

Undergraduate Course Description Packet

May Intersession 2016

Updated: 03-18-2016

ENGL 2353 Survey of Modern and Contemporary American Literature

Teacher: M. Kahf

Texts include, but not limited to:

Willa Cather, *My Antonia*. Available free online.

John Steinbeck, *The Grapes of Wrath* (any edition, free full text online.)

Zora Neale Hurston, *Their Eyes Were Watching God* (any edition)

Philip Roth, "Defender of the Faith" available free online.

Description:

Students in this survey course will develop a working understanding of the broad outlines of American literature from the beginning of the twentieth century to the present.

Students will examine a variety of themes as well as issues of form and style associated with literary movements and historical periods, and question concepts of literary canon.

Course themes may include, but are not limited to, experiments in form and style; immigration and writing; nature, topography, and place; literary responses to war and large-scale violence; and the relationship between high and low art. We will explore race, ethnicity, class, politics, gender, sexuality, and sexual orientation in the literature.

Requirements:

Class Participation (attendance, discussion, in-class writing, short quizzes) 25%

Response papers, 50%

Group Project, 25%

ENGL 3903, Special Topics: So You Want to Be a Creative Writer?

Teacher: G. Davis

Textbooks Required:

N/A

Description: During this course, students will gain understanding and experience with submitting the creative work that they have produced individually and in workshops.

Students will conduct preliminary research on publication opportunities and post-graduation prospects that fit both their aesthetic tastes and professional ambitions as writers. We will also address how to find (or create) an active literary community after graduation, including applying to competitive graduate programs in creative writing.

Major requirements for undergraduates: multiple presentations on research findings, final portfolio, enthusiastic participation.

ENGL 3903, Special Topics: Liberal Arts at Work: A Professionalization Workshop

Teacher: L. Szwydky

Textbooks 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.

ENGL 4573, Studies in Major Literary Movements: The Reel South

Teacher: L. Hinrichsen

Textbooks Required:

No books required. Films will be screened in class and required readings provided on Blackboard.

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 examine *Birth of a Nation* (1915), *Jezebel* (1938), *Gone with the Wind* (1939), *Streetcar Named Desire* (1951), *To Kill a Mockingbird* (1962), *Deliverance* (1972), *Mississippi Burning* (1988), *Mississippi Masala* (1991), *C.S.A.: The Confederate States of America* (2004), and *Django Unchained* (2012). We will examine 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: Daily quizzes (25%), writing portfolio (25%), discussion section participation and class presentation (20%), cumulative final exam (30%).