

# Graduate Course Description Packet Summer 2018

Updated: 04-04-2018

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## 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 5863, Advanced Studies in African American Literature and Culture: Soul Food, African American Identity and the Politics of Food ENGL 6853, Seminar in African American Literature and Culture

**Teacher: C. Bailey**

**Texts Required:**

Eds. Jennifer Jensen Wallach and Rebecca Sharpless, *Dethroning the Deceitful Pork Chop: Rethinking African American Foodways from Slavery to Obama* ISBN 978-1557286796

Gloria Naylor, *Mama Day*, ISBN 978-0679721819

Toni Morrison, *Paradise*, ISBN 978-0804169882

Kevin Young, *The Hungry Ear: Poems of Food and Drink*, ISBN 978-1608197682

Ernest Gaines, *A Lesson Before Dying*, ISBN 978-0375702709

Randall Keenan, *Let the Dead Bury Their Dead*, ISBN 978-0156505154

\* Other supplementary materials should be downloaded from Blackboard

**Description:** This course critically examines African American literary works and cultural texts using foodways as a critical framework. Texts range from the prose fiction of Ernest Gaines to Dave Chappelle and Aaron McGruder skits. Such texts continue to attest to the evolving function of food (or its lack) in African American literature and culture. In this course, however, we want to complicate this understanding of food. Among other things, we will explore how food has been used to create and subvert personal and communal identities. Most importantly, using texts including the films *Soul Food*, *Princess and the Frog*, Marlon Riggs' documentary *Black Is, Black Ain't*, and Toni Morrison's *Paradise*, we will explore how ideas about food, food preparation, and food consumption, contribute to gender and racial inequality, and create social class distinctions.

**Essays, exams, and other major requirements for graduate students enrolled at the 5000 level:** bi-weekly responses of 500 words each, one research paper (12-15 pages), one oral presentation

**Essays, exams, and other major requirements for graduate students enrolled at the 6000 level:** bi-weekly responses of 500 words each, one seminar paper (20-25 pages), one oral presentation.

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

**ENGL 5923, Advanced Studies in Film and Media: Horror Film**

**ENGL 5933, Advanced Studies in Popular Culture and Popular Genres**

**Teacher: M.K. Booker**

**Texts Required:**

None.

**Description:** Horror film explores our deepest anxieties and our most profound fears. As a result, horror film tells us more about ourselves and our society than perhaps any other film genre. This course is designed to provide an historical introduction to the American horror film of the sound era, from its beginnings with *Dracula* (1931) to last year's Oscar-nominated *Get Out*. Along the way we will look at a number of the greatest horror films ever made, from *Frankenstein* (1931), to *The Shining* (1980), to *The Witch* (2015). We will also look at several unusual films that might not normally be considered to be horror but contain strong horror film elements. We will explore the development of specific horror sub-genres, such as supernatural horror, psychological horror, and slasher films. In the course of this exploration, we will attempt not only to construct narratives of the development of American horror film but to connect those narratives to the larger story of the historical evolution of American society as a whole.

**Tentative List of Films to Be Viewed:**

*Dracula* (1931, 75 min.)  
*Bride of Frankenstein* (1935, 75 min.)  
*Psycho* (1960, 109 min.)  
*Rosemary's Baby* (1968, 136 min.)  
*Night of the Living Dead* (1968, 96 min.)  
*The Exorcist* (1973, 122 min.)  
*Halloween* (1978, 91 min.)  
*The Shining* (1980, 146 min.)  
*Blood Simple* (1984, 99 min.)  
*The Terminator* (1984, 107 min.)  
*Re-Animator* (1985, 95 min.)  
*Evil Dead II* (1987, 84 min.)  
*Barton Fink* (1991, 116 min.)  
*The Witch* (2015, 92 min.)  
*Get Out* (2017, 104 min.)

**Papers, reports, or other special assignments:** Undergraduate students will be required to write one brief critical essay, 5–10 typewritten pages in length. Graduate students will write a 15-25 page essay.

**Examinations:** There will be a final examination for all students.

**MA advisory code: G, 2, 6**

**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.)