

Graduate Course Description Packets

Fall 2019

Updated: 3-24-2019

ENGL 5003, Composition Pedagogy

Teacher: A. Pope

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.

***This course is required of all incoming graduate instructors.**

ENGL 5023, Writing Workshop: Fiction

Teacher: New Faculty Member

Description: Graduate Fiction Writing Workshop

Prerequisite: MFA Creative Writing Students Only

ENGL 5033, Writing Workshop: Poetry

Teacher: G. Brock

Texts Required:

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: J. DuVal**

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

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

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

MA Advisory Code: 1 (with Dr. DuVal's permission)

ENGL 5173, Advanced Studies in Medieval Literature and Culture: The Literature of the Long-Twelfth Century in the British Isles**ENGL 6113, Seminar in Medieval Literature and Culture: 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. Faletta. 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: A, 1, 2, 5

ENGL 5193, Graduate Internship in English*

Instructor: Graduate Advisor or Department Faculty Member Overseeing Internship

The Graduate Internship in English is a three-credit-hour, semester-long course. It is an opportunity for our graduate students to professionalize further, and perhaps in nontraditional ways, while completing their degree programs. Internships allow students to understand their career options better, explore specific work environments, develop valuable alternative-academic (alt-ac) skills, and network--all *before* they graduate.

Students completing internships with a department faculty member are graded by that department faculty member (who will need to have a section of the course assigned to them by the English Department office). Students completing internships outside of the department are graded by their graduate advisor, who will be in communication with the outside supervisor to determine the student's grade.

Students can propose an internship opportunity to their graduate advisor or consult with their graduate advisor about existing internship opportunities. Internships should be arranged before the end of the semester immediately preceding the semester of the internship.

***Permission of Graduate Advisor required.**

ENGL 5203, Introduction to Graduate Studies

Teacher: S. Dempsey

Textbooks 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, two oral presentations, one analysis paper, one “conference paper,” several short response papers.

***This course is required of all incoming English M.A. students.**

ENGL 5223, Advanced Studies in Renaissance Literature and Culture: Politics in the *Faerie Queene*

ENGL 6203, Seminar in Renaissance Literature and Culture: Politics in the *Faerie Queene*

Teacher: D. Stephens

Textbooks Required:

Hamilton, A. C., Hiroshi Yamashita, Toshiyuki Suzuki, and Shohachi Fukuda, eds, *Spenser: The Faerie Queene*, 2nd Edition (Longman, 2007). ISBN: 978-1405832816. \$45.92.

Hadfield, Andrew, and Willy Maley, eds, *A View of the State of Ireland* (Franklin Classics, 2018). ISBN: 978-0342921331. \$20.95.

***Important: it is okay to buy a previous edition of either textbook, so long as the previous edition has the same editors. Please do not buy other alternative editions. ***

Description: in this class, we will chart Spenser’s importance for other periods of English literature, while investigating his poetry’s dizzying openness to a multiplicity of positions in the politics of authoritarian rule, empire, gender, ethnicity, and class ambition. Particularly nasty—and strange—is his advice to Elizabeth Tudor about how to subdue both the Irish and the Anglo-Irish. At the same time, we will figure out ways of understanding the sheer pleasure of his poetry.

Spenser ranks with Chaucer, Shakespeare, and Milton as one of England’s most influential poets. *The Faerie Queene* provided plots for Shakespeare and helped Milton make one of his most impassioned pleas against censorship. Dorothy and William Wordsworth read Spenser aloud to one another by the fire. Keats imitated Spenser’s lush imagery in “The Eve of St. Agnes.” Pre-Raphaelite painters and poets modeled their medieval characters after Spenser’s. Perhaps most importantly, much of *Monty Python and the Holy Grail* was based upon Spenser.

The Faerie Queene is a six-book poem dedicated to Queen Elizabeth and set in a quintessentially English and Irish Arthurian fairyland centuries before Spenser’s own time. This is an epic in which, when the narrative abruptly dumps one of its characters in order to take us somewhere else altogether, the narrator apologizes glibly to the abandoned character. In this epic, pronouns seem to have an agenda of their own, making political and moral statements inimical to the characters whom they supposedly represent. It is an epic whose narrator flirts outrageously with Queen Elizabeth and occasionally puts her in her place. It is an epic in which the Knight of Temperance goes on a rampage of killing, in which the Knight of Chastity trembles with erotic longing, in which the Knight of Courtesy makes one *faux pas* after another. It is an epic whose author moved his residence to Ireland, fell in love with Irish landscapes and literature, and then passionately advised Queen Elizabeth to massacre the Irish peasants. We will be dealing with contradiction.

