

**Graduate Course Description Packet**  
**Spring 2021**  
**Updated:10/16/20**

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

**Instructor: B. Hurt**

**Textbooks Required:**

Halpern, Daniel, *The Art of the Story*, 978-0140296389

Salesses, Matthew, *Craft in the Real World*, 978-194822680

**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 two stories up for discussion over the course of the semester.

**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:** 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.

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

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

**ENGL 5043-001, Translation Workshop**

**Instructor: P. Haydar**

**Textbooks Required:**

The texts will be the translation worksheet, consisting of student translations of fiction and/or poems with the corresponding originals along with literal translations of the poetry. From time to time I will bring very short samples of published translations for consideration

**Description:** The purpose of this course is for literary translators to hone their skills.

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

Students must submit their translations regularly by e-mail to the rest of us in the class. They must also study the translations by other students before class and come to class prepared to discuss them. Class attendance and participation are obligatory.

**ENGL 5173-003, Advanced Studies in Medieval Lit & Culture: *Saints' Lives and Spiritual Hero(in)es***

**ENGL 6113-002 Seminar in Medieval Literature and Culture: *Saints' Lives and Spiritual Hero(in)es***

**ENGL 6593-004, Seminar in Gender, Sexuality, and Literature: *Saints' Lives and Spiritual Hero(in)es***

**Instructor: M. Long**

**Textbooks Required:**

*The Golden Legend: Readings on the Saints*, ISBN 978-0691154077 (available free online through Mullins)

*The Book of Margery Kempe*, ISBN 978-0199686643 (available free online in original late Middle English)

*The Book of the City of Ladies*, ISBN 978-0140446890

*A Legend of Holy Women: A Translation of Osbern Bokenham's Legends of Holy Women*, ISBN

978-0268012953

*The Life of Walatta-Petros: A Seventeenth-Century Biography of an African Woman, Concise Edition*, ISBN 978-0691182919

*The Tragedie of Mariam & The Lady Falkland Her Life*, ISBN 978-2883440050

(optional) *She Said Yes: the Unlikely Martyrdom of Cassie Bernall*, ISBN 978-0743400527

**Description:** This course will start with Jesus and end with Sam Walton. Those touchstones of Arkansas culture will bookend deep study of the popular medieval genre that links them: hagiography, or stories about the lives of saints, such as St Jude or Mother Teresa. Saints found monastic orders, fight in wars, deliver babies, and transcend gender. Saints might be royalty, martyrs, dogs, or prostitutes. This is not a class for the faint of heart or weak of stomach: these texts are often graphic and sometimes shocking to modern readers. Understanding this genre requires a solid grasp of power dynamics, so your knowledge of theory on class, race, gender, and politics is always relevant. We'll also discuss relics, pilgrimage, and performance. We'll study hagiography as it develops during the medieval period, morphs to accommodate attempted colonial invasion and, separately, the English Civil War, persists to shape a 19th-century abolitionist novel, gives structure to films such as Selena, and influences contemporary museums. Most texts in modern or nearly modern English; many will be available free online.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** 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** - Medievalist Literature and Culture
- **Specialist 2** - Cultural Studies
- **Specialist 4** - Ethnic and Regional Literatures
- **Specialist 5** - Gender and Sexuality
- **Specialist 6** - Medieval Literature
- **Specialist 8** - Religion and Literature
- **(T)** - Theory

ENGL 5173-004, Advanced Studies in Medieval Lit & Cultures: *The Bible as Literature*

ENGL 5623-001, *The Bible as Literature*

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

**Instructor: L. Walsh**

**Textbooks Required:**

Robert Alter, *The Five Books of Moses*. ISBN: 978-0393333930

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 passionate poetry of the Psalms and the Song of Solomon; 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 online writing assignments; one final project with analytical, creative writing, and translation options (10-12 pages)

**Essays, exams, and other major requirements for graduate students at the 6000 level:** TBD

**MA advisory codes:**

- **Generalist A - Medievalist Literature and Culture**
- **Specialist 6 - Medieval Literature**
- **Specialist 8 - Religion and Literature**

