

English Graduate Course Description Packet

August Intersession 2017

Updated 03-20-2017

ENGL 5243, Special Topics: Liberal Arts at Work: How to Get a Job with a Humanities Degree

Teacher: L. Szwydky

Texts Required:

Katharine Brooks, *You Majored in What?: Mapping Your Path from Chaos to Career* (2010) ISBN 978-0452296008

Blythe Camenson, *Great Jobs for Liberal Arts Majors* (2007) ISBN 978-0071482141

Sheila Curran and Suzanne Greenwald, *Smart Moves for Liberal Arts Grads* (2006) ISBN 978-1580087094

Description: What are the professional options for liberal arts and humanities majors outside of the conventional paths of teaching and publishing? This workshop will focus on preparing students to develop professional profiles and effective job application materials for a range of careers, including graduate school (for those interested).

Readings will include book-length career guides and shorter web articles and blogs. We will cover strategies to make the most of academic time-to-degree in order to diversify career options.

Assignments/Requirements:

Drafting and revising several job application documents including multiple cover letters and résumés with (3) different professional focus areas; active peer review feedback; 2 presentations; developing a professional web/social media presence; 3 reflective blog posts.

MA advisory code: Generalist Elective, Specialist Elective

ENGL 5723, Advanced Studies in Literature & Culture of the American South / ENGL 6733, Seminar in Literature and Culture of the American South: The Reel South

Teacher: L. Hinrichsen

Texts Required:

None. All readings will be on Blackboard. All films will be screened in class.

Recommended Texts

Deborah Barker and Kathryn McKee, eds. *American Cinema and the Southern Imaginary* (U of Georgia P, 978-0-8203-3380-9)

Description: In this course we will investigate how the U.S. South has been cinematically imagined and invented in ways that both construct and unsettle national narratives. In screening a wide variety of films from the early twentieth-century to more recent postmodern examples, we will analyze how cinematic representations of the South attest to the ways in which the region is inherently a visual and visualized space. As we discuss the relationship between the South and Hollywood, we will examine how the cinematic South speaks to national and transnational transformations, including changing modes of conceptualizing race, class, gender, and regional identity itself. How does film work to complicate or reaffirm the traditional iconic elements of “the South” (a sense of place, community, and the presence of the past)? Does cinema provide the space for a performance of place that can illuminate the transnational or hemispheric affiliations between the U.S. South and the Global South, or otherwise reveal aspects of the region’s complicated cultural hybridity and multiplicity? How do films entrench or complicate certain ways of seeing the South in relationship to the nation at large? In answering these questions and others, we will screen *Birth of a Nation* (1915), *Jezebel* (1938), *Gone with the Wind* (1939), *Streetcar Named Desire* (1951), *To Kill a Mockingbird* (1962), *Deliverance* (1972), *Mississippi Masala* (1991), *C.S.A.: The Confederate States of America* (2004), and *Django Unchained* (2012). By the end of the course, you will understand how cinematic meaning is conditioned by specific uses of camera, editing, lighting, sound, and acting; and we will explore the impact of technological developments on film production and pay special attention to issues of adaptation and genre. Through course readings, class discussions, and in-class writing exercises, you will develop the vocabulary and analytical skills that will allow you to discuss a film within its historical, cultural, textual, and technical contexts.

Course Requirements

Presentation; Writing Portfolio; Daily Quizzes; Course Participation; Cumulative Final Exam.

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

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.)