Requirements: Because the course will entail fairly heavy reading, the writing requirements will be moderate: each student will turn in three written digests of articles or book chapters, will give an oral

report on one of those digests, and will write one original literary essay of about 15 pages. We will work to maintain an energetic but informal and non-competitive atmosphere during class discussions, so that class participation can count for a great deal without making anyone anxious.

Exams: There will be no final exam or quizzes unless students often show up for the class without having done the reading.

M. A. Advisory Codes: B, 2, 4

ENGL 5233, Craft of Translation, Colonial North American Narratives

ENGL 5703, Colonial North American Narratives

Teacher: J. DuVal

Textbooks Required:

Kathleen DuVal and John DuVal, *Interpreting a Continent: Voices from Colonial America*, ISBN 13: 978-0-7425-5182-4

James E. Seaver. *A Narrative of the Life of Mrs. Mary Jemison*. Wilder Publications, 2011. ISBN 10:1-61720-209-6; or ISBN 13:978-1-61720-209-4

Some short narratives that I will type up and send as attachments

Textbooks Recommended:

Bernal Diaz del Castillo, *The Discovery and Conquest of New Spain*, (Historia verdadera de la nuema Espana), tr. by J. M. Cohen, Penguin, 1973, ISBN: 13-978-0-140-44123-9

Bartolomé de las Casas, *An Account, Much Abbreviated, of the Destruction of the Indies*, (Brevisima relacion de la desruccion de las Indias), translated by Andrew Hurley, Cambridge, Massachusetts: Hackett Publishing, 2003, ISBN : 978-0-87220-625-0 0-

Description: This course will concentrate on listening to the voices of representative people living in, visiting, invading, or being abducted to North America from 1492 through 1781. The readings will be encounter narratives, captivity narratives, slave narratives, and a few legal documents.

Major requirements: In addition to the readings, students will keep journals of their readings, give one or two short oral reports to the class, and write a research paper. For their research papers, students taking the course for Craft of Translation credit will report on narratives from languages other than English and examine challenges and approaches to translating those narratives.

MA Advisory Codes: F, 2, 3 (with Dr. DuVal's permission)

ENGL 5243, Special Topics: Modern World Drama

Teacher: R. Cochran

Textbooks Required:

Ibsen: *A Doll's House, Ghosts, An Enemy of the People, The Wild Duck*
Hedda Gabler, The Master Builder, Little Eyolf

Chekhov: *Ivanov, The Seagull, Uncle Vanya, Three Sister, The Cherry Orchard*

Strindberg: *The Father, Miss Julie, Easter*

Büchner: *Woyzeck*
 Jarry: *Ubu Roi*
 Synge: *Riders to the Sea, In the Shadow of the Glen, The Well of the Saints, The Tinker's Wedding, The Playboy of the Western World, Deirdre of the Sorrows*
 Shaw: TBA
 Pirandello: *Six Characters in Search of an Author*
 Beckett: *Waiting for Godot, Endgame, Happy Days*

Description: This is a double-headed course. One will feature the dramatic works of Henrik Ibsen, Anton Chekhov, and Samuel Beckett, three masters. They'll frame the course at beginning and end. Half of our class work will be devoted to them, with the aim of appreciating the excellence that has led to their prominence. The second focus will be temporal—we'll attend to dramatists who worked in the theatres of Europe in years leading up to and just following World War I and II in the hope of sensing the looming political and social crises of the period as they appeared on stage.

Requirements: Grades will be assigned on the basis of five quizzes (50%), a term paper (30%), and an open-book final (20%). Graduate students will make an oral presentation to the class (20%), and have no final. There will be no midterm. I don't grade "participation" but I expect you to attend and I hope you will participate. Flagrant absentees will be warned; persistent offenders will be asked to drop. I am insanely devoted to my little piece of the venerable academy—unless the University of closed I'll be holding forth.

MA Advisory Codes: H, 1, 2

ENGL 5243, Special Topics: Arkansas International Magazine Production

Teacher: G. Brock

Course Description Pending

ENGL 5243, Special Topics

Teacher: P. Viswanathan

Course Description Pending

ENGL 5273. Craft of Poetry

Teacher: D. McCombs

Course Description Pending

ENGL 5283, Craft of Fiction II

Teacher: T. Jensen

Course Description Pending

ENGL 5523, Technical Writing for Online Audiences (ONLINE COURSE)**Teacher: A. Pope****Description:**

Students in this course will learn the theoretical and practical skills needed to put together effective online texts that fit the genre expectations of a given publishing situation. As part of this process, students will learn CSS and HTML from a writer's perspective, specifically focusing on how they can use the web to effectively present written content. The course will feature a persistent focus on the way social media impacts web writing. No previous expertise required.