**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.

**ENGL 5223-002, Advanced Studies in Renaissance Literature and Culture: *Marlowe & Shakespeare***

**ENGL 6203-001, Seminar in Renaissance Literature and Culture: *Marlowe & Shakespeare***

**Instructor: J. Candido**

**Textbooks Required:**

*Gibbons, Brian, ed., Christopher Marlowe: Four Plays. ISBN PB: 978-1-4081-4949-2 (paperback).*

*Shakespeare, William, any respectable edition of the plays listed below.*

**Description:** We shall focus on the following pairs of plays, with an eye towards the many possible connections (either direct or indirect) between them. Our focus will be twofold: 1) a critical examination of each play in its own right, and 2) an examination of to what extent we can regard Marlowe as a “source” for Shakespeare, either as a direct influence or as a writer who, however subtly, might have informed Shakespeare’s literary imagination.

*Tamburlaine, Part One; Henry V*  
*The Jew of Malta; The Merchant of Venice*  
*Edward II; Richard II*  
*Dr. Faustus; Macbeth*

**Course Requirements:** Students will open each class with a short, written (five-minute) response to the play for that day, designed to stimulate class discussion. Students will also present two additional papers read aloud in class: 1) a short summary of a critical approach to any one or more of the plays, and 2) a long (20-page research paper/article) on a subject approved by the instructor.

**MA advisory code:**

- **Generalist B - Renaissance Literature and Culture**

**ENGL 5233-002, Craft of Translation I: *Dante in Translation***

**WLIT 6113-001 Seminar in Medieval Literature and Culture: *Dante in Translation***

**WLIT 575V-001 Special Investigations on World Literature and Culture: *Dante in Translation***

**Instructor: J. DuVal**

**Textbooks Required:**

(any of the many editions of these popular translations will do):

*Inferno*: verse translations by Michael Palma and John Ciardi.

For in-class comparisons with the original: either an online edition of *Inferno* or (preferably, because it includes a facing literal translation) Charles Singleton's *Dante Alighieri: The Divine Comedy, Inferno, I: Text (not Volume II: Commentary)* .

*Purgatorio*: verse translation by John Ciardi and your choice of another verse translation. I recommend W.S. Merwin, H. W. Longfellow, or Mark Musa.

For in-class comparisons with the original: either an online edition of *Purgatorio* or (preferably, because it includes a facing literal translation) Charles Singleton's *Dante Alighieri: The Divine Comedy, Purgatorio, I: Text (not Volume II: Commentary)* .

*Paradiso*: I will be e-mailing you attachments of some short readings of translations from the *Paradiso*.

**Description:** To get to know Dante's *Divine Comedy*, especially the first two books, through translations. There is no foreign language prerequisite for the class, although I will often refer to the original Italian in class.

**Essays, exams, and other major requirements for graduate students:** Weekly quizzes

Oral report: a close reading of a short passage from the *Inferno* or the *Purgatory*, comparing translations. **MAXIMUM TIME: 25 MINUTES!!** Reports are due on the day the passage is assigned to be read.

One short (4 or 5 pages) paper written from your formal oral report and due one week after that oral report.

A longer paper on any aspect of the *Divine Comedy*. OR

A translation or creative writing project such as:

- a selection of translations of purple passages from Dante;
- a translation of Boccaccio's hugely condensed summary of the *Inferno*;
- dramatic monologues by characters in the *Commedia*;
- mini-scenes like the ones in Dante, only it's you who are the pilgrim, in 2025, meeting well-known or not-so-well-known figures in various circles of Hell or ledges of Purgatory.

**MA advisory codes:**

- **Generalist A** - Medievalist Literature and Culture
- **Generalist H** - World Literature and Culture
- **Specialist 1** - Comparative Literature
- **Specialist 6** - Medieval Literature
- **Specialist 8** - Religion and Literature

**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*.

**Prerequisite:** The course is open only to students enrolled in the Creative Writing MFA program.

**ENGL 5243-010, Special Topics: *Native Literature***

**Instructor: T. Jensen**

**Textbooks Required:**

Diaz, Natalie. *Postcolonial Love Poem*. ISBN 9781644450147.  
Erdrich, Heid. *Big Little Bully*. ISBN 0143135929.  
Ford, Kelli Jo. *Crooked Hallelujah*. ISBN 9780802149121.  
Geller, Danielle. *Dog Flowers*. ISBN 1984820397.  
Hobson, Brandon. *The Removed*. ISBN 0062997548.  
Jones, Stephen Graham. *The Only Good Indians*. ISBN 9781982136451.  
Midge, Tiffany. *Bury My Heart At Chuck E. Cheese's*. ISBN 9781496215574.  
Skeets, Jake. *Eyes Bottle Dark with a Mouthful of Flowers: Poems*. ISBN 1571315209.  
Staples, Dennis. *This Town Sleeps*. ISBN 9781640092846.  
Washuta, Elissa and Theresa Warburton, editors. *Shapes of Native Nonfiction*. ISBN 9780295745756.

