

ENGL 5003, Composition Pedagogy: Practice in Teaching College Composition

Teacher: M. McIntyre

Textbooks Required:

No required textbooks; readings will be available via Blackboard or elsewhere online

Description: Our semester-long professional development workshop will focus on the theory and practice of teaching college-level writing. We will engage with a wide variety of texts and perspectives on teaching and learning in composition studies, including feminist, equitable, multilingual, and multimodal approaches to composition pedagogy and assessment. In addition to discussing readings, we will devote significant time to discussing classroom practices and current classroom experiences. Course topics include teaching reading, engaging in the writing process, giving feedback, using self-reflection, teaching for knowledge transfer, considering grammars, styles, and voices, and other topics of interest to participants in the course.

Essays, exams, and other major requirements for graduate students at the 5000 level: an ongoing reflective teaching journal, two peer observations, and a 2-page statement of teaching philosophy and practice.

ENGL 5023 Writing Workshop: Fiction

Teacher: Padma Viswanathan

Required Texts: Writing and readings to be circulated by professor and fellow students.

Description: In this course, we will read and respond to new works by participants and also explore a special focus: perspective in fiction. Storytellers operate in first-person, second-person, third-person limited, third-person omniscient, and more unusual points-of-view. What distinguishes these perspectives? What are their gifts and limitations? Most importantly, what can your chosen perspective do for the story you want to tell?

Requirements: Students will submit two-three pieces of fiction (7-30 pp), which may include a revision, for discussion. They will also respond thoughtfully to the work of their peers and to a weekly reading assignment.

Prerequisite: MFA Creative Writing Students Only

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 - Graduate Translation Workshop

Rebecca Gayle Howell

Required Texts:

Subject to change. Works of theory, as well as parallel translations, will be circulated by the professor.

Description: In this course, translators will draft versions from a self-selected project, which can be of any genre and from any time, place, and source language. The entire workshop is critiqued weekly, and all translators will be asked to submit and read new folios to facilitate this schedule. Other requirements include a presentation on the typology of your source language; timely completion of folio deadlines; thoughtful and respectful responses during critique; and the craft study of outside texts as assigned. By semester's end, students should have a chapbook-length translation that is polished and ready for publication. No Final Exam.

Prerequisite: MFA Creative Writing Students Only. Fluency in the source language is not required, so long as language informants are confirmed.

ENGL 3713, Topics in Medieval Literature: Introduction to Old English

ENGL 5173, Topics in Medieval Literature: Introduction to Old English

Teacher: TBA

Textbooks Required: TBA.

Description: In this course students will learn how to read and understand Old English, the language that was written and spoken in England from around 500 to 1100 AD. Its haunting and evocative literature recounts the deeds of heroes like Beowulf, the plights of exiles, surprisingly funny riddles, and encounters with saints and monsters. Influencing writers as diverse as J. R. R. Tolkien and Jorge Luis Borges, Old English literature has remained a potent force in recent and contemporary literary culture.

As Old English is something like a foreign language for Modern English speakers, we will spend the first several weeks gradually learning the basics of the language and good translation practices. By the end of the course, we will be reading entire works in Old English.

This course will be followed by another Old English class in the Spring, in which we will read further poetry in Old English.

Essays, exams, and other major requirements for undergraduates: TBA

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

MA Advisory Codes:

Generalist A: satisfies Medieval Literature and Culture requirement.

Specialist 5: satisfies Medieval Literature requirement.

**ITAL 41203-001 / ITAL 51203-001 / ENGL 47103-002 / ENGL 51703-004 /
/MRST 30203-001 / WLLC 5750V-006**

Dante: A Journey Between Visions and Words

Teacher: D. D'Eugenio

Textbooks Required:

Robert M. Durling, Ronald L. Martinez, *The divine comedy of Dante Alighieri: Inferno*. New York: Oxford University Press, 1997.

Robert M. Durling, Ronald L. Martinez, *The divine comedy of Dante Alighieri: Purgatorio*. New York: Oxford University Press, 2003.