MA Advisory Codes: 7, T

ENGL 4523/ 5543, Chicana/Latina Feminist Thought and Literature**Teacher: Y. Padilla****Textbooks Required:**

Alvarez, Julia, *In the Time of the Butterflies* ISBN 978-1565129764

Anzaldúa, Gloria, *Borderlands/La Frontera* ISBN 978-1879960855

Castillo, Ana, *The Mixquiahuala Letters*. ISBN 978-0385420136

Chavez, Denise, *Loving Pedro Infante*. ISBN 978-0743445733

Cofer, Judith Ortiz, *The Latin Deli* ISBN 978-0393313130

Cruz, Angie, *Soledad* ISBN 978-0393313130

Murray, Yxta Maya, *Locas* ISBN 978-0802135643

Required Viewing:

Girlfight (2000)

Mosquita y Mari (2012)

Description:

This course centers on feminist literature written by U.S. Latinas. Although a significant portion of the course will be devoted to the works of Chicana authors, we will also read literature by Dominican American, Nuyorican, Cuban American, and U.S. Central American women. A central focus of the course is the exploration of how these authors use a gendered lens in their writings to theorize about the lives of Chicana/Latina women. Among the issues raised in their works and, which we will be discussing, are: gendered oppression, sexuality, racial and social inequality, ethnic identity, nationalism, bilingualism, violence, and relationships across generations. In addition to creative works of fiction, poetry, performance, and film, we will also read theory, personal essays, and critical histories by many of these same authors, as well as by other feminists of color that will help guide and foreground many of our discussions.

Essays, exams, and other major requirements for undergraduates: attendance and active participation in class discussions, 4-5 short written assignments, 2 critical essays (4-5 pages, 8-10 pages), mid-term, and final exam.

Essays, exams, and other major requirements for graduates: Same as undergraduate students, except the critical essays (4-5 pages, 12-15 pages). Additional theoretical readings may also be assigned.

MA Advisory Codes: G, 2, 3, 4, T

ENGL 5583, Advanced Studies in Arab American Writing: Arab Women Writers

ENGL 5593, Advanced Studies in Gender, Sexuality, and Literature: Arab Women Writers

Teacher: M. Kahf

Textbooks Required (TENTATIVE):

Marlé Hammond, *Beyond Elegy: Classical Arabic Women's Poetry in Context*. Brill, 2010. ISBN 978-0197264720.

Zeyn Joukhadar, *A Map of Salt and Stars: A Novel*. Atria, 2018. ISBN 978-1501169038.

Basma Abdel-Aziz, *The Queue*. Melville House, 2016. ISBN 978-1612195162.

Safia Elhillo, *The January Children*. U Nebraska, 2017. ISBN 978-0803295988.

Other authors potentially on the syllabus include: Khansa, Layla al-Akhyaliya, Wallada, Rabia, Aisha Taymur, Huda Shaarawi, May Ziyada, Nazik al-Malaika, Lateefa Zayyat, Fadwa Tuqan, Ghada Samman, Sahar Khalifah. Salwa Bakr, Radwa Ashour, Leila Ahmed, Assia Djebar, Etel Adnan, Seba Al-Herz, Raja al-Alem, Raja Alsanea, Fadwa Sulaiman, Khawla Dunia, Suheir Hammad, Haifa Zangana, Suad Amiry, Leila Lalami.

Description: This course explores Arab women's writings from pre-modern to the present, from sixth-century pagan to twenty-first-century postcolonial and post-Arab Spring. It includes Arab women writing in Arabic, English, and French; it includes Arab American women as well as women from the Arab world. We begin with the poetry of women acknowledged in the pre-modern Arabic literary canon as major figures, and they are plentiful. The course explores not only the writings themselves, but Arab feminist projects of interrogating androcentric subjectivity and literary history as well as Eurocentrism, imperialism, and Orientalism, and so theory and literary criticism as well as Arab feminist thought and political critique form as important a part of the syllabus as literary texts. Genre range encompasses poetry, historical novel, speculative fiction, bildungsroman, and others.

All course texts are in English translation and no knowledge of Arabic language is required for this course; those students with proficiency in Arabic or French are encouraged to read original texts in those languages.

Essays, exams, and other major requirements for graduate students: Two 500-word article summaries; development of discussion questions for course discussion forum on Blackboard; one conference paper; abstract and cover letter for the conference paper; discussion leadership in a class.