**Description:** This is an intensive reading and discussion course that approaches contemporary Native writing from a writer's perspective. Issues of craft including prosody, voice, line break, plot, characterization, narrative style, structure, and other general and specific techniques will be discussed. Too, our focus will differ from that of a literature course since we'll study these contemporary Native texts primarily for elements of craft and style, not to apply literary theory—though we will read short essays by contemporary Native scholars at times, for context.

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

Students will write craft analyses about or responses to the creative work assigned and will also be experimenting with writing their own work, considering the craft or style of work studied in the course. Students will be graded on two responses/analysis essays, one creative work and on their participation. Each response/analysis essay should engage with two works from the semester's reading, featuring a discussion of the use of craft in the works. The creative work should engage with a craft or style element from one of the class readings. The creative work should be no more than 15 double-spaced pages for prose and 7 pages for poetry.

**ENGL 5243-011, Special Topics: *The Poems of Frank Stanford***

**ENGL 5803-001, Advanced Studies in Modern & Contemporary American Lit & Culture: *The Poems of Frank Stanford***

**ENGL 6803-001 Seminar in Modern & Contemporary American Lit & Culture: *The Poems of Frank Stanford***

**Instructor: R. Cochran**

**Textbooks Required:**

*The Battlefield Where the Moon Says I Love You* (Lost Roads, 2000)



*What About This* (Copper Canyon, 2015)

**Description:** This course will read and discuss the poems of Frank Stanford.

**Essays, exams, and other major requirements for graduate students:** This class will have no exams. Grades will be generated by term papers and in-class presentations

**MA advisory codes:**

- **Generalist G** - American Literature and Culture After 1900
- **Specialist 4** - Ethnic and Regional Literatures
- **Specialist 7** - Modern American Literature

ENGL 5243-012, Special Topics: *Women and the Novel*

ENGL 5263-002 Craft of Fiction I, Studies: *Women and the Novel*

ENGL 5593-002, Advanced Studies in Gender, Sexuality, & Lit: *Women and the Novel*

ENGL 6593-003, Seminar in Gender, Sexuality, and Literature: *Women and the Novel*

**Instructor: S. Marren**

**Textbooks Required:**

Behn, Aphra	<i>Oronooko</i>	ISBN 978-0140439885
Burney, Frances	<i>Evelina</i>	ISBN 978-0199536931
Austen, Jane	<i>Pride and Prejudice</i>	ISBN 978-0141439518
Jewett, Sarah Orne	<i>The Country of the Pointed Firs</i>	ISBN 978-0451531445
Woolf, Virginia	<i>A Room of One's Own</i>	ISBN 978-0156030410
	<i>Mrs. Dalloway</i>	ISBN 978-0156030410
St. John Mandel, Emily	<i>Station Eleven</i>	ISBN 978-0804172448
Deón, Natashia	<i>Grace</i>	ISBN 978-1619029439
Ward, Jesmyn	<i>Sing, Unburied, Sing</i>	ISBN 978-1501126079
Cunningham, Michael	<i>The Hours</i>	ISBN 978-0312243029

**Description:** This will be a class with a dual emphasis: on the one hand, we'll explore the role of gender in the development of the novel form by tracing the evolution of the female-authored novel from the seventeenth century to the present; on the other, we'll examine various aspects of the craft of fiction, asking how these writers achieved their effects and what difference, if any, their gender makes to their craft.