Robert M. Durling, Ronald L. Martinez, *The divine comedy of Dante Alighieri: Paradiso*. New York: Oxford University Press, 2011.

Course Description:

This course is devoted to one of the most fascinating and influential masterpieces of Western literature, Dante Alighieri's *Divine Comedy*, and examines it as a text between words and images through readings from Dante's work, as well as through the exploration of the *Divine Comedy*'s visual representations. From manuscript sources to Botticelli, from Doré to Blake to Flaxman, from Guttuso to Birk, from comics to cinema to videogames, the course allows students to navigate Dante's journey from the dark wood of error to the vision of truth as a visual and sensorial experience. Modern reproductions and interpretations of the work are used to expose students to the continuing appeal of the *Divine Comedy* in our own era across time, geography, and media. We will investigate selected cantos from *Inferno*, as well as some from *Purgatorio* and *Paradiso* that bring into focus the history and culture of the medieval world, the historical and political context in which Dante worked, and the poetic and cultural traditions that influenced him. Relatedly, we will investigate the value of literary adaptations and attempt to answer such questions as: How is Dante's *Divine Comedy* being translated, adapted, or illustrated in the new context? What aspects of the poem are highlighted, and which are downplayed? How can Dante's text have a global artistic appeal beyond Italy? Students will also participate in the installation of an exhibit on Dante's items preserved at the University of Arkansas Special Collections and will be exposed to lectures on cutting-edge scholarship of Dante. The course is designed to strengthen critical thinking and guide students toward close readings of literary material. Students will hone their critical thinking skills while developing the tools necessary for perceptive literary and cultural analysis of a variety of texts and media.

Assessment:

The students' final grade will be determined using the following breakdown:

1. Work in Class/Participation/ Contribution to Exhibit (15%)
2. Weekly Online Discussions (Microsoft Teams/Portfolio) (15%)
3. Oral Presentations (35%)
4. Reflection Papers (10%)
5. Final Project (25%)

More detailed guidelines will also be available closer to the due date of the assignments.

MA Advisory Codes:

Generalist A: satisfies Medieval Literature and Culture requirement.

Specialist 5: satisfies Medieval Literature requirement.

ENGL 5193, Graduate Internship in English*

Teacher: 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 non-academic 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 student's graduate advisor required.

English 5203: Introduction to Graduate Studies

Teacher: L. Hinrichsen

Course Overview

What does it mean to profess literature? This course is designed to help introduce new graduate students in English to graduate study in general and to our department in particular. We will focus on the concrete particulars as well as the long-term goals involved in successfully negotiating graduate work and the profession. Emphasis will be placed on developing scholarly habits and practices, understanding the historical and scholarly development of the profession, surveying the debates and issues that shape the discipline and some of its various subfields, modeling writing skills necessary for success as a graduate student, and fostering the development of individual academic and professional goals. We will also discuss contemporary professional issues including scholarly associations, journals, conferences, university structures, and career paths.

Required Texts

Eric Hayot, *The Elements of Academic Style: Writing for the Humanities* (Columbia UP, 9780231168014)

Gregory M. Colón Semenza, *Graduate Study for the 21st Century: How to Build an Academic Career in the Humanities* (Palgrave, 978-1349531202)

Assignments

Discussion Leader: Facilitating Points of Entry 15%

Journal Report 15%

One conference abstract 10%

Intellectual Biography (15%)

Response Papers 25%

Teaching Philosophy 10%

C.V. 10%

ENGL 5233/5263: Craft of Translation/Craft of Fiction I: Bestsellers in Translation

Teacher: Padma Viswanathan

Description: Publishers once thought of translated fiction as intimidating or off-putting for readers. Now, assisted by new prizes and the #namethetranslator movement, works in translation appear to be having a moment. And while few writers or translators of literary fiction dare to dream of breaking into bestseller lists, it does happen, every once in a while, that a literary novel in translation achieves wild success. In this course, we will read translated novels that have gone stratospheric. What makes any literary novel a bestseller, let alone a work in translation? What can we learn from reading a bunch of them together and also from noting what doesn't leap into the public eye?

