

Graduate Course Description Packets Fall 2018

Updated: 04-11-2018

ENGL 5003, Composition Pedagogy

Teachers: J. Hsu and E. Daugherty

Texts Required:

None. Readings will be provided as PDFs on Blackboard.

Description: This course provides incoming Composition instructors with a foundation in composition studies and current approaches to writing pedagogy. Our focus will be on establishing a theoretical and disciplinary framework that informs each student's pedagogical practices as well as practical guidance for how to manage day-to-day challenges in the classroom.

Major Assignments: Students will be asked to write a position paper, produce a teaching portfolio, write a journals report, and complete a final examination on course topics. Active participation will be critical for success in this course.

MA advisory code: 7

ENGL 5023, Writing Workshop: Fiction

Teacher: T. Jenson

Description: Graduate Fiction Writing Workshop

Requirements: Students will submit two to three pieces of fiction writing, including one revision, for discussion. They will also respond thoughtfully to the work of their peers, and discuss a weekly reading assignment.

Prerequisite: MFA Creative Writing Students Only

ENGL 5033, Writing Workshop: Poetry

Teacher: G. Davis

Texts Required:

None

Description: The workshop is a training-ground for serious poets, in which their work will be discussed critically. There will also be brief weekly reading assignments.

Requirements: Students will be expected to submit their own poems, sometimes in response to specific assignments, for workshop discussions. Full participation, both as a writer and critic, is expected of each member of the workshop.

Prerequisite: MFA Creative Writing Students Only

ENGL 5043, Graduate Translation Workshop

Teacher: G. Brock

Texts Required:

None

Requirements: Students will submit their own translations of literary works from a source language into English for the workshop to review. Students are also expected to provide written responses to fellow writers' work and to participate actively in the workshop process.

ENGL 5173-001, Advanced Studies in Medieval Literature and Culture

ENGL 5233, Craft of Translation I: Medieval Funny People

Teacher: J. DuVal

Texts Required:

Selections from Chaucer's *Canterbury Tales*.

Selections of Old French Fabliaux and selections from Boccaccio's *Decameron*

Chretien de Troyes' *Knight of the Carte*

Selections of 15th century mystery plays, featuring Noah's wife, the tyrant-buffoon Herod, and/or comic imps.

The Second Shepherd's Play, Adam le Bossu's *Jeu de Robin et Marion* and two or three short pastourelles (songs about shepherdesses)

The Pilgrimage of Charlemagne

Aucassin and Nicolette

Sweeney Astray

One volume of the *Romant de Renart*

Fernando de Rojas' *Celestina*

Description: As we read various texts, we should keep in mind the following medieval comic identities and be ready to discuss how successfully the authors use them for comedy or (better, especially when dealing with the many anti-feminist stereotypes) how they develop their characters beyond mere types, even into ones that readers can care for: the old cuckold, the pretty young wife (usually clever and lecherous); the shrewish wife, the jabbering wife, the lecherous virgin, the lecherous widow, the go-between, the lecherous priest, the greedy and arrogant priest, the huckster (sometimes a priest, sometimes a knight or squire), the comic animal (especially the fox), the hopeless gambler, the foolish knight, the blundering narrator.

Exams: Midterm and Final exams, mostly essay

Oral reports:

- One half-hour report on the readings for the week
- One half-hour report on a supplemental reading from the list below. This report should include a handout of three or four pages of comic characterization that you especially appreciate:
 - Selections of fabliaux not already assigned
 - *Ysengrimus*, (Latin Tales of the Fox and the Wolf)
 - Adam le Bossu's *Greenwood Follies*
 - Jean Bodel's *Play of St. Nicholas*
 - Chretien de Troyes' *Erec and Enide*
 - *The Boy and the Blind Man* (twelfth-century farce) and *Lazarillo de Tormes*
 - Selections of comic moments in Dante's *Inferno*
 - *Sir Gawain and the Green Knight*
 - Selections from Canterbury Tales not already assigned
 - Juan Ruiz's *The Book of Good Love*
 - Some other text that you would prefer to report on (with my permission)

Written papers:

- A 1 ½ page per week journal on some aspect of the weekly readings
- A two-page write-up of something from one of your oral reports, written *after* the oral report and benefiting from feedback from your peers.
- One longer paper. It can be a creative work such as a translation (with commentary) or an adaptation (with commentary), or a scholarly article. Students should consult me if they have any question about whether this paper can count for Craft of Translation credit.

