

Graduate Course Description Packet, Spring 2024 (updated 12/5/23)

ENGL 5023, Writing Workshop: Fiction

Teacher: Jen Fawkes

Description: Graduate Fiction Writing Workshop Essays, exams, and other major requirements: Students will submit fiction stories and an optional 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: Geoffrey Brock

Textbooks Required: *Essential Ruth Stone*, Ruth Stone. ISBN 978-1556596087.

Description: The workshop is a training-ground, a place to hone one's skills and perhaps to develop new ones. It is focused on the production and discussion of student work. There will also be weekly close-reading assignments of poems and translations by Ruth Stone.

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

ENGL 5043, Translation Workshop

Teacher: Geoffrey Brock

Textbooks Required: *Into English: Poems, Translations, Commentaries*, Collins & Prufer, eds. ISBN 978-1555977924. Possible additional text(s) TBD.

Description: The workshop offers an introduction to the art/craft of literary translation and the role of the translator as scholar, creative writer, and curator/gatekeeper; it involves primarily in-class discussions of literary texts translated by the students from any language into English, supplemented by translation-related exercises and craft- or theory-oriented texts about translation.

Essays, exams, and other major requirements for graduate students at the 5000 level: Each student will make at least one presentation on an essay of their choice. The final project will be a portfolio of revised translations, along with a short reflective paper on your process and your project.

ENGL 5083: Professional Topics: Academic and Industry Job Markets

HUMN 5083: Professional Topics: Academic and Industry Job Markets

Teacher: Lissette Lopez Szwydky

Required Texts

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.

Requirements for students enrolled at the 5000-level: 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

ENGL 6113: The Literature of the Long-Twelfth Century in the British Isles

Teacher: J. B. Smith

Textbooks Required:

Digital Course Pack (Distributed by Professor)

Marie de France, *Lais*. Trans. Hanning and Ferrante. 978-0801020315

Geoffrey of Monmouth, *History of the Kings of Britain*. Trans. Faletra. 978-1551116396

Tales of the Elders of Ireland. Trans. Dooley. 978-0199549856

Fergus of Galloway. Trans. Owen. 978-0460870252.

The Mabinogion. Trans. Davies. 978-0199218783

Gerald of Wales, *The History and Topography of Ireland*. 978-0140444230.

Description: In this course, students are invited to explore the literature of the so-called “long twelfth-century” (c. 1066-1215). This is the period in which Arthurian romance first blossoms, courtly love is invented, university literature appears, and the effects of nascent English colonialism ripple through insular literature. This remarkable corpus of literature from the British Isles lies wedged between Old English poetry like *Beowulf* and Middle English poets like Chaucer, and is therefore often neglected in literary histories. Most of this period’s literature is not written in English, but rather in Irish, Welsh, French, and Latin. We will read texts from all five major insular languages in translation, and we will try our best to cover all literary genres, including: romance, Arthurian, lyric, hagiography, satire, history, and epic. If you have never taken a medieval literature class before, this course will serve as a good introduction. Or, if you have medievalist leanings, this course will help you flesh out your understanding of medieval insular literature. Some of the driving questions of this course will be: Why is the literature of this period so obsessed with the ancient past? How does English military aggression and colonialism affect insular literature? Is medieval insular literature diverse? What are the contours of this intensely multilingual literary culture?

Much of the literature of this period is not translated, and even when translated it is often inaccessible to students due to price. Therefore, I will be providing an extensive course pack. What you see above in the required reading section is only about half of the primary sources that we will be covering. Please email me if you have any questions.

Essays, exams, and other major requirements for graduate students at the 5000 level: attendance; vigorous participation; response papers; final project (10-12 pp.)

Essays, exams, and other major requirements for graduate students at the 6000 level: attendance; vigorous participation; one presentation; response papers; final project (15+ pp.).

MA advisory codes:

Generalist A: satisfies Medieval Literature and Culture requirement.

Specialist 1: satisfies Cultural Studies requirement.

Specialist 5: satisfies Medieval Literature requirement.

