA advisory codes:

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.

Specialist 1: satisfies Comparative Literature requirement.

Specialist 2: satisfies Cultural Studies requirement.

Specialist 4: satisfies Ethnic and Regional Literatures requirement.

Specialist 5: satisfies Gender and Sexuality requirement.

Specialist 7: satisfies Modern American Literature requirement.

(T): satisfies Theory requirement.

ENGL 5803/6803, The Novels of Charles Portis

Teacher: Cochran

Textbooks Required:

The Dog of the South. ISBN: 978-1585679317

Norwood. ISBN: 978-0879517038

Gringos. ISBN: 978-1585670932

Masters of Atlantis. ISBN: 978-1585670215

True Grit. ISBN: 978-1590204597

Escape Velocity (revised edition). ISBN: 978-1-945624-26-1 (cloth)

[all volumes except the last are paperback editions]

Description: Though offered with some hesitation, last spring's seminar on Frank Stanford was a pleasure. Why not try Portis?—always my answer when asked for a “Best Arkie Author Ever” nomination. “Clear winner in a strong field,” I say. “On funny alone he drops the competition.” Funny may be at the same time a scholarly issue of interest—can a case be made for a fundamentally wiseass take on the world to be accorded canonical status, no matter how adroit its verbal presentation?

Essays, exams, and other major requirements for undergraduates: This course will have no exams. Grades are generated by a term paper (approximately ten pages for 5803 student and 15 pages for 6803 students) and an in-class presentation. My assumption going in is that students at this level will deliver A-worthy performances. About half the time this proves justified.

MA advisory codes:

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

Specialist 2: satisfies Cultural Studies requirement.

Specialist 4: satisfies Ethnic and Regional Literatures requirement.

Specialist 7: satisfies Modern American Literature requirement.

ENGL 5863, Advanced Studies in African American Literature: The Literature of Slavery and its Carceral Afterlives

ENGL 6853, Seminar in African American Literature and Culture: The Literature of Slavery and its Carceral Afterlives

Teacher: S. Marren

Textbooks Required:

Northup, *Twelve Years a Slave*.

ISBN: 978-0393264241.

Douglass, *Narrative of the Life of Fredrick Douglass, an American Slave*. ISBN: 978-0393265446.

Jacobs, *Incidents in the Life of a Slave Girl*. ISBN: 978-0393614565.

Gaines, *A Lesson Before Dying*. ISBN: 978-0375702709.

Baldwin, *If Beale Street Could Talk*. ISBN: 978-0307275936.

Haley, *The Autobiography of Malcolm X*.

Ward, *Sing, Unburied, Sing*. ISBN: 978-1501126079.

Various shorter texts which will be provided.

One or two more books TBA. I've provided ISBNs, but if you already have an edition of one of the books, don't buy another one! Any edition is fine.

Description: In this course, we will explore African American literary representations of confinement from the era of slavery through the contemporary age of mass incarceration. Each primary text either emerges from or imaginatively engages the experience of state-sanctioned control of black people; these will include slave narratives, neo-slave narratives, and literature by and about prison and prisoners. Our object will be to ask how and why the disciplinary logic of slavery has persisted, in history and in literature, to the present day. We will read works of history and sociology/criminology to contextualize the primary texts (fiction, autobiography, poetry, drama, essays...), as well as pertinent works of literary criticism. We will also watch a few films. The secondary literature will be excerpted or article-length and provided on blackboard.

Essays, exams, and other major requirements: Term paper, presentations, enthusiastic participation.

MA advisory codes:

Generalist F: satisfies American Literature and Culture Before 1900 requirement

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

Specialist 2: satisfies Cultural Studies requirement.

Specialist 4: satisfies Ethnic and Regional Literatures requirement.

Specialist 7: satisfies Modern American Literature requirement.

Specialist 8: satisfies Religion and Literature requirement.

(T): satisfies Theory requirement.

ENGL 5923, Advanced Studies in Rhetoric and Composition: Perspectives on Literacy

ENGL 6973, Seminar in Rhetoric and Composition: Perspectives on Literacy

Teacher: Pritchard

Textbooks Required:**

Alvarez, Steven. (2018) *Brokering Tareas: Mexican Immigrant Families Translanguaging*

Homework Literacies.

- Baker-Bell, April. (2020) *Linguistic Justice: Black Language, Literacy, Identity, and Pedagogy.*
- Brandt, Deborah. (2001) *Literacy in American Lives.*
- Cintron, Ralph. (1997) *Angels Town.*
- Cushman, Ellen. (2011) *The Cherokee Syllabary: Writing the People's Perseverance.*
- Epps Robertson, Candace. (2018) *Resisting Brown: Race, Literacy, and Citizenship in the Heart of Virginia.*
- Gonzales, Laura. (2018) *Sites of Translation: What Multilinguals Can Teach Us About Digital Writing and Rhetoric.*
- Heath, Shirley Brice (1983). *Ways With Words: Language, Life, and Work in Communities and Classrooms.*
- Kynard, Carmen. (2013) *Vernacular Insurrections: Race, Black Protest, and the New Century in Composition-Literacies Studies.*
- Martinez, Aja. (2020) *Counterstory: The Rhetoric and Writing of Critical Race Theory.*
- Moss, Beverly. (2003) *A Community Text Arises: A Literate Text and a Literacy Tradition in African American Churches.*
- Royster, Jacqueline Jones (2000) *Traces of a Stream: Literacy and Social Change Among African-American Women.*
- Wan, Amy. (2014) *Producing Good Citizens: Literacy Training in Anxious Times.*
- Williams, Heather Andrea. (2007) *Self-Taught: African American Education in Slavery and Freedom.*