ENGL 5173-002, Advanced Studies in Medieval Literature and Culture: Arabic Influence on Medieval European Culture

Teacher: M. Kahf

Tentative texts:

Dante, *The Divine Comedy*. Any translation edition.

Andreas Capellanus, *The Art of Courtly Love*. Trans. John Jay Parry.

ASIN: B001G3NZFC

Ibn Hazm, *The Ring of the Dove*. Either translation, Nykl or Arberry.

Ibn Tufayl, *Hayy ibn Yaqzan*.

Troubadour Poems from the South of France. Trans. William D. Paden & Frances Freeman

The Owl and the Nightingale; *Sir Gawain and the Green Knight* or another Arthurian text; selections from *The 1001 Nights*; Attar's *The Conference of the Birds* and Chaucer's *Parliament of Fowls* & other medieval literature mostly available full-text online.

Description: This course is a reexamination of medieval European literature and culture in relation to Arabic literature and culture and its diffusion to Europe through Spain, Sicily, and the Crusades. Cultural production by Arabic-speaking peoples (of various ethnicities and religions) casts an imprint on medieval and Renaissance Europe that is not always recognized in a Eurocentric curriculum. On the other hand, sometimes an Arabic text merely exists side-by-side with remarkable parallels to a European text, parallels that are worthy of analysis without being evidence of direct influence of one upon the other. Often the student of medieval Europe is not familiar with the Arabic texts and thus cannot “hear” their resonance with European texts or see a relation between them, even though they existed together in a medieval cultural world that was not so separate. Discover the medieval Muslim and Jewish populations of Spain and Italy, and the many points of medieval and early modern European contact (besides the Crusades) with Arabic-language cultures, that have been largely erased from your education. Sections of the course will look at literature pertaining to these areas: “Love,” “Afterlife” “Tale” and “Romance” and possibly “Philosophy.”

- Explore the heated debate about the relationship of Dante’s *Divine Comedy* to Islamic cultural texts about a journey through the layers of heaven and hell
- Read European “courtly love” literature and medieval romances side by side with Arabic love literature, including wild and fierce Arabic poetry by women in Spain, which just happened to flourish a few years before and a few miles away from the love themes that sprang up suddenly in full force in the twelfth-century poetry of southern France
- Discover an Arabic novel about a child growing up alone on a deserted island, and why it may be related to Descartes and Defoe
- and more

Requirements for Undergraduates: Journal or Blog Entries; paper; student-led project; frequent student-centered small-group work, so come to class prepared.

Requirements for Graduate students: Grad students will learn how to write the literature review, a crucial component of your thesis or dissertation in the future; how to write the conference paper; how to write a prospectus. Frequent student-centered small group work, so come to class prepared.

MA advisory code: A, H, 1, 2, 3, 4, 5

ENGL 5173-003, Advanced Studies in Medieval Literature and Culture: Chaucer Non-*Canterbury Tales*

ENGL 6113-001, Seminar in Medieval Literature

Teacher: W. Quinn

Texts Required:

The Riverside Edition remains the definitive edition of Chaucer’s *Works*, though any complete scholarly edition (Robinson, Fisher, Donaldson) may be used instead. The

Norton Editions of *Chaucer's Dream Visions* and *Troilus and Criseyde* will be available in the University Bookstore.

