

Graduate Course Description Packets

Summer 2019

(updated 3/24/19)

FIRST FIVE-WEEK SESSION (MAY 28-JUNE 28)

ENGL 5173, Chaucer's Library

Teacher: W. Quinn

Required Text: Robert P. Miller, ed., *Chaucer: Sources and Backgrounds* (Oxford, 1977)

Supplemental Texts: to be provided by pdf.

Description: The purpose of this course is to read (in modern English translation) what Chaucer read. One goal will be to achieve a firm if not a complete understanding of Chaucer's inspiration. Another goal will be to assess the merits of what comprised a pre-1400 canon of Latin, French, Italian and English literature. A primary question that we will ask about each of Chaucer's "borrowings" is what was his implicit theory of translation.

Requirements:

Grading: Class attendance and active participation is mandatory. Undergrads will be asked to produce a 5-10 essay paper analyzing one Chaucerian text in comparison to its sources (= 10% final grade). Grads will be asked to produce a "conference quality" paper (= 20%).

MA Advisory Codes: A, 2, 5

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ENGL 3263, African Americans in Film: Soul Food, African American Identity and the Politics of Food

ENGL 4853, Studies in African American Literature and Culture: Soul Food, African American Identity and the Politics of Food

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: Soul Food, African American Identity and the Politics of Food

Teacher: C. Bailey

Required Texts:

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

Kiese Laymon, *Heavy*, 978-1501125652

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

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

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

* 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 ranging from the films *Soul Food*, *Princess and the Frog*, Marlon Riggs' documentary *Black Is, Black Ain't*, to Jesmyn Ward's *Salvage the Bones*, we will explore how ideas about food, food preparation, and food consumption, contribute to gender and racial inequality, and create social class distinctions.

Requirements:

Essays, exams, and other major requirements for undergraduates at the 3000 level: weekly responses (250 words minimum), one film critique or analytical essay (4-5 pages), final exam

Essays, exams, and other major requirements for undergraduates at the 4000 level: bi-weekly responses of 250 words each, one conference length paper (8-10 pages), final exam

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 Codes: G, 2, 3, 4, 6

SECOND FIVE-WEEK SESSION (JULY 1-AUGUST 2)

ENGL 3283, Popular Culture and Popular Genres: Horror Film

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

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

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

Teacher: M. K. Booker

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

Description: This course is intended to provide a general historical survey of the American horror film, one of the most important and popular genres in Hollywood history.

Tentative List of Films to Be Viewed:

Supernatural Horror Films

Rosemary's Baby (1968, 136 min.)

The Exorcist (1973, 122 min.)

The Shining (1980, 146 min.)

The Witch (2015, 92 min.)
Hereditary (2018, 127 min.)

Slasher Films

Psycho (1960, 109 min.)
Halloween (1978, 91 min.)
You're Next (2011, 95 min.)
Revenge (2017, 108 min.)

Vampire Films

Nosferatu the Vampyre (1979)
Let the Right One In (2008)
Only Lovers Left Alive (2013)

Postmodern Horror Films

Drag Me to Hell (2009, 99 min.)
It Follows (2014, 100 min.)
Get Out (2017, 104 min.)
Sorry to Bother You (2018, 111 min.)

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

TEN-WEEK SESSION (MAY 28-AUGUST 2)
****ONLINE COURSE****

ENGL 5533, Technical Writing Praxis

Teacher: A. Pope

Textbooks Required:

Plain Language and Ethical Action: A Dialogic Approach to Technical Content in the Twenty-First Century by Russel Willerton. ISBN: 978-0415741040
Rhetorical Grammar 7th Edition by Martha J. Kolln and Loretta Gray. Longman 2012.

Track-Based Readings (Only required by students taking a particular track):

Grant and Proposal Writing

Writing Proposals (2nd Edition) by Richard Johnson-Sheehan. Longman 2007.

Writing, Style, and Persuasion

Rhetorical Style by Jeanne Fahnestock. Oxford UP 2011.

Organizational and Report Writing

Tracing Genre through Organizations: A Sociocultural Approach to Information Design by Clay Spinuzzi. MIT Press 2003

Description: Technical Writing can be described as the rhetorical presentation of information within a situated context to gain a particular effect. Being a skilled technical writer means being able to apply the relevant theory to a given situation, adapting to the needs of local audiences and constraints as needed. This course will prepare you for such work by giving you a broad foundation in technical writing before then shifting to the act of mixing theory with practice, creating a theory-driven practice, or praxis.

This particular course will be broken down into two major units. The first unit will be shared between all students, and focus on the history, role, and skills of technical writers. The second unit will consist of three separate tracks, with each student choosing one track to specialize in. The tracks available for the course are as follows:

Grant and Proposal Writing: Students in this track will learn the process and steps behind creating effective grants and proposals, delving into the process of researching calls for proposals, putting together a narrative for a grant or proposal, and successfully crafting final text for submission. While in this track, students will write and submit a grant or proposal.

Writing, Style, and Persuasion: Students in this track will focus extensively on style and persuasion, developing a deeper understanding of the way texts are written in a particular style. Part of this track will involve crafting an extended text that uses a situated style, such as that of an academic journal.

Report and Organizational Writing: Students in this track will focus on the way documents evolve with and shape organizations, with a particular focus on understanding how different document genres are created and modified over time. In this track, students will craft a workplace-ready report or other informational text.

Essays, exams, and other major requirements for undergraduates: Students will be expected to submit weekly reading responses, complete multiple major projects, as well as a final capstone project in the track of their choice.

MA Advisory Codes: 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.)