

## **Graduate Course Description Packet, Spring 2023**

### **ENGL 5023, Graduate Fiction Workshop**

**Teacher: Toni Jensen**

**Textbooks Required:** None. Individual material (stories, essays, chapters) will be required and provided through Blackboard.

**Description:** This course focuses on writing and responding to fiction through workshop. Students will read stories or novel excerpts and excerpts on the craft of fiction writing, as well. Students will write at least two short stories or novel chapters for workshop. The class will explore craft concepts, and students will be expected to demonstrate knowledge of these craft concepts in their written workshop feedback to the other students.

### **ENGL 5033 Writing Workshop: Poetry**

**Teacher: Davis McCombs**

**Textbooks Required:** TBA

**Description:** The workshop is a training-ground for serious poets, focused on the production and discussion of student work. There may also be weekly reading assignments.

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

### **ENGL 5043: Translation Workshop**

**Teacher: Rebecca Gayle Howell**

**Textbooks Required:** TBA.

**Description** Problems of translation and the role of the translator as both scholar and creative writer; involves primarily the discussion in workshop of the translations of poetry, drama, and fiction done by the students, some emphasis upon comparative studies of existing translations of well-known works. Primary material will vary.

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

**ENGL 5173, Advanced Studies in Medieval Lit & Culture: Gender in Arabic Lit**

**ENGL 6113, Seminar in Medieval Literature and Culture: Gender in Arabic Lit**

**Teacher: M. Kahf**

**Required Textbooks:** *To Be Determined; check with prof close to semester start.*

Marle Hammond, *Beyond Elegy: Classical Arabic Women's Poetry*  
ISBN 9780197264720.

**Description:** Masculinities, femininities, and gender-fluid categories in classical Arabic literature: these form our focus. Our texts range in period from the 6<sup>th</sup> century pre-Islamic period to the 1500s. Khansa (d.645) is the best known and most canonized woman in the pre-modern Arabic corpus, which is rich in women's writing and includes same-sex love stories between women. Abu Nuwas (d 814) is the bicultural poet of omnisexual eros, read today as gay. What of gender in the Quran? and in the writings of the prolific Jahiz (sometimes called "the Shakespeare of Arabic lit")? What of the warrior princesses in the great folk epics of the Mamluk era (1250-1517), and the genderbending purveyors of divine love?

**Essays, exams, and other major requirements for graduate students at the 5000 level:** classroom presentation; one or two short writing assignment; one long writing assignment; engaged participation. Short assignments, in the past, have taken the form of grant proposals, annotated bibliographies, syllabus with lesson plans. Long assignment is traditional research paper; can be adjusted for MFA students based on genre.

**Special requirements for seminar students at the 6000 level:** longer research paper

**MA advisory codes:**

Generalist A: satisfies Medieval Literature and Culture requirement.

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

Specialist 1: satisfies 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 6: satisfies Medieval Literature requirement.

Specialist 8: satisfies Religion and Literature requirement.

(T): satisfies Theory requirement.

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

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

The Graduate Internship in English is a three-credit-hour, semester-long course. It is an opportunity for our graduate students to professionalize further, and perhaps in nontraditional ways, while completing their degree programs. Internships allow students to understand their career options better, explore specific work environments, develop valuable 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: MA Portfolio Workshop**

**Teacher: Dr. Lissette Lopez Szwydky**

#### **Textbooks required:**

Sword, Helen. *Air & Light & Time & Space: How Successful Academics Write* (Harvard UP, 2021). 978-0674737709.

Hayot, Eric. *The Elements of Academic Style* (Columbia UP, 2014). 978-0231168014.

Biesenbach, Rob. *Unleash the Power of Storytelling: Win Hearts, Change Minds, Get Results*. (Eastlawn Media, 2018). 978-0991081424.