We will keep in mind such questions as:

1. Historically, the novel has often be considered a particularly feminine form. Is our writers' gender connected to the novel form in which they choose to write?
2. How do these writers exercise authority in the male-dominated literary marketplace? What strategies of legitimation can we detect in their works? (This is, unfortunately, as pertinent a question today as it was in earlier centuries.)
3. In the nineteenth century, the novel becomes a marketable commodity. As the first wave of feminism emerges, feminists develop a sophisticated analysis of the ways in which women themselves are a kind of commodity in a patriarchal society, objectified and exchanged

between men. (Again, still depressingly pertinent...) What kinds of metaphorical or thematic links do these novelists forge between objects and women?

After we've sketched out a background history of the women's novel in English, we'll concentrate, each week, on a single aspect of craft in the novels we are reading together.

**Essays, exams, and other major requirements for those taking at the 5000 level:** three short papers (5-7 pages) and enthusiastic participation

**Essays, exams, and other major requirements for those taking at the 6000 level:** two short papers (5-7) and a longer final paper (10-12); presentation; enthusiastic participation

**MA advisory codes:**

- **Generalist E** - British Literature and Culture After 1900
- **Generalist G** - American Literature and Culture After 1900
- **Specialist 2** - Cultural Studies
- **Specialist 5** - Gender and Sexuality
- **Specialist 7** - Modern American Literature
- **(T)** - Theory

**ENGL 5293-001, Craft of Poetry: II**

**Instructor: M. Kahf**

**Textbooks Required:**

*TBD*

**Description:** What responsibilities does a poet have? Do poets inhabiting American imperialist privilege or settler privilege or white privilege or other forms of privilege have particular responsibilities stemming from being so positioned? Do those writers whose bodies are not likely, because of how they are positioned in the world, to experience being physically caged by the state or forcibly displaced from home by an act of war, have a responsibility to use language to witness from their location? Are these questions just excuses for sloppy prosody? Covering but going beyond the genre of "poetry of witness," this course asks engagement with these questions at the nexus of poetry and social justice in a world shaped by coloniality, racism, and heteropatriarchy. It is far too early at the time course descriptions are due for the reading list to be determined, but the following poets / books are among those under consideration for inclusion: Mahmud Darwish, Nizar Kabbani, June Jordan, Amiri Baraka, Aime Cesaire, Lamea Abbas Amara,

Lisa Suhair Majaj, *Geographies of Light*

Sonia Sanchez, *Like the Singing Coming Off the Drums*

George Abraham, *Birthright*

Warsan Shire, *Teaching My Mother How to Give Birth*

Joy Harjo, *A Map to the Next World*  
Natalie Diaz, *When My Brother Was an Aztec*

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

**ENGL 5593-001, Advanced Studies in Gender, Sexuality, & Lit: *Literature by American Indian Women***

**ENGL 6553-001, Seminar in Native American Literature and Culture, Studies: *Literature by American Indian Women***

**ENGL 6593-001, Seminar in Gender, Sexuality, and Literature: *Literature by American Indian Women***

**Instructor: K. Yandell**

**Textbooks Required:**

Theda Purdue, *Cherokee Women*  
Barbara R. Duncan ed., *Living Stories of the Cherokee*  
Sally Roesch Wagner, *Sisters in Spirit*  
Frank Linderman, ed., *Pretty Shield*  
Louise Erdrich, *Tracks*  
Susan Power, *The Grass Dancer*  
Janet Campbell Hale, *The Jailing of Cecelia Capture*

**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.

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

Enthusiastic class participation, one conference-like (15-minute) formal in-class presentation, and one article-like (15-30 page) essay, and the teaching of one class, each for 25% of the course's final grade.

**Essays, exams, and other major requirements for those taking at the 6000 level: TBD**

**MA advisory codes:**

- **Generalist F - American Literature and Culture Before 1900**

- **Generalist G** - American Literature and Culture After 1900
- **Generalist H** - World Literature and Culture
- **Specialist 2** - Cultural Studies
- **Specialist 4** - Ethnic and Regional Literatures
- **Specialist 5** - Gender and Sexuality
- **Specialist 7** - Modern American Literature

**ENGL 5723-001, Advanced Studies in Lit & Culture of the American South: *Illness & The Southern Writer***

**ENGL 6733-001, Seminar in Literature and Culture of the American South: *Illness & The Southern Writer***

**Instructor: C. Kayser**

**Textbooks Required:**

(Tentative)

Bambara, Toni Cade. *The Salt Eaters*. ISBN 978-0679740766.