Additional Excerpts/Book Chapters for course reader will come from:

- Cushman, Kintgen, Kröll and Rose eds. (2001), *Literacy A Critical Sourcebook.*
- Graff, Harvey J. (1991) *The Literacy Myth: Cultural Integration and Social Structure in the Nineteenth Century.*
- Heath, Shirley Brice (1983). *Ways With Words: Language, Life, and Work in Communities and Classrooms.*
- Scribner, Sylvia, and Michael Cole. (1981) *The Psychology of Literacy.*

***Final reading list will be finalized on the syllabus and distributed on the first day of the course.*

Description: In the essay “Redefining the Literate Self: The Politics of Critical Affirmation,” Min - Zhan Lu writes that “literacy is a trope, the meaning of which is up for grabs.” In this course we will explore some of the meanings of literacy posited by numerous scholars examining literacy through historical, political, and cultural inquiries of literacy and writing. Relatedly, readings and discussions will emphasize the symbiotic relationship between identities and literacy. We will engage readings with a focus on the theoretical and methodological moves of the authors and discuss the questions each raises about the complexities of literacy research across communities and experience. Further, we will closely follow contemporary debates regarding critical and multicultural pedagogies in writing instruction inside and outside of the classroom. For example, we will look at the ways that hip hop and videogame cultures and community literacy partnerships have impacted the terms for our discussion of literacy and contexts. Overall,

we will posit not only where literacy studies have been and is today, but where we see the field going and what new grounds it might chart.

Essays, exams, and other major requirements for graduate students at the 5000 level: A weekly reading review [prompts will be given] (1-page), a conference proposal (1-page), a conference paper (7 pages), and a brief annotated bibliography of sources.

Special requirements for seminar students at the 6000 level: One book review of a recent literacy study; one article length paper (20-25 pages), one oral presentation.

MA advisory codes:

Specialist 9: satisfies Rhetoric, Composition, and Literacy requirement.

(T): satisfies Theory requirement.

ENGL 5963-901: Technical Editing and User Experience Design

Instructor: A. R. Pope

Texts required for Technical Editing Track:

Carolyn D. Rude and Angela Eaton, *Technical Editing, 5th Edition*. ISBN: 978-0-205- 78671-8

Texts required for User Experience Design Track:

Polaine et al., *Service Design*. ISBN: 978-1-933820-33-0

Donna Spencer, *Card Sorting*. ISBN: 1-933820-07-1

Steve Portigal, *Interviewing Users*. ISBN: 1-933820-11-X

Nate Bolt and Tony Tulathimutte, *Remote Research*. ISBN: 1-933820-44-6

Tomer Sharon, *Validating Product Ideas*. ISBN: 1-933820-29-2

Description: In this course, we'll be looking at the big-picture question of how to tailor and involve users in the design and editing of texts from two different perspectives: technical editing and user experience design. Depending on the track you choose to pursue, you'll be looking at users and their needs on the textual level, or on the experiential level. With technical editing, a sub-genre of editing, we'll look at the editing of technical documents in the workplace. Technical writers often serve in the capacity of editor in their professional lives, working with authors of complex texts to make sure those documents meet the needs of their readers as well as any organizational or legal guidelines and frameworks. In the course of our studies, we'll look at the big (and small) picture of the editing process and how we can work as technical editors to help authors bring their texts to a ready-to-publish form. With user experience design, we'll look at taking the entire experience of interacting with an organization, its documents, protocols, people, and spaces. While the two approaches differ in scope, they share the same basic interest in putting the needs of users at the forefront of our workplace writing and communication.

Essays, exams, and other major requirements for graduate students at the 5000 level: 4 track-specific writing assignments. Editing: Copy Editing, Editorial Style Guide, Comprehensive Editing, Final Portfolio. UXD: Defining Spaces for UXD, Research Toolkit, User Experience Audit, User Experience Design Plan.

MA advisory codes:

Specialist 9: satisfies Rhetoric, Composition, and Literacy requirement.

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 Environmental Literature, Writing, and Culture.
- Specialist 4: satisfies Ethnic and Regional Literatures requirement.
- Specialist 5: satisfies Gender and Sexuality requirement.
- Specialist 6: satisfies Medieval Literature requirement.
- Specialist 7: satisfies Modern American Literature requirement.
- Specialist 8: satisfies Religion and Literature requirement.
- Specialist 9: 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.)