Prerequisite: None

Required Texts: TBA

ENGL 5243, Special Topics: Native American Novels: Louise Erdrich

Teacher: Toni Jensen

Textbooks Required:

*More novels will be added to this list below.

Erdrich, Louise. *Love Medicine*.

Erdrich, Louise. *Tracks*.

Erdrich, Louise. *The Bingo Palace*.

Erdrich, Louise. *The Beet Queen*.

Erdrich, Louise. *LaRose*.

Erdrich, Louise. *The Round House*.

Description: This course focuses on reading and discussing some of Louise Erdrich's novels. Students will read and discuss the craft of these books, first and foremost. We'll also talk about the worlds of the novels, including the cultural, tribal, sociopolitical, and geopolitical landscapes of the places, people and times. Students will write either scholarly papers or creative work relating to some element(s) of the novels, their worlds, and their characters.

ENGL 5243, Special Topics: Arkansas International Magazine Production

Instructor: G. Brock

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 52043, Special Topics: The Postmodern Novel
ENGL 62043, Seminar in Special Topics: The Postmodern Novel

Professor M. K. Booker

Textbooks Required:

Digital textbook will be supplied free of charge. Individual novels will need to be purchased or otherwise acquired.

Description: In the final decades of the twentieth century, the “postmodern” novel was all the rage in critical discourse, but much of this discourse in the twenty-first century has centered on a perception that the novel has changed, perhaps announcing the arrival of a new “post-postmodern” phase. This course will look at some of the definitive postmodern novels of the late twentieth century, including Thomas Pynchon’s dazzling and hilarious *Gravity’s Rainbow*, widely considered to be the most important of all postmodern novels and the one that has done the most to define what a postmodern novel *is*. But we will focus especially on the twenty-first century, arguing that the novels of this century are still rightly regarded as postmodern, but that postmodernism has shifted into a more sophisticated phase, both aesthetically and thematically. We will also look at Alasdair Gray’s 1992 novel *Poor Things* (in conjunction with its 2023 film adaptation) as a sign of the beginning of this more sophisticated, more political phase of postmodernism. Postmodern authors of the twenty-first century to be discussed include Pynchon again (*Against the Day*), as well as Jeanette Winterson (*Frankissstein*), Marlon James (*A Brief History of Seven Killings*), Hernan Diaz (*Trust*), Lavie Tidhar (*A Man Lies Dreaming*), and Kim Stanley Robinson (*The Ministry for the Future*).

Essays, exams, and other major requirements for undergraduates: Participation in discussion sessions. One formal critical essay, 15-20 pages, double-spaced, in length. All students will make one formal class presentation on an additional postmodern novel not on the syllabus, selected in consultation with the instructor. Final exam for students in ENGL 52043.

MA Advisory Codes:

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

Specialist 1: satisfies Cultural Studies requirement.

(T): satisfies Theory requirement.

ENGL 52803 - Craft of Fiction II: Linked Collections and Novels in Stories

Teacher: Bryan Hurt

Textbooks: TBA

In this course, we will look at linked short story collections, novels in stories, and loosely assembled novels. “Any work of art,” says Donald Barthelme, “depends upon a complex series of interdependencies... The mystery worthy of study, for me, is not the signification of parts, but how they come together.” This class will be focused on how linked collections and novels in stories come together. We’ll discuss the shapes and interdependencies created by these hybrid texts, and we’ll try our hands at writing our own series of linked stories.

ENGL 5293 - Craft of Poetry II: Docupoetics

Rebecca Gayle Howell

Required Texts:

The Book of the Dead Muriel Rukeyser - ISBN 978-1946684219
A Street in Bronzeville Gwendolyn Brooks - ASIN B00O9I2W6Y
One With Others CD Wright - ISBN 978-1556593888
Look Solmaz Sharif - ISBN 978-1555977443
Whereas Layli Long Soldier - ISBN 978-1555977672
Holy Moly Carry Me Erika Meitner - ISBN 978-1942683629

Other required texts will be circulated by the professor.