ENGL 5173, Advanced Studies in Medieval Lit & Culture: *Piers Plowman*

ENGL 6113, Seminar in Medieval Literature and Culture: *Piers Plowman*

Teacher: L. Walsh

Textbooks Required:

Langland, William. *Piers Plowman: The A Version*, trans. Michael A. Calabrese. Rev. ed. (Catholic University of America Press, 2023). ISBN 978-0813237756.

Langland, William. *Piers Plowman: A Norton Critical Edition*, ed. Elizabeth Robertson and Stephen H. A. Shepherd. (Norton, 2006). ISBN 978-0-393-97559-8.

Description: We will spend an entire semester relishing one of the most challenging and rewarding works of English literature, William Langland's *Piers Plowman*. This fourteenth-century poetic work is known for its experimental use of literary techniques like alliterative verse and personification allegory, its complex textual history, and especially its probing analysis of timeless social and religious questions. Does poetry constitute a form of labor, or the refusal to labor? Do social institutions have the capacity to secure justice and internal reform? Is there no better life than persisting in sexual depravity as long as possible and living to regret it in old age? Come weigh in on these questions with an array of voices from the present and past! We'll ease into this difficult poem by beginning with Michael Calabrese's student-centered translation of the earliest and shortest version of *Piers*, which Calabrese produced for his mainly first-generation college students at Cal State Los Angeles. Then, we'll turn to A.V. C. Schmidt's edition of the section version of *Piers* and increase our collective proficiency with Middle English language and paleography and with tools like parallel-text editions and digitized manuscripts. By the end of the semester, you will have acquired familiarity with the contents, textual history, and revisions of *Piers* in its three forms. Plus, your vocabulary may include such gems as "a tale of waltrot!" and "Baw for books!"

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

level: in-class demonstration of six skills: basic Middle English paleography, identification of metrical features of alliterative verse, translation for specific stylistic or pedagogical goals, using analogue and digital tools for textual analysis, comparing revisions of *Piers Plowman*, and summarizing and evaluating scholarly arguments. Take-home final exam that assesses these skills.

Special requirements for seminar students at the 6000 level: one research essay (7-10 pages).

MA advisory codes:

Generalist A: satisfies Medieval Literature and Culture requirement.

Specialist 5: satisfies Medieval Literature requirement.

Specialist 6: satisfies Religion and 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.

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.

Description: ENGL 5213 is a capstone course for the MA in English or the MA in Comparative Literature and Cultural Studies, required for all students who select to complete the degree requirements through submission of a polished portfolio of work. The workshop will focus on crafting and revising research-based writing for various audiences both inside and beyond academic spaces and venues. Students will workshop their academic writing, refine communication skills, improve digital/visual 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 3rd 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 (preferably 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/visual presentations; videos; online resources/websites; innovative course syllabi and/or assignments; other professional documents produced in consultation with course faculty.

ENGL 5273: Craft of Poetry: I

ENGL 5243: Special Topics: *Modernist Narrative, Modernist Lyric*

Teacher: Geoffrey Davis

Textbooks Required: TBD

Description: This course is a study of genre and aesthetics during what has been popularly referred to as the 20th century's modernist tradition. As we examine the innovative intermingling of prose and poetry during this literary period, we will consider the relationships between cultural and artistic production. We will analyze structures and meanings of narrative and lyric impulses in the light of modernity, modernist self-reflection, cultural practice, and current critical thought.

ENGL 5263: Craft of Fiction I

Teacher: Bryan Hurt

Textbooks Required: TBD

Description: In this course we will take a deep dive into the literary phenomenon of plot. Plot according to E.M. Forester is the cause-and-event relationship between events in a story. "Character is plot," said F. Scott Fitzgerald, "and plot is character." We'll examine three- and five-act plot structures, as well as alternative models and structures. We'll read plot-heavy and so-called plotless novels. We'll reverse outline and diagram already published novels and plot our own novels by the end of the course.