Description: This course focuses on Chaucer's earlier career as an author—his so-called French and Italian periods. It also includes a consideration of his lyric experiments. Special attention will be paid to manuscript formatting as prompts for the reading process. Having studied *The Canterbury Tales* for a full semester is NOT a prerequisite but the ability to read Middle English proficiently is necessary.

Essays, exams, and other major requirements for undergraduates: 3 bibliographic reports (2-3 pp. each), 1 8-10 pp. paper, enthusiastic participation.

Essays, exams, and other major requirements for graduate students at the 5000 level: 5 bibliographic reports (2-3 pp. each), 1 15-25 pp. paper, enthusiastic participation.

MA advisory code: A, 2, 5

ENGL 5203, Introduction to Graduate Studies

Teacher: S. Dempsey

Texts Required:

Semenza, Gregory, *Graduate Study for the Twenty-First Century:*

How to Build an Academic Career in the Humanities ISBN 978-0230100336.

Hayot, Eric. *The Elements of Academic Style: Writing for the Humanities* ISBN 978-0231168014.

Additional readings will be placed on Blackboard.

Description: This seminar will offer a wide-ranging introduction to graduate studies. We will explore how life in the academy works at all levels (classroom, department, university, the field of literary studies more generally) and how best to prepare yourself for a place in it (issues of professionalization, how to research and write academic papers, preparing for conferences, how to think about pedagogy, the job market, alternative career options after graduate school, etc.). Throughout the semester we will also strive toward building a foundation for what you should know in order to be a successful scholar within literary studies. Accordingly, each week in addition to readings and class time devoted to issues of professionalization we will turn our attention to the history of literary criticism and theory and survey a wide range of approaches to the study of literature.

Essays, exams, and other major requirements: Enthusiastic participation, one bibliography assignment, one book review, one oral presentation, one analysis paper, one “conference paper,” several short response papers.

ENGL 5233, Craft of Translation I: Medieval Funny People
ENGL 5173, Advanced Studies in Medieval Literature and Culture

Teacher: J. DuVal

Texts Required:

Selections from Chaucer's *Canterbury Tales*.

Selections of Old French Fabliaux and selections from Boccaccio's *Decameron*

Chretien de Troyes' *Knight of the Cart*

Selections of 15th century mystery plays, featuring Noah's wife, the tyrant-buffoon Herod, and/or comic imps.

The Second Shepherd's Play, Adam le Bossu's *Jeu de Robin et Marion* and two or three short pastourelles (songs about shepherdesses)

The Pilgrimage of Charlemagne

Aucassin and Nicolette

Sweeney Astray

One volume of the *Romant de Renart*

Fernando de Rojas' *Celestina*

Description: As we read various texts, we should keep in mind the following medieval comic identities and be ready to discuss how successfully the authors use them for comedy or (better, especially when dealing with the many anti-feminist stereotypes) how they develop their characters beyond mere types, even into ones that readers can care for: the old cuckold, the pretty young wife (usually clever and lecherous); the shrewish wife, the jabbering wife, the lecherous virgin, the lecherous widow, the go-between, the lecherous priest, the greedy and arrogant priest, the huckster (sometimes a priest, sometimes a knight or squire), the comic animal (especially the fox), the hopeless gambler, the foolish knight, the blundering narrator.

Exams: Midterm and Final exams, mostly essay

Oral reports:

- One half-hour report on the readings for the week
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 - Jean Bodel's *Play of St. Nicholas*
 - Chretien de Troyes' *Erec and Enide*
 - *The Boy and the Blind Man* (twelfth-century farce) and *Lazarillo de Tormes*
 - Selections of comic moments in Dante's *Inferno*
 - *Sir Gawain and the Green Knight*
 - Selections from *Canterbury Tales* not already assigned
 - Juan Ruiz's *The Book of Good Love*

- Some other text that you would prefer to report on (with my permission)

Written papers:

- A 1 ½ page per week journal on some aspect of the weekly readings
- A two-page write-up of something from one of your oral reports, written *after* the oral report and benefiting from feedback from your peers.
- One longer paper. It can be a creative work such as a translation (with commentary) or an adaptation (with commentary), or a scholarly article. Students should consult me if they have any question about whether this paper can count for Craft of Translation credit.

