

DEPARTMENT OF ENGLISH & PHILOSOPHY
Fall 2016 Course Descriptions
Upper-Division English Classes

NOTE: Courses are subject to change depending on enrollment and faculty teaching assignments. Please check BANWEB for more current information on the availability of all courses. English 1101 and 1102 are prerequisites for all courses from ENGL 2110 through 4386.

81512 ENGL 3000- 01W Research and Methodology, Dr. Angela Insenga

MW 11:00 a.m.-12:15 p.m., TLC 1204

DSW course. English Department approval required to register. Email your UWG ID# and CRN number of this class to sholland@westga.edu for permission to register.

After spending over a dozen years in school, you already know a great deal about reading and writing in academic spaces. Our class focuses on enhancing these abilities via study of various schools of literary criticism, researching processes, and common writing practices found in the English major. Think of our endeavors, then, as extended preparation for the work that upper-division English courses will require of you.

Texts (in the order you need them): *Literary Criticism*, 5th edition, by Charles Bressler; *My Own True Name*, by Pat Mora; *The Absolutely True Diary of a Part-Time Indian*, by Sherman Alexie; *Stand by Me*, directed by Rob Reiner.

Requirements: 2 short essays; 1 long research project (proposal, quality research, drafting, peer review, conference, and final draft); 10 unannounced in-class quizzes.

81513/81618 ENGL 3000-02W Research and Methodology, Dr. Leah Haught

MW 2:00 p.m.-3:15 p.m., TLC 1204

DSW course. English Department approval required to register. Email your UWG ID# and the CRN number of this class to sholland@westga.edu for permission to register.

Description: As a pre-requisite for upper-division coursework in the English major, this course is designed to introduce students to the many possible ways of framing an interpretative intervention about a given text. Using a representative sampling of fairy tales as our case studies, we will discuss the conventions, theories, and skill sets that shape our contributions to and understandings of the discipline of literary studies. Students will hone their critical thinking, argumentative writing, and research skills through a variety of written assignments and oral presentations that will culminate in an eight to-ten page final project.

Texts: Bonnycastle's *In Search of Authority*; Zipes's *The Great Fairy Tale Tradition*; Hallett and Karasek's *Fairy Tales in Popular Culture*; *MLA Handbook for Writers* (8th ed.)

81514 ENGL 3000- 03W Research and Methodology, Dr. Joshua Masters

TR 5:30 p.m.-6:45 p.m., PAF 309

DSW course. English Department approval required to register. Email your UWG ID# and the CRN number of this class to sholland@westga.edu for permission to register.

Description: This course introduces students to the English major and the discipline of literary studies. In it you will develop the analytical, writing, and research skills necessary to succeed in the major. The course will also introduce you to several interrelated critical approaches to the study of literature and culture, with emphasis on new historicism, gender theory, and minority discourse/cultural studies. The primary focus, however, is refining your skills in writing thesis-driven critical essays, and thus the theory will always be employed in the service of your own original ideas and arguments about particular works of literature. My goal is that you leave this class knowing what it means to be "an English major (or minor)" and that you develop the reading, writing, and analytical skills necessary to be a really good one. And, that you learn how to write really cool and interesting papers. Three collections of short stories will provide the literary material that inspires our interpretation, analysis, and critical writing.

Texts: James Baldwin, *Going to Meet the Man*; Raymond Carver, *Where I'm Calling From*; Flannery O'Connor, *The Complete Stories*; Robert Parker, *How to Interpret Literature* (2nd Edition).

Requirements: Students must maintain a reading-quiz average of 65% or higher, turn in a series of process-based writing assignments, a five-page paper, and an eight to ten-page final project.

81515 ENGL 3200-01W Intermediate Creative Writing: Fiction, Dr. Randy Hendricks

MW 12:30 p.m.-1:45 p.m., PAF 309

DSW course.

Email instructor for details.