ENGL 5513, Design, Editing, and Publication for Technical Writers

Teacher: Adam R Pope

Textbooks Required:

Lupton, E. Thinking with Type. 2nd Edition. ISBN: 1568989695

Lupton, E. & J.C. Phillips. Graphic Design: The New Basics. Second Edition. ISBN: 9781616893323

Norman, D. Emotional Design. ISBN: 0465051367

Kostelnick & Hassett. Shaping Information. Ebook:

<http://siupress.siu.edu/books/978-0-8093-8905-6>

Einsohn, A., Schwartz, M., and E. Buky. The Copy Editor's Handbook and Workbook. ISBN: 0520306678

Saller, C. The Subversive Copy Editor. ISBN: **978-022623990**

Software Required:

The Adobe Creative Cloud (subscribe through UofA for better pricing and ability to cancel subscription).

Suggested References:

Garner, B. Garner's Modern English Usage. ISBN: 0197599028

Garner, B. The Chicago Guide to Grammar and Punctuation. ISBN: **022618885X**

Chicago Manual of Style (via UA Library Online)

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 for undergraduates: Weekly Editing Projects, Wiki Editing Project, Group Editing Project, and Agency Project

MA advisory codes:

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

**ENGL 5563/5593, Advanced Studies in Native American Literature and Culture;
Advanced Studies in Gender, Sexuality, and Literature: Native Women's Literature**

ENGL 6553/6593, Seminar in Native American Literature and Culture; Seminar in Gender, Sexuality, and Literature: Native Women's Literature

Teacher: K. Yandell

Course 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.

Course Texts You Need to Buy:

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*

Course Requirements: 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.

MA advisory codes:

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

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.

Specialist 6: satisfies Religion and Literature requirement.

ENGL 5593, Advanced Studies in Gender, Sexuality, and Literature: Gender, Literature, and Medicine

ENGL 6593, Advanced Studies in Gender, Sexuality, and Literature: Gender, Literature, and Medicine

Teacher: C. Kayser

Textbooks Required:

Butler, Octavia. *Parable of the Sower*. ISBN 978-1538732182.

Dunn, Katherine. *Geek Love*. ISBN 978-0375713347.

Ehrenreich, Barbara and Dierdre English, *Complaints and Disorders: The Sexual Politics of Sickness*. ISBN 978-1558616950.

Kushner, Tony. *Angels in America*. ISBN 978-1559363846.

O'Farrell, Maggie, *The Vanishing Act of Esme Lennox*. ISBN 978-0156033671.

Ward, Jesmyn. *Men We Reaped*. ISBN 978-1608197651.

(Tentative list and other texts TBA)

Description: This course focuses on the intersections between gender and medicine in history, literature, and culture. We will consider how illness and health have been figured in gendered ways throughout history; for instance, how women have been imagined as ill through normal biological processes such as menstruation and pregnancy or considered “hysterical” (the Greek word for “uterus”). Notions about masculinity have also affected the nature of men’s health and illness, how they seek healthcare and are diagnosed and treated. Recent years have led us to more complex understandings about health, disease, and the body beyond the gender binary. We will examine the ways in which literary, visual texts, film and television, and cultural representations have been shaped by and reflect these ideas about gender, wellness, and sickness. Our course texts will lead us to discussions related to both mental and physical health and illness; race and ethnicity; sexuality; class; disability; gender and sexual identity; healthcare providers, patients, and the larger healthcare system; the medical encounter; and social determinants of health. In addition to novels, plays, and memoirs, we will read critical articles and texts in other genres by writers such as Raymond Carver, James Baldwin, Louise Erdrich, Charlotte Perkins Gilman, and Susan Sontag, and study films such as *Dallas Buyers Club*.

Essays, exams, and other major requirements for graduate students at the 5000 level: reading responses, one oral presentation, final project

Special requirements for seminar students at the 6000 level: reading responses, one oral presentation, longer/expanded final project

MA advisory codes:

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

Specialist 1: satisfies Cultural Studies requirement.