ENGL 5243-001, Special Studies: Magazine Production

Teacher: G. Brock

Texts Required:

None.

Description: In this course we will found a literary magazine and produce the first issue of it. Students will help define the mission of the magazine, solicit work from writers they admire, read unsolicited submissions, accept and reject work, and edit and proof the final contents.

ENGL 5243-003, Special Studies

Teacher: M. Heffernan

Course Description Pending

ENGL 5243-004, Special Studies: Boundaries of Nonfiction

Teacher: P. Viswanathan

Texts Required: Examples only! Subject to change.

Truman Capote, *In Cold Blood*
 Alison Bechdel, *Fun Home*
 Geoff Dyer, *White Sands*
 Ian Hamilton, *In Search of Salinger*
 Margo Jefferson, *Negroland*
 Howard Norman, *In Fond Remembrance of Me*
 Kate Summerscale, *The Queen of Whale Quay*
 Helen MacDonald, *H is for Hawk*
 Tahir Shah, *The Sorcerer's Apprentice*
 Vivian Gornick, *Fierce Attachments*

Description: In this course, we will read a selection of nonfiction books, or works that are mostly nonfiction, or supposedly nonfiction.... works, in other words, that cause us to interrogate the genre. We will discuss research, the narrator's persona, the ethics of portraying real people, living or dead, and the ways that the construction of a compelling narrative draws on fiction techniques, sometimes so heavily as to call 'truth'—the putative basis of the form—into question. The last part of the semester will be dedicated to a workshop of student writing.

Essays, exams, and other major requirements: A 8-20 pp piece of nonfiction and a 3-5 pp reflection on the course and on the writing of that piece.

**ENGL 5403, Advanced Studies in Nineteenth Century British Literature and Culture:
Romantic Media Studies**

Teacher: S. Dempsey

Texts Required:

Sterne, Laurence, *A Sentimental Journey and Other Writings* ISBN: 978-0199537181

Austen, Jane, *Northanger Abbey* (Oxford World Classics) ISBN 019953554X.

Dickens, Charles, *A Christmas Carol and Other Christmas Books* ISBN: 978-0199536306

Recommended Texts:

The Norton Anthology of English Literature: The Romantic Period (9th) (Vol. D) ISBN: 978-0393912524

You should possess either the Norton Anthology or some other comprehensive anthology of Romantic Period writing. Additional readings will be placed on Blackboard.

Description: Media theorists such as Marshall McLuhan, Walter Ong and Friedrich Kittler all saw the Romantic period as being a moment of far-reaching socio-cognitive reorganization that was characterized by the emergence of print as a 'general' medium. This course will trace the roles sensibility, sentimentality, sympathy, affect, cognition, embodiment and proto-cinematic form play from the mid-eighteenth century discourses surrounding sensibility through responses and developments made during the Romantic era and ultimately into 20/21st century cinema and media culture. We will explore the poetry of figures such as Dante, Milton, Blake, James Thomson, Mary Robinson, Charlotte Smith, Wordsworth, Coleridge, Keats, Shelley, Byron, Christina Rossetti, Gerard Manley Hopkins and T. S. Eliot. In addition, we will also consider parallel developments in the novel through the work of Sterne, Austen, and Dickens. Clips from both classic and recent films will be used to suggest the continuing impact of Romantic forms of mediation.

Throughout we will be interested in the variety of ways experiences of affect, mood and (re)cognition can be mediated by the mobility of form. Part of our interest will be in

considering how and why we might want to develop proficiency in using literature as a media technology—as a kind of virtual reality glasses that can make the past (or alternative points of view) virtually present to us.

In order to trace the implications of these ideas we will also explore a range of classic and contemporary readings from thinkers associated with affect studies, cognitive literary studies, phenomenology, visual modernity, ecocriticism, and secularization and modernity studies.