MA Advisory Codes: A, H, 1, 2, 3, 4, 5, T

ENGL 4933, Studies in Popular Culture and Popular Genres: Film Noir

ENGL 5923, Advanced Studies in Film and Media: Film Noir

ENGL 5933, Advanced Studies in Popular Culture and Popular Genres: Film Noir

Teacher: M. K. Booker

Textbooks Required: None. Electronic textbook will be supplied free of charge.

Description: Dark, violent, dangerous, cynical, and sexy, film noir has produced some of the most memorable films in American cinematic history. Film noir has been described as the most American of all film genres, yet it has also exercised a broad international influence (such as its crucial influence on the French New Wave), as well as an extensive influence on the works of contemporary American filmmakers (such as Quentin Tarantino). This course is intended to provide a survey of some of the leading works of film noir as well as a look at a few films clearly influenced by film noir. We will examine film noir in its original historical context, exploring its relationship to that context, but also exploring the ongoing appeal of the genre in other contexts.

Essays, exams, and other major requirements for undergraduates: One critical essay (5-6 pages), mid-term exam, final exam, active participation.

Essays, exams, and other major requirements for graduate students at the 5000 level: One critical essay (12-16 pages), final exam, active participation.

MA Advisory Codes: G, 2, 6

ENGL 5943 Advanced Studies in Critical and Literary Theory: Sensible Ecstasy

ENGL 6943 Seminar in Criticism and Literary Theory: Sensible Ecstasy

Teacher: S. Dempsey

Textbooks Required:

Teresa of Avila, trans. by E. Allison Peers, *Interior Castle*. ISBN: 978-0486461458

Dillard, Annie, *Pilgrim at Tinker Creek*. ISBN: 978-0061233326

Dick, Philip K., *The Three Stigmata of Palmer Eldritch*. ISBN: 978-0547572550

Additional readings will be placed on Blackboard.

Description: This course will explore within a variety of contexts the relationship between literary form and the possibilities of experiencing a “sensible ecstasy.” Our focus will be on texts that do not simply refer to states of wonder, ecstasy, and/or mystical, ecological, or psychedelic experience but through their form can “provide structures we can point to as the grounds for our taking certain dispositions as valuable without our having to derive their value by a chain of arguments.” In this way we will be interested in how a sacramental poetics can work, where sacramental means “a thing subjected to the senses, which has the power not only of signifying but also of effecting grace.” Following Charles Altieri’s suggestion, we will attend to how literature “makes possible a reflective activity that offers practice at negotiating among differing conceptions of the good.”

Our readings will start within the domain of religion and mysticism (Pseudo-Dionysius, Meister Eckhart, Teresa of Avila, Simone Weil, as well as Sufi and Buddhist texts) but will move into nineteenth-century literary (Blake, Wordsworth, Dickinson, Whitman, Hopkins), ecopoetics (Dillard and others) and into science fiction (Lovecraft, Dick). Time will also be spent exploring related issues in music, art, and cinema.

In order to trace the implications of these ideas throughout the semester we will also explore a range of classic and contemporary readings from thinkers associated with religious studies, mysticism, anthropology, phenomenology, affect theory, media studies, ecocriticism, and secularization and modernity studies.

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), two class presentations, and several one-page response papers.

MA Advisory Codes: D, G, 1, 2, 6, T

ENGL 5973 Advanced Studies in Rhetoric and Composition: TOPIC TBD

ENGL 6973, Seminar in Rhetoric and Composition: Pedagogical Theory

Teacher: Brown Chair

Description: Pending

MA Advisory Codes: 7, T

ENGL 4903, Advanced Studies in Rhetoric and Composition: Writing Center Peer Tutor Pedagogy

ENGL 5973, Advanced Studies in Rhetoric and Composition: Writing Center Peer Tutor Pedagogy

Teacher: K.L. Madison

Textbooks Required:

Ryan, Leigh and Lisa Zimmerelli, *Bedford Guide for Writing Tutors*.

ISBN-13: 978-0-312-56673-9.

Bruce, Shanti and Ben Rafoth, eds., *ESL Writers*. ISBN-13: 978-0-86709-594-4.

Fitzgerald, Lauren and Melissa Ianetta, eds., *The Oxford Guide for Writing Tutors*.

ISBN-13: 978-0199941841.

Fels, Dawn and Jennifer Wells, eds., *The Successful High School Writing Center*.

ISBN-13: 978-0807752524

Suggested:

Murphy, Christina and Steve Sherwood, eds., *St. Martin's Sourcebook for Writing Tutors*.

ISBN-13: 978-0-312-66191-5.

Murphy, Christina and Byron L. Stay, eds., *The Writing Center Director's Resource Book*.