**Description:**

ENGL 5213 is a capstone course for the Master of Arts in English, required for all students who select to complete the degree requirements through submission of a polished portfolio of work. The workshop will focus on revising academic writing and crafting research-based writing for various audiences both inside and beyond academic spaces. Students will workshop their academic writing, refine communication skills, develop digital storytelling skills, and produce various forms of professional writing to be included in their MA Portfolio due at the end of the semester to finalize the requirements of the degree. Student portfolios will be evaluated by a committee of 3 faculty (the ENGL 5213 course faculty, the Associate Chair of the Department/Director of Graduate Studies, and a 3<sup>rd</sup> member of the English faculty selected by the student).

**Essays, exams, and other major requirements:** MA Portfolios consist of 60-75 pages of polished, professional writing (or its equivalent), plus an additional introductory essay of 5-10 pages discussing each document and reflecting on its place in the portfolio and its role in professional context(s). All portfolios should contain 1-2 samples of research-based writing for academic audiences or educational institutions (no more than 30 pages total of the portfolio). Other documents covered in this course that may be revised and submitted for the portfolio include a combination of the following: abstracts; book reviews; blog posts; podcasts; digital presentations; videos; online resources/websites; innovative course syllabi and/or assignments; other professional documents produced in consultation with course faculty.

**ENGL 5243, Special Topics: Topics in Nonfiction**

**Teacher: Toni Jensen**

**Textbooks Required:** Any edition is fine.

Abdurraqib, Hanif. *They Can't Kill Us Until They Kill Us*. ISBN: 1937512657 Brorby, Taylor. *Boys and Oil: Growing Up Gay in a Fractured Land*. ISBN: 1324090863 Greene, A. Kendra. *The Museum of Whales You Will Never See*. ISBN: 0143135465 Monroe, Rachel. *Savage Appetites: True Stories of Women, Crime, and Obsession*. ISBN: 1501188895 Washuta, Elissa. *White Magic*. ISBN: 195114239X

**Description:** This course focuses on writing creative nonfiction and will cover everything from research and reporting to memoir to experimental and lyric writing.

Students will read five books of creative nonfiction, ranging from memoir to essay collections to researched writing. Students will write at least two essays or chapters and will write several exercises, as well. The class will explore craft concepts and forms

### **ENGL 5243, Special Topics: Magazine Production**

**Teacher: Rebecca Gayle Howell**

**Textbooks Required:** None.

**Description:** In this course we will produce the Arkansas International literary magazine and website, and we'll engage in related activities such as grant-writing, fundraising, and promotion.

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

**Special requirements for seminar students at the 6000 level:** N/A.

### **ENGL 5263 Craft of Translation/Craft of Fiction I: The International Novel in Translation**

**Teacher: Padma Viswanathan**

**Textbooks Required:** This is a longlist—very subject to change!

Apuleius, *The Golden Ass*

Miguel de Cervantes, *Dialogue of the Dogs*

W. G. Sebald, *The Emigrants*

Machado de Assis, *The Posthumous Memoirs of Bras Cubas*

Shahrnush Parsipur, *Women Without Men*

Mieko Kawakami, *Heaven*

Kamel Daoud, *Meursault, Counter Investigation*

José Eduardo Agualusa, *The Society of Reluctant Dreamers*

Fernanda Melchor, *Paradais*

Marieke Lucas Rijneveld, *The Discomfort of Evening*

Magda Szabó, *The Door*

Natalia Ginzberg, *Happiness, As Such*

Poomani, *Heat*

Un-Su Kim, *The Plotters*

**Description:** A seminar-style class in which we will read an array of novels in translation, older and newer, well-known and less so. Students will take turns presenting a novel; discussions will center on fictional craft, craft of translation, and any and all attendant matters. As a final assignment, students will choose to write a short story, do a translation or write a paper. No prerequisite.