Description: In this course, poets will survey the documentary arts and the innovations of docupoetics. Our weeks will alternate between craft study of assigned texts and the workshopping of new drafts in which you are practicing the form. Topics of conversation will include the potent role of creative research in poetics; the ethical responsibilities of observation and POV; world-building through record keeping; and the intersectionality of photography and poetry. Poets will be asked to lead discussions on craft and theory; produce new works in the tradition; be prepared to respond thoughtfully and respectfully during critique; and produce a final folio and craft essay. No Final Exam.

ENGL 54003-002, **Advanced Studies in Nineteenth-Century British Literature and Culture**
ENGL 64403-002, **Advanced Studies in Nineteenth-Century British Literature and Culture:**
Keats, Dickinson, Hopkins, Whitman

Teacher: S. Dempsey

Textbooks Required:

Dickinson, Emily, *The Poems of Emily Dickinson: Reading Edition*. ISBN: 978-0674018242
Hopkins, Gerard Manley. *Gerard Manley Hopkins: The Major Works*. ISBN: 978-0199538850
Keats, John. *Keats's Poetry and Prose: A Norton Critical Edition*. ISBN: 978-0393924916
Whitman, Walt. *Leaves of Grass: A Norton Critical Edition*. ISBN: 978-0393974966

Additional readings will be placed on Blackboard.

This course will focus on the work and thought of four 19th century poets: Keats, Dickinson, Hopkins, and Whitman. In addition to concentrating on major works by these writers we will also work to situate them within their historical moments, within the context of the development of Romantic and Post-Romantic poetry more generally, and in terms of some classic and contemporary trends within the scholarship around these figures.

Essays, exams, and other major requirements for graduate students at the 5000 / 6000 level: one midterm, one book review, one longer paper (15-20 pages), class presentation, and discussion board posts.

MA Advisory Codes:

Generalist D: satisfies 19th-century British Literature and Culture requirement.

Generalist F: satisfies American Literature and Culture Before 1900 requirement.

Specialist 1: satisfies Cultural Studies requirement.

ENGL 5523, Technical Writing and UX for Online Audiences (ONLINE)

Teacher: Adam R Pope

Textbooks Required:

Monteiro, Design is a Job, 2nd Edition. ISBN: 978-1-952616-26-6

Portugal, Interviewing Users. ISBN: 193382011X

Spencer, Cardsorting. ISBN: 1933820020

Martin, Everyday Information Architecture. ISBN: 978-1-937557-74-4

Norman, Donald. Design of Everyday Things. ISBN: 9780465050659

Wordpress.com Explorer Subscription <https://wordpress.com/pricing/>

Description: This course focuses on online technical communication, building skills for preparing and then publishing and maintaining content in online environments. In addition to website writing and management, we'll also focus on writing for social media and creating and sustaining a professional persona in client-based work. As we go through all of this, we'll develop skills for interviewing and researching user needs via card sorting and traditional user interviews as well as talk aloud protocols while focusing on building usable web sites and prose.

Essays, exams, and other major requirements for graduate students at the 5000 level: major assignment sequence and weekly writing responses.

MA Advisory Code:

Specialist 7: satisfies Rhetoric, Composition, and Literacy requirement.

ENGL 55803, Advanced Studies in Arab American Literature: Gender and Sexuality in Palestinian Literature

ENGL 55903, Advanced Studies in Gender and Sexuality in Literature: Gender and Sexuality in Palestinian Literature

Teacher: M. Kahf

Textbooks Required:

This TENTATIVE list was created in March 2024 and may change; check with professor before you buy.

Susan Abulhawa, *Mornings in Jenin*. ISBN : 978 1608190461

Hala Alyan, *The Arsonist's City*. ISBN 978 036 869523 3.