Specialist 3: satisfies Ethnic and Regional Literatures requirement.
Specialist 4: satisfies Gender and Sexuality requirement.
Specialist 6: satisfies Religion and Literature requirement.
(T): satisfies Theory requirement.

ENGL 5723/6733, Literature of Arkansas

Teacher: R. Cochran

Textbooks Required:

Maya Angelou, <i>I Know Why the Caged Bird Sings</i>	ISBN: 978-0345514400
Charles Portis, <i>The Dog of the South</i>	ISBN: 978-1585679317
Myra McLarey, <i>Water from the Well</i>	ISBN: 978-0802137166
Frank Stanford, <i>The Light the Dead See</i>	ISBN: 978-1557281937

Schedule:

Wednesday, January 17: Hogan—"Fayetteville: Mecca for Writers"
Friday, January 19: Cochran—"The Gentlemen and the Deerslayer"
Monday, January 22: Cochran—"Grow Up with the Country"
Wednesday, January 24: Pike—"Manuel the Wolf Killer"
Friday, January 26: French ("Thanet")—"Plantation Life in Arkansas"
Monday, January 29: Angelou—*I Know Why...*, chapters 1-8
Wednesday, January 31: Angelou—*I Know Why...*, chapters 9-16
Friday, February 2: Angelou—*I Know Why...*, chapters 17-23
Monday, February 5: Angelou—*I Know Why ...*, chapters 24-30
Wednesday, February 7: Angelou—*I Know Why...*, chapters 31-36
Friday, February 9: Stanford—*The Light the Dead...*, pp. 1-21
Monday, February 12: Stanford—*The Light the Dead...*, pp. 22-46
Wednesday, February 14: Stanford—*The Light the Dead...*, pp. 47-68
Friday, February 16: Stanford—*The Light the Dead...*, pp. 69-91
Monday, February 19: Stanford—*The Light the Dead...*, pp. 93-111
Wednesday, February 22: Portis—*The Dog of the South*, pp.1-57
Friday, February 24: Portis—*The Dog of the South*, pp. 58-97
Monday, February 26: Portis—*The Dog of the South*, pp. 98-146
Wednesday, February 28: Portis—*The Dog of the South*, pp. 147-197
Friday, March 1: Portis—*The Dog of the South*, pp. 198-256
Monday, March 4: McLarey—*Water from the Well*, pp. 1-47
Wednesday, March 6: McLarey—*Water from the Well*, pp. 47-92
Friday, March 8: McLarey—*Water from the Well*, pp. 92-137
Monday, March 11: McLarey—*Water from the Well*, pp. 137-182

Wednesday, March 13: McLarey—*Water from the Well*, pp. 183-232

Friday, March 15: C.D. Wright/Besmilr Brigham

Monday, March 18 through Friday, March 22: **SPRING BREAK**

Monday, March 25: C.D. Wright/Besmilr Brigham

Wednesday, March 27: Jo McDougall

[Class sessions from March 29 until May 2 will be scheduled once we see class size around student presentations and discussion of any neglected topics generated by the semester's earlier sessions.]

Description: This is a new course, designed for graduate students though taught in an unusual MWF time slot to accommodate the teacher's lack of stamina. It casts a wide net, including not just poets and fiction writers and dramatists, but also popular historians, travel writers, and others. It will be typical of graduate courses in its focus on seminar discussion and presentation of student work in end-of-the-term sessions.

Exams, essays, other requirements for graduate students and seminar students: I don't make a distinction between 5000-level and 6000-level students. We'll have no exams in this course, and everybody will prepare a conference paper and deliver some form of it as an in-class presentation.

Other Topics: Shirley Abbott, Alfred Arrington, Bernie Babcock, Catherine S. Barker, Kevin Brockmeier, Eldridge Cleaver, Dee Brown, Henry Dumas, G. W. Featherstonhaugh, Charles Finger, John Gould Fletcher, Friedrich Gerstäcker, Bette Greene, John Grisham, Francis Irby Gwaltney, Donald Harington, Donald Hays, Waymon Hogue, Andrea Hollander, Douglas C. Jones, Carl Launius, William Lighton, Thomas Nuttall, Lily Peter, Albert Pike, Vance Randolph, Opie Read, Henry Rowe Schoolcraft, John Stoss, Ruth McEnery Stuart, Miller Williams, Don West

MA advisory codes:

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

Specialist 1: satisfies Cultural Studies requirement.