Chesnutt, Charles. *The House Behind the Cedars*. ISBN 978-1698391793.

Faulkner, William. *The Sound and the Fury*. ISBN 978-0393912692.

Gibbons, Kaye. *Charms for the Easy Life*. ISBN 978-0060760250.

McCullers, Carson. *Clock Without Hands*. ISBN 978-0395929735.

Porter, Katherine Anne. *Pale Horse, Pale Rider*. ISBN 978-0141195315.

Truong, Monique. *Bitter in the Mouth*. ISBN 978-0812981322.

Williams, Tennessee. *A Streetcar Named Desire*. ISBN 978-0811216029.

**Description:** In her autobiography *Illumination and Nightglare*, Carson McCullers writes: “I want to be able to write whether in sickness or in health, for indeed, my health depends almost completely on my writing.” Like McCullers, many southern writers struggled with chronic mental or physical illness: Flannery O’Connor suffered from lupus; Katherine Anne Porter nearly died during the 1918 influenza pandemic; and Tennessee Williams had genuine health problems as well as hypochondriac tendencies. Not surprisingly, illness, disease, and death are common themes in many southern writers’ work. In this class, we will study depictions of physical and mental illness and disability in southern literature, as well as interrogate conceptions of the South as an “ill region,” metaphorically and literally.

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

weekly reading responses, one oral presentation, one conference paper (7-10 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 codes:**

- **Generalist G** - American Literature and Culture After 1900
- **Specialist 2** - Cultural Studies
- **Specialist 4** - Ethnic and Regional Literatures
- **Specialist 5** - Gender and Sexuality
- **Specialist 7** - Modern American Literature
- **(T)** - Theory

**ENGL 5933-002, Advanced Studies in Popular Culture and Popular Genres: *Gender, Television, & Place***

**ENGL 6593-002, Seminar in Gender, Sexuality, and Literature, Studies: *Gender, Television, & Place***

**Instructor: R. Roberts**

**Textbooks Required:**

Victoria J. Donnell, *Television Criticism, 3<sup>rd</sup> Edition*. 1483377687

Hillary M. Lips, *Gender Studies: The Basics 2<sup>nd</sup> Edition* 1138036897

Jonathan Bignell, *An Introduction to Television Studies, 3<sup>rd</sup> Edition*. 978041559817

Dominique Gendrin, et al. *HBO's Treme and Post-Katrina Catharsis: The Mediated Rebirth of New Orleans* 1498545602

Press, Andrea and Mary Beth Havalovich. *New Feminist Television Studies*. 9786139975259

Johan Andersson, and Lawrence Webb, *Global Cinematic Cities: New Landscapes of Film and Media*. 0231177461

Clara E. Rodriguez, *America, as Seen On TV: How Television Shapes Immigration Expectations Around the Globe*. **Full text available online at Mullins Library.**

Articles posted on Blackboard

A streaming service to watch television programs, especially Amazon Prime

**Description:** This course focuses on the representation of gender, race, and class in television with an emphasis on programs set in New Orleans. We will examine how television works and ways of analyzing it. While the focus will be on New Orleans, students will be able to pursue other settings and a variety of television programs in their research project and papers.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** one abstract and conference paper presentation (15 minutes), one longer research paper (15 pages). Identification of a conference for the first paper

**Essays, exams, and other major requirements for graduate students at the 6000 level:** one abstract and conference presentation (15 minutes) and paper (7-10 pages), one seminar paper (20-25 pages), identification of a conference for the first paper, and a journal for the second, including an explanation of the process and a justification for the selections

**MA advisory codes:**

- **Generalist G** - American Literature and Culture After 1900
- **Specialist 2** - Cultural Studies
- **Specialist 3** - Environmental Literature, Writing, and Culture
- **Specialist 4** - Ethnic and Regional Literatures
- **Specialist 5** - Gender and Sexuality
- **Specialist 7** - Modern American Literature
- **(T)** - Theory

**ENGL 5963-901: Technical Editing and User Experience Design**

**Instructor: A. R. Pope**

***Required Texts for Technical Editing Track:***

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

***Required Texts for User Experience Design Track:***

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

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

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

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

*Validating Product Ideas* by Tomer Sharon. 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 - Rhetoric, Composition, and Literacy**

**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.)