Sarah Cypher, *The Skin and Its Girl* ISBN 978-0593499559

Randa Jarrar, *A Map of Home* ISBN 978 0 14 311626 4

Palestinian folktale, selected from *Speak, Bird, Speak Again* by Muhawi & Kanaani

Adania Shibli, *Minor Detail*. ISBN 978 0 8112 2907 4. The UA Middle East Studies Program will provide, during second week of semester, free copies of Adania Shibli's novella, *Minor Detail* to students enrolled in this class.

Description: "Because I'm simultaneously queer and Palestinian, I can't sever parts of my body and self." –Sa'ed Atshan. This course focuses on gender and sexuality in Palestinian literature and culture, with an intertwined focus on history and politics, exploring culture as fluid and multiform. Mostly novels; dashes of other genres. A light dusting of secondary readings are selected from queer-of-color theory, women's studies, Indigenous studies, and Palestine studies.

Essays, exams, and other major requirements for graduate students at the 5000 level: contribution to discussion, one conference paper presented in class mock-conference, one longer paper (15-20 pages).

Special requirements for seminar students at the 6000 level: contribution to discussion, one conference paper presented in class mock-conference, one seminar paper (20-25 pages)

MA Advisory Codes:

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

Specialist 1: satisfies Cultural Studies requirement.

Specialist 3: satisfies Ethnic and Regional Literatures requirement.

Specialist 4: satisfies Gender and Sexuality requirement.

(T): satisfies Theory requirement.

**ENGL 5803, Advanced Studies in Modern and Contemporary American Literature and Culture:
Narratives of slavery and Its Carceral Afterlives**

**ENGL 6803, Seminar in American Literature and Culture: Narratives of slavery and Its Carceral
Afterlives**

Teacher: S. Marren

Textbooks Required:

<i>Twelve Years a Slave</i>	Northrup
<i>Narrative of the Life of Fredrick Douglass, an American Slave</i>	Douglass
<i>Incidents in the Life of a Slave Girl</i>	Jacobs
<i>A Lesson Before Dying</i>	Gaines
<i>If Beale Street Could Talk</i>	Baldwin
<i>The Autobiography of Malcolm X</i>	Haley
<i>Sing, Unburied, Sing</i>	Ward
<i>The Underground Railroad</i>	Colson Whitehead

various shorter texts which will be provided on blackboard, or which are available in electronic form in the library or elsewhere

(If you already have an edition of one of the books, don't buy another one! Any edition is fine, as long as it's from a legitimate publisher.)

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 for graduate students at the 5000 level: one conference paper (7-8 pages), one seminar paper (revision and expansion of first paper--12-15 pages).

Essays, exams, and other major requirements for graduate students at the 6000 level: one conference paper (7-8 pages), one seminar paper (revision and expansion of first paper--15-18 pages), annotated bibliography and oral presentation of it.

MA Advisory Codes:

Generalist F: satisfies American Literature and Culture Before 1900 requirement.

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

Specialist 1: satisfies Cultural Studies requirement.

Specialist 3: satisfies Ethnic and Regional Literatures requirement.

(T): satisfies Theory requirement.

ENGL5973 / 6973. Advanced Studies in Rhetoric and Composition: Rhetoric and Emotion

Teacher: M. Fernandes

Textbooks Required:

Ahmed, Sara. *The Cultural Politics of Emotion*. ISBN: 978-0748691135

Gruwell, Leigh. *Making Matters: Craft, Ethics, and New Materialist Rhetorics*. 978-1646422548

Walton, Rebecca, Kristen Moore, and Natasha Jones. *Technical communication after the social justice turn: Building coalitions for action*. Routledge, 2019. ISBN 978-0367188474

Yergeau, Remi. *Authoring autism: On rhetoric and neurological queerness*. Duke University Press. 978-0822370208

Description: In this course, we will explore the rhetorics of emotion--the various rhetorical processes through which emotion and affect about what is desirable are constructed. While we often think of emotion as a-rhetorical--as something based on some kind of carnal, animal attraction or want, it is important that we examine desire beyond its status as an implicit category within conversations about pathos or context. Instead, we will consider the following: how do emotions shape the material world? How does critical attention to emotion help us to rethink rhetorical concepts like agency, atmosphere, and ambience? How is emotion itself rhetorical? To these ends, we will explore emotion across a range of disciplines and texts--including critical writing pedagogies; digital rhetorics scholarship on surveillance, mis/disinformation, and algorithmic power; and many examples of storytelling. We will furthermore look at emotion particularly as it is attached to bodies, and in turn, is shaped by and shapes culture, institutions, and power.