Essays, exams, and other major requirements for graduate students at the 5000 level: one conference paper (7-10 pages), one longer paper (15-20 pages), and several one-page response papers.

MA advisory code: D, 2

ENGL 5593, Advanced Studies in Gender, Sexuality, and Literature: Literature by Native American Women

ENGL 5803, Advanced Studies in Modern and Contemporary American Literature and Culture

Teacher: K. Yandell

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.

MA advisory code: F, G, 2, 3, 4, 6

ENGL 5653, Shakespeare Plays and Poems

Teacher: J. Candido

Texts Required:

Any respectable edition of Shakespeare or individual editions of the plays. The *Complete Works of Shakespeare* (ed. David Bevington) will be available through the university bookstore.

Area of Coverage: We shall examine the basic contours of Shakespeare's career as a dramatist, drawing upon some of his most representative plays.

Likely works to be read include the following:

Richard II
1 Henry IV
2 Henry IV
A Midsummer Night's Dream
As You Like It
Twelfth Night
Hamlet
The Tempest

Papers and Examinations: Two in-class exams and one (optional) 5-page critical paper. Graduate students will be expected to write a research paper of considerable length (15-25 pp.)

MA advisory code: B, 2

ENGL 5803, Advanced Studies in Modern and Contemporary American Literature and Culture

ENGL 5593, Advanced Studies in Gender, Sexuality, and Literature: Literature by Native American Women

Teacher: K. Yandell

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.

MA advisory code: F, G, 2, 3, 4, 6

ENGL 5863, Advanced Studies in African American Literature and Culture: African American Women Novelists

ENGL 6853, Seminar in African American Literature and Culture

Teacher: S. Marren

Texts Required:

Jacobs *Incidents in the Life of a Slave Girl*

Morrison *Beloved*

Deon *Grace*

Ann Petry	<i>The Street</i>
Nella Larsen	<i>Quicksand</i>
Hurston	<i>Their Eyes Were Watching God</i>
Harper	<i>Iola Leroy</i>
Williams	<i>Dessa Rose</i>
Hopkins	<i>Contending Forces</i>

This list is subject to change.

There will be various supplementary readings along the way

Description: This course will survey the tradition of African American Women Novelists with particular attention to representations of mothering in those texts and to conceptions of African American mothering in the surrounding American culture. We will trace the cultural history of black motherhood in America from the *partus sequitur ventrem* provision of the American slave code, through the infamous Moynihan Report on the black family in the 1960s, to Hortense Spillers' imaginative rereading of black motherhood, and beyond. The aim will be to develop a sense of the breadth and complexity of the tradition of African American Women novelists, and an understanding of black motherhood as a potent symbolic and social force in American society.

Essays, exams, and other major requirements:

Graduate: 15-20 page essay

Undergraduate: 10-12 page essay

Everyone: Reading responses, Oral presentation/facilitation of class discussion, Class participation

MA advisory codes: G, 2, 3, 4, 6

**ENGL 6113-001, Seminar in Medieval Literature: Chaucer Non-
*Canterbury Tales***

ENGL 5173-003, Advanced Studies in Medieval Literature and Culture

Teacher: W. Quinn

Texts Required:

The Riverside Edition remains the definitive edition of Chaucer's *Works*, though any complete scholarly edition (Robinson, Fisher, Donaldson) may be used instead. The Norton Editions of *Chaucer's Dream Visions* and *Troilus and Criseyde* will be available in the University Bookstore.

Description: This course focuses on Chaucer's earlier career as an author—his so-called French and Italian periods. It also includes a consideration of his lyric experiments. Special attention will be paid to manuscript formatting as prompts for the

reading process. Having studied *The Canterbury Tales* for a full semester is NOT a prerequisite but the ability to read Middle English proficiently is necessary.

Essays, exams, and other major requirements for undergraduates: 3 bibliographic reports (2-3 pp. each), 1 8-10 pp. paper, enthusiastic participation.