ISBN-13: 978-0805856088.

Description: Writing Center peer tutor pedagogy is a unique form of instructional expertise that is informed by both critical theory and learner-based strategies. Students learn to critically evaluate and effectively articulate writer concerns and to collaborate with writers and other tutors. The course recognizes the complexity of learning effective writing skills in the classroom and the importance of trained tutors in building literacy competency and academic flexibility in students attending Arkansas public schools and in the matriculation of underrepresented Arkansas populations at the University of Arkansas. In this course, students will explore the theory and practice of peer consulting through class activities, readings, discussions, and observing and participating in consultations. Students will use the opportunities offered to tailor their class work to best fit their academic goals and interests, although a heavy focus will be on tutoring writing across the curriculum and literacy issues.

Essays, exams, and other major requirements for undergraduates: Pedagogy Portfolio, Literacy Memoir, Civic Literacy Research Project, Article Review, Article for *Peer Centered* or *The Dangling Modifier*, On-Location WC Space Analysis ; Correspondence with WCA or WPA professionals, Literacy Research Paper, Literature Review Colloquium.

Essays, exams, and other major requirements for graduate students: Pedagogy Portfolio, Literacy Memoir, Civic Literacy Research Project, Article Review, Article for an appropriate on-line or print journal, On-Location WC Space Analysis ; Correspondence with WCA or WPA professionals, Literacy Research Paper, Literature Review Colloquium, Conference paper (7-8 pages.)

MA Advisory Codes: 7, T

ENGL 6733. Seminar in Literature and Culture of the American South: Carson McCullers

Teacher: C. Kayser

Textbooks Required:

McCullers, Carson. *Carson McCullers: Stories, Plays, & Other Writings*, edited by Carlos L. Dews.
ISBN 978-1598535112

McCullers, Carson. *Carson McCullers: Complete Novels*, edited by Carlos L. Dews.
ISBN 978-1931082037.

Description: Carson McCullers first found literary success at the age of 23 with the publication of her first novel, *The Heart is a Lonely Hunter* (1940). She would go on to publish four other novels, establishing a critical reputation as mostly a novelist, and ultimately, one of the most significant American writers of the twentieth century. In this course, we will study her novels, but also consider her writing in other genres, such as the essay and short story, many of which were published in her lifetime and some posthumously. Her experiments with writing in the dramatic genre were mixed, as she experienced immense commercial and critical success on Broadway with the 1950 dramatic adaptation of her novel *The Member of the Wedding* (1946), but her 1957 play *The Square Root of Wonderful* closed after running for only forty-five performances. She was an extremely productive writer, despite suffering from debilitating illnesses throughout the course of her life before her death in 1967 at the age of 50.

We will consider McCullers as a modernist and southern writer, in addition to thinking about how her work was received in her lifetime and how critics read it with contemporary lenses. We'll examine critiques of her work that engage with feminist theories, queer theory, critical race theory, disability studies, and other critical methodologies. Whether you are already familiar with McCullers' work or not, this course will provide you with a solid foundation for understanding her biography and oeuvre, and help you formulate arguments about her work and her place within American and southern literary traditions.

Essays, exams, and other major requirements: class participation and Blackboard discussion board responses; presentation/class discussion lead in one class period; one longer seminar paper (15-20 pages); writing requirement can also be satisfied by writing two conference length papers (8-10 pages).

MA Advisory Codes: G, 2, 3, 4, 6, T

ENGL 6853, Seminar in African American Literature and Culture: The Black Collegian in the Popular Imagination

Teacher: C. Bailey

Textbooks Required:

Johnson, Mat. *Pym*. ISBN 978-0812981766

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

Nottage, Lynn. *By the Way, Meet Vera Stark* ISBN 978-1559364423

Ward, Jesmyn. *Salvage the Bones*. ISBN 978-1608196265

***Other digital texts may be required

Description: From Chris Rock sketches to Kanye West lyrics, this class analyzes the identity politics and often-unstated respectability politics associated with educational advancement for blacks. We will apply the concept of liminality to texts centering on black characters and their relationship to educational institutions in order to emphasize the rites of passage associated with attaining formal education for Black Americans. The course is organized chronologically so first, we will examine texts that explore the decision to attend college. Next, we will examine characters who are enrolled in college, and finally, we will examine characters after they have transitioned into professional careers. Some of the course films include *He Got Game*, *School Daze*, *Drumline*, and *The Great Debaters*.

Requirements: One article critique (4-5 pages), one seminar paper (25+ pages), one oral presentation

MA Advisory Codes: G, 2, 3, 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.)