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 and increased page-lengths and source-work for major projects.

MA Advisory Codes:

Specialist 1: satisfies Cultural Studies requirement.

Specialist 4: satisfies Gender and Sexuality requirement.

Specialist 7: satisfies Rhetoric, Composition, and Literacy requirement.

(T): satisfies Theory requirement.

CIED 5683 YA Graphic Memoir and the Art of Visual Storytelling

Teacher: S. Connors

Textbooks Required:

Bell, Derrin. (2023). *The Talk*. ISBN-13: 978-1250349958.

Feder, Tyler. (2020). *Dancing at the Pity Party: A Dead Mom Graphic Memoir*. ISBN-13: 978-0525553021.

Gharib, Malaka. (2022). *It Won't Always Be Like This*. ISBN-13: 978-1984860293.

Ha, Robin. (2020). *Almost-American Girl*. ISBN-13: 978-0062685094.

Jamieson, Victoria and Omar Mohamed. (2020). *When Stars Are Scattered*. ISBN-13: 978-0525553915.

Judge, Lita. (2018). *Mary's Monster: Love, Madness, and How Mary Shelley Created Frankenstein*. ISBN: 978-1626725003.

Krosoczka, Jarrett. (2018). *Hey, Kiddo: How I Lost My Mother, Found My Father, and Dealt With Family Addiction*. ISBN-13: 978-0545902489.

Martín, Pedro. (2023). *Mexikid*. ISBN-13: 978-0593462294.

McCloud, Scott. (1994). *Understanding Comics*. ISBN-13: 978-0060976255.

Nguyen, Trung Le. (2020). *The Magic Fish*. ISBN-13: 978-1984851598.

Santat, Dan. (2023). *A First Time for Everything*. ISBN-13: 978-1250851048.

Satrapa, Marjane. (2004). *Persepolis: The Story of a Childhood*. ISBN-13: 978-0375714573.

Takei, George, Justin Eisinger, and Steven Scott. (2019). *They Called Us Enemy*. ISBN-13: 978-1603094504.

Description: From video games and television shows to manga, movies, and graphic novels, many of the texts contemporary teenagers consume today use pictures and words to tell stories. Beyond the occasional art elective, however, visual storytelling receives little, if any, attention in school, where instruction remains tied to the written word. One might wonder: if school only ever emphasizes writing at the expense of the visual, can it truly be said to prepare students to navigate the diverse textual landscape they are immersed in outside of school? This course examines one form of visual storytelling—graphic memoir. Throughout the semester, students will read a diverse selection of graphic memoirs for teenagers and investigate questions such as the following: How have educators' perceptions of comic books and graphic novels changed over time, and what has precipitated those historical shifts? By definition, what are comics, and what

(if anything) is distinct about the form as a vehicle for storytelling? What distinguishes “high art” from “low art,” and what makes a text worthy of study?

Essays, exams, and other major requirements for undergraduates: Throughout the semester, Students will complete a range of creative exercises designed to deepen their knowledge of how comics work as a narrative form and give them experience working with its conventions and structures.

Essays, exams, and other major requirements for graduate students at the 5000 level: Students will complete a range of creative exercises designed to deepen their knowledge of how comics work as a narrative form and give them experience working with its conventions and structures.

MA Advisory Codes:

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

Specialist 1: satisfies Cultural Studies 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 Cultural Studies requirement.

Specialist 2: satisfies Environmental Literature, Writing, and Culture.

Specialist 3: satisfies Ethnic and Regional Literatures requirement.

Specialist 4: satisfies Gender and Sexuality requirement.

Specialist 5: satisfies Medieval Literature requirement.

Specialist 6: satisfies Religion and 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.)