Essays, exams, and other major requirements for graduate students at the 5000 level: 5 bibliographic reports (2-3 pp. each), 1 15-25 pp. paper, enthusiastic participation.

MA advisory code: A, 2, 5

ENGL 6543, Seminar in US Latino/Latina Literature and Culture: Latina/o Writing/Construction of Self

Teacher: Y. Padilla

Texts Required:

Marie Arana, *American Chica*, ISBN: 978-0385319638
 Oscar Zeta Acosta, *The Autobiography of a Brown Buffalo*, ISBN: 978-0679722137
 Rigoberto González, *Butterfly Boy: Memories of a Chicano Mariposa*, ISBN: 978-0299219048
 Reyna Grande, *The Distance Between Us*, ISBN: 978-1451661781
 Hernández, Daisy, *A Cup of Water under my Bed*, ISBN: 978-0807062920
 Cherrié Moraga, *Loving in the War Years*, ISBN: 978-0896086265
 Richard Rodríguez, *Hunger for Memory*, ISBN: 978-0553272932
 Piri Thomas, *Down These Mean Streets*, ISBN: 978-0679781424

Required Viewing:

The Short Life of José Antonio (2006)
Ghetto Klown (John Leguizamo, 2013)

Secondary Texts

Supplemental readings for this course will include shorter-length pieces from Latinx authors as well as theoretical works drawn from Literary/Cultural/Latinx Studies on ethnic autobiography, memoir, and testimonio, among others.

Description: In this class we will explore various texts by Latinx authors or about Latinx subjects that fall within or draw on the genres of autobiography/memoir/testimonio. In many cases, we will be engaging with texts that blur the boundaries between these genres and are, in essence, hybrid forms. Although the majority of the class will be centered on the exploration of written texts, we will also examine works of performance/theatre and documentary film. In our discussions of said texts we will be emphasizing the narrative/artistic strategies for narrating/constructing the self as much as the politics of such writing/narration/construction. As such, we will tend to questions such as: 1) What are the political and ethical dimensions of such works in relation to questions of identity,

communal and cultural representation, class, gender, and sexuality? and; 2) How do these texts by or about Latinx subjects challenge/affirm autobiographical traditions (by immigrants and non-immigrants alike) in American literature with respect to assimilationist paradigms and “American Dreaming”?

Essays, exams, and other major requirements:

Attendance and punctuality; active participation in every class session; one individually-led class session; final presentation on intended research topic and paper for seminar (student will also be expected to give feedback on other papers/presentations); 20-25 page seminar paper.

MA advisory codes: G, 2, 3,4, 6

ENGL 6733, Seminar in Literature and Culture of the American South: Faulkner

Teacher: L. Hinrichsen

Texts Required:

The Sound and the Fury: The Corrected Text
Norton Critical Edition 978-0393964813

As I Lay Dying: The Corrected Text
Vintage 978-0679732259

Sanctuary: The Corrected Text
Vintage 978-0679748144

Light in August: The Corrected Text
Vintage 978-0679732266

Absalom! Absalom!: The Corrected Text
Vintage 978-0679732181

Go Down, Moses!: The Corrected Text
Vintage 978-0679732174

The Hamlet
Vintage 978-0679736530

Intruder in the Dust
Vintage 978-067973651

Wild Palms: [If I Forget Thee, Jersusalem]
Vintage 978-0679741930

Description: Many readers and critics consider William Faulkner the most influential American author of the twentieth century. His innovations in narrative strategy in particular continue to shape and inspire literature, and his influence can be seen in works by Robert Penn Warren, Jean Paul Sartre, Albert Camus, Gabriel Garcia Marquez, Toni Morrison, Ralph Ellison, Kenzaburo Oe, William Styron, Shelby Foote, Suzan Lori-Parks, Natasha Trethewey, and others. In this course, we will examine Faulkner’s aesthetic and artistic sensibilities through close readings of the major works in his oeuvre, placing special emphasis on *Absalom, Absalom!*, whose expansive length and thematic depths has sustained scholarship for decades.