**Essays, exams, and other major requirements:** One presentation. Participation. One short story, paper or translation.

**ENGL 5623, The Bible as Literature**

**ENGL 5173, Advanced Studies in Medieval Lit & Culture: The Bible as Literature**

**ENGL 6113, Seminar in Medieval Literature and Culture: The Bible as Literature**

**WLIT 5623, The Bible as Literature**

**Teacher: L. Walsh**

**Textbooks Required:**

Robert Alter, *The Five Books of Moses*. ISBN: 978-0-393-333930

Robert Alter, *The David Story*. ISBN: 978-0393320770

Robert Alter, *Strong as Death is Love*. ISBN: 978-0393352252

Bible (Recommended Version: New Oxford Annotated Bible) ISBN: 978-0195289602

**Description:** This course introduces students to a variety of literary forms and techniques used throughout the diverse and ancient library known as “the Bible.” Readings include the major narratives of Genesis and Exodus; the intrigues and impenetrable characterization of David; the passionate poetry of the Song of Songs; the shorter tales of Jonah, Ruth, and Esther; the provocative parables told by Jesus; and memorable stories about Jesus’s birth and death, found in the gospels. The course offers an accessible entry-point for students who are reading biblical material for the first time, as well as a novel approach for those more familiar with biblical content.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** weekly short writing assignments; one final project with analytical, creative writing, and translation options (10-12 pages).

**Special requirements for seminar students at the 6000 level:** annotated bibliography; one final research paper (15-20 pages).

**MA advisory codes:**

Generalist A: satisfies Medieval Literature and Culture requirement.

Specialist 6: satisfies Medieval Literature requirement.

Specialist 8: satisfies Religion and Literature requirement.

**ENGL 5653/6203, Shakespeare and the Law -** This course is being taught in conjunction with Carl Circo's "Literature and Law" course (LAWW 406V) in Waterman Hall.

**Teacher; J. Candido**

**Textbooks Required:** any respectable edition of Shakespeare's plays or individual editions of the plays containing full glossarial and explanatory notes. *The Complete Works of Shakespeare* (ed. David Bevington) will be available through the bookstore.

**Description:** In this course we will read and discuss five plays of Shakespeare from a literary point of view, emphasizing matters such as theme, style, structure, characterization, and the like, but with special attention to those issues in the plays that suggest moral, legal, or ethical problems of interpretation. In a certain sense, each of these works is a "problem play," and we will explore the full range of "problems" in them. There will be a dual focus: (1) on the plays as works of literary art, and (2) on the important ethical, legal, and moral issues they raise.

Works to be read:

*Richard II*

*Henry V*

*The Tempest*

*The Merchant of Venice*

*Measure for Measure*

**Essays, exams, and other major requirements:** a short (5-minute) "conversation starter" presented in class on each of the plays; one research essay (7-10 pages) assessing major scholarship on a single play or group of plays; one extensive (20-page) paper on a subject of the student's choice, to be approved by the instructor.

**MA advisory codes:**

Generalist B: satisfies Renaissance Literature and Culture requirement.

Specialist 2: satisfies Cultural Studies requirement.

**ENGL 5723/6803: Advanced Studies in Topics in Literature and Culture of the American South: EcoSouths**

**Teacher: Lisa Hinrichsen**

**Textbooks Required:**

Sherri 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)

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)

Alexis Pauline Gumbs, *Undrowned: Black Feminist Lessons from Marine Mammals* (AK Press, 978-1849353977)

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 conceptions 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 at the 5000 level:**

Presentation/Discussion Leader (15%)

Discussion/Participation (20%, 5% from news report)

Heuristic Activity + One-Page Response Paper (5%)

Final Project / Presentation (60%)

**MA advisory codes:**

Generalist G: satisfies American Literature and Culture After 1900 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 7: satisfies Modern American Literature requirement.

(T): satisfies Theory requirement.