Specialist 3: satisfies Ethnic and Regional Literatures requirement.

ENGL 5863/6853, Black Print Culture.

Teacher: Jarvis Young

Textbooks Required

A Companion to African American Literature 1st Edition, (Ed.) Gene Andrew Garrett, ISBN:9781405188623

David Walker's Appeal to the Coloured Citizens of the World, (Ed.) Peter Hinks, ISBN 10: 0271019948

Maria W. Stewart, America's First Black Woman Political Writer, (Ed.) Marilyn Richardson, ISBN: 9780253204462

Norton Anthology of African American Literature (Eds): Henry Louis Gates, Jr. and Valerie A. Smith, ISBN 13: 9780393911558

Pioneers of The Black Atlantic: Five Slave Narratives, 1772-1815, (Eds.) Henry Louis Gates Jr, William L. Andrews, ISBN: 1887178988

Description: The eminent figures of African descent featured in this seminar each were known for their dynamic presence, stirring crowds with their essays and narratives, charming audiences with their performances, and inspiring congregations with their sermons. People of African descent, in Britain, the U.S, and the Caribbean, wrote, published, and read through eras of enslavement and segregation, at times defying legal restrictions, economic obstacles, and violence. In pamphlets, books, magazines, newspapers, and printed ephemera, they narrated their own lived experiences, expressed themselves in imaginative genres, and advocated for better social conditions.

In this seminar we will investigate the life and writings of Black writers who have been moved to the margins of literary history, production, and representations. With their words preserved in print, we will discover how they overcame dominant traditions and policies that too often restricted their voice. Literary heroes such as Toussaint Louverture, Jean-Jacques Dessalines, Quobna Ottobah Cugoana, Olaudah Equiano, Lemuel Haynes, David Walker, and Maria Stewart, to name a few, were notable for developing Afro-Caribbean, Afro-British, and African American literary cultures in print. We will spend time in the library archives sifting through various manuscripts to discover similar thematics, arguments, literary and rhetorical devices, and genres that may have emerged across these communities.

Special requirements for seminar students: one research essay (7-10 pages), one seminar paper (20-25 pages), one oral presentation.

MA advisory codes:

Generalist C: satisfies Restoration and 18th-century Literature and Culture requirement.

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

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 6: satisfies Religion and Literature requirement.

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

ENGL 5973, Advanced Studies in Rhetoric and Composition: Qualitative and Archival Research Methods

ENGL 6973, Seminar in Rhetoric and Composition: Qualitative and Archival Research Methods

Teacher: M. McIntyre

Textbooks Required:

Lockett, Ruiz, Chase Sanchez, and Carter, *Race, Rhetoric, and Research Methods* (free via WAC Clearinghouse)

Kynard, *Vernacular Insurrections* (\$35 for paperback; ebook free via library; 9781438446363)

Description: This course explores how we use archival and qualitative research methods to make sense of the world, with particular attention to how to do ethical, equitable qualitative research and the complexity of research archives and archival work. We will also discuss how theoretical frameworks, including queer, feminist, antiracist, and other critical theories, impact methodological choices.

Essays, exams, and other major requirements for graduate students at the 5000 level: two synthesis essays; one culminating project of your choice that reflects on, explores, and/or enacts the methodological approach of interest to you, with a proposal due in week 10

Special requirements for seminar students at the 6000 level: in addition to the above, one bibliography of 15 sources on the methodology or research approach of your choice and one 20-minute interactive presentation on a reading (to be completed after week 6)

MA advisory code:

Specialist 3: satisfies Ethnic and Regional Literatures requirement.

Specialist 4: satisfies Gender and Sexuality requirement.

Specialist 7: 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 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.)