But we will not fetishize Faulkner: our discussions will consistently frame Faulkner's textual world not as hermetic, arcane, or removed from everyday life and historical time. In addition to the standard considerations of Faulkner as both a southern writer and a modernist, we will examine critiques of his work by scholars invested in feminist theories, postcolonial criticism, critical race theory, disability studies, and queer theory, among other critical methodologies, and we will closely examine the relationships between revisionist southern historiography and Faulkner's works of the imagination. We will also discuss strategies for bringing the challenges and rewards of studying Faulkner to undergraduates and secondary school students.

By the end of this course, you will not only have read and thought critically about a range of Faulkner's major works, but will have evaluated for yourself the reasons for his commanding position within the English canon.

Recommended: Philip Weinstein, *Becoming Faulkner: The Art and Life of William Faulkner*. Oxford UP, 2012 ISBN 978-0199898350

Required Assignments: Class participation and regular Blackboard discussion board responses; annotated bibliography of criticism for one novel; presentation of annotated bibliography; final project (TBD individually: standard seminar paper of 15-25 pages or other equivalent project); presentation of final project.

MA advisory code: G, 2, 3, 4, 6

ENGL 6853, Seminar in African American Literature and Culture

ENGL 5863, Advanced Studies in African American Literature and Culture: African American Women Novelists

Teacher: S. Marren

Texts Required:

Jacobs *Incidents in the Life of a Slave Girl*
 Morrison *Beloved*
 Deon *Grace*
 Ann Petry *The Street*
 Nella Larsen *Quicksand*
 Hurston *Their Eyes Were Watching God*
 Harper *Iola Leroy*
 Williams *Dessa Rose*
 Hopkins *Contending Forces*

This list is subject to change.

There will be various supplementary readings along the way

Description: This course will survey the tradition of African American Women Novelists with particular attention to representations of mothering in those texts and to conceptions of African American mothering in the surrounding American culture. We will trace the cultural history of black motherhood in America from the *partus sequitur ventrem* provision of the American slave code, through the infamous Moynihan Report on the black family in the 1960s, to Hortense Spillers' imaginative rereading of black motherhood, and beyond. The aim will be to develop a sense of the breadth and complexity of the tradition of African American Women novelists, and an understanding of black motherhood as a potent symbolic and social force in American society.

Essays, exams, and other major requirements:

Graduate: 15-20 page essay

Undergraduate: 10-12 page essay

Everyone: Reading responses, Oral presentation/facilitation of class discussion, Class participation

MA advisory codes: G, 2, 3, 4, 6

ENGL 6973, Seminar in Rhetoric and Composition: Discourse Analysis

Teacher: E. Domínguez Barajas

Texts Required:

Schiffrin, Deborah. *Approaches to Discourse*. ISBN 0-631-16623-8

Blakemore, Diane. *Understanding Utterances*. ISBN: 0-631-15867-7

Austin, John L. *How to Do Things with Words*. ISBN 0-674-41152-8

Van Leeuwen, Theo. *Discourse and Practice*. ISBN: 978-0-19-532331-3

Description: This course provides a foundation in the field of Discourse Analysis by introducing advanced graduate students to a variety of research methodologies (e.g., speech act theory; conversation analysis; pragmatics; interactional sociolinguistics; ethnography of communication; critical discourse analysis) guiding contemporary research in the field. Students will learn about the history, theory, and actual research practices involved in the various approaches.

Required assignments: An in-class presentation on a critical work, one critical response paper (5-6 pages), an article-length research paper (20-30 pages).

MA advisory code: 7; T

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 **Ethnic and Regional** Literatures requirement.

Specialist **4**: satisfies **Gender and Sexuality** requirement.

Specialist **5**: satisfies **Medieval** Literature requirement.

Specialist **6**: satisfies **Modern American** 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.)