**ENGL 5943, Advanced Studies in Criticism and Literary Theory**

**ENGL 6943, Seminar in Criticism and Literary Theory**

**Teacher: S. Marren**

**Textbooks Required:**

TBA (many, if not all, will be articles and excerpts uploaded to Blackboard)

**Description:** This course is intended as a general introduction to the field of feminist literary criticism and theory. We will read foundational texts in the field alongside recent responses to and/or updates of those landmark texts. We will seek a broad understanding

of different strands of feminist thought and the range of interpretive possibilities they have opened up. The aim will be to develop a sense of the breadth and complexity of this body of material and to begin what will (hopefully) become a lifelong process of considering the questions a feminist approach to literature provokes.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** Review essay; reading responses.

**Special requirements for seminar students at the 6000 level:** Review essay; reading responses; one oral presentation.

**MA advisory codes:**

Specialist 2: satisfies Cultural Studies requirement.

Specialist 5: satisfies Gender and Sexuality requirement.

(T): satisfies Theory requirement.

**ENGL 5963, Advanced Studies in Technical Writing and Public Rhetorics: Design, Editing, and Publication for Tech Writers.**

**Teacher: Adam R. Pope**

**Textbooks Required:**

The Copy Editor's Handbook and Workbook Set by Einsohn, Schwartz, and Buky.

ISBN: 978-0520306677

The Subversive Copy Editor, 2<sup>nd</sup> Edition by Saller. ISBN: 978-0226240077

Graphic Design, The New Basics, 2<sup>nd</sup> Edition by Lupton and Phillips. ISBN:

9781616893323

Shaping Information by Kostelnick and Hassett, ISBN: 9780809338788

Thinking with Type, 2<sup>nd</sup> Edition, by Lupton. ISBN: 9781568989693

Seeing with Fresh Eyes by Tufte. ISBN: 1930824009

Adobe Creative Cloud (through UARK. DO NOT BUY FROM ADOBE DIRECT)

**Description:** How do we publish content digitally and for print production? What does an editorial workflow look like, and how can I layout a book for print publication? What about the eBook? What if I just need to make a logo? All of these questions and more inhabit the world of design and technical writing where the lines between print and digital have blurred. In this course we'll cover copyediting, client relations when editing, as well as document design and layout for print and electronic publication.

**Essays, exams, and other major requirements at the 5000 level:** We will create 3 major projects that will combine to make a final portfolio for the course.

**MA advisory codes:**

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

**ENGL 5973 / 6973. Advanced Studies in Rhetoric and Composition: Digital Cultural Rhetorics**

**Teacher: M. Fernandes**

**Textbooks Required:**

Brock, Jr., André. *Distributed Blackness: African American Cybercultures*.  
ISBN: 9781479811908

Browne, Simone. *Dark Matters: On the Surveillance of Blackness*.  
ISBN: 978-0822359388

Chun, Wendy Hui Kyong Chun. *Programmed Visions: Software and Memory*.  
ISBN: 9780262518512.

Duarte, Marisa E. *Network Sovereignty: Building the Internet Across Indian Country*

Russell, Legacy. *Glitch Feminism: A Manifesto*. ISBN: 9781786632661

**Description:** This course takes a theoretical approach to examine digital communication and the construction of meaning more generally as it takes place between and across cultures in a range of digital and algorithmic environments. In other words, we will consider the interconnectedness of rhetoric, culture, and technology to consider how technology mediates knowledge and culture and the implications of technology for power, privilege, and identity. Drawing from interdisciplinary perspectives, we will engage scholarship in rhetoric and writing studies, professional and technical communication, affect theory, critical data studies, and science and technology studies. Overall, we will identify and discuss prevalent theories animating this field in addition to how digital cultural rhetoricians apply such theories to their objects of inquiry.

**Essays, exams, and other major requirements at the 5000 level:** Weekly responses, one class discussion lead, one midterm project, one culminating project

**Special requirements for seminar students at the 6000 level:** One conference proposal.

**MA advisory codes:**

Specialist 2: satisfies Cultural Studies requirement.

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

(T): satisfies Theory 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.)