81492 ENGL 3200-02W Intermediate Creative Writing: Poetry, Dr. Melanie Jordan

TR 11:00 a.m.-12:15 p.m., PAF 309

DSW course.

Email instructor for details.

81516 ENGL 3200-03W Intermediate Creative Writing: Nonfiction, Dr. Emily Hipchen

TR 12:30 p.m.-1:45 p.m., PAF 309

DSW course.

Email instructor for details.

82251 ENGL 3400-01W Pedagogy and Writing, Prof. Rod McRae

MW 09:30 a.m.-10:45 a.m., HUM 205

DSW course.

Email instructor for details.

81493 ENGL 3405-01W Professional & Technical Wrtnng, Prof. Crystal Shelnett

MW 3:30 p.m.-4:45 p.m., TLC 1109

DSW course.

Description: English 3405 will introduce students to basic ethical and rhetorical concepts that govern a multitude of professional and technical situations. Highlighting the importance of the writing process, this course will concentrate on the fundamentals within professional writing communities in order to train students in effective and persuasive communication.

Students will gain intensive practice in composing powerful audience-driven documents such as letters, memos, and job application materials, as well as instructions and formal reports. Covering a wide range of business principles—from gathering data through primary and secondary research to the planning and organizing of workplace genre sets—this course provides practical advice regarding the professional standards that students will encounter in their future careers. Moreover, students will learn to craft effective presentations supported with appropriate documentary and visual aids as they collaborate on technical research and reporting projects with peers.

Texts: *The Business Writer's Handbook, 10th ed.* (Bedford St. Martins) & *A Strategic Guide to Technical Communication, 2nd ed.* (Broadview Press)

Requirements: Oral presentation, portfolio of business-related documents, short formal recommendation report, & daily in-class assignments.

81706 ENGL 3405-03W Professional & Technical Wrtnng, Prof. Molly Livingston

TR 11:00 a.m.-12:15 p.m., TLC 1109

DSW course.

Description: In this class students will learn to construct professional texts by attending to the essential elements of professional and technical writing (including accuracy, clarity, comprehensiveness, conciseness, and correctness) and the elements of the Rhetorical Situation (including author, audience, purpose, and context). Students will practice composing in a variety of common professional genres.

Texts: *The Business Writer's Handbook* and various supplemental materials, provided on CourseDen

Requirements: 1.) Students will take regular reading quizzes and produce frequent in-class writing. 2.) Students will compose a Suite of Job Application Materials. 3.) Students will research and present on an assigned common business genre. 4.) Students will compose a formal report on, and pitch, a professional proposal. NB: The first two requirements are individual. The second two will be completed in groups.

81495 ENGL 3405-04W Professional & Technical Wrtnng, Dr. Melanie Jordan

TR 2:00 p.m.-3:15 p.m., TLC 1109

DSW course.

Email instructor for details.

81709 ENGL 3405-05W Professional & Technical Wrtnng, Prof. Molly Livingston

TR 5:30 p.m.-6:45 p.m., TLC 1109

DSW course.

Description: Same as ENGL 3405-03W.

81517/81533 ENGL 4/5000-01W Studies in British Literature I, Dr. Leah Haught

MW 11:00 a.m.-12:15 p.m., HUM 209

DSW course. Studies in British Literature I: Medieval Literature. For students following the older program sheet, this class may be taken to satisfy the following Major requirement: British Lit I.

Description: Vikings? Chivalry? For sure. Perilous travels abroad? You bet. Fart jokes? But of course. Welcome to medieval Britain! In this course we will read broadly in the diverse genres, subjects, and linguistic traditions associated with the roughly thousand-year period of literary history commonly referred to as the Middle Ages. More specifically, we will consider the broader social and cultural implications of the period's status as a "middle" age by paying careful attention to what, if anything, the texts characterized as "medieval" have in common with each other as well as with literatures of other eras, including our own.

Texts: *The Broadview Anthology of British Literature Volume One: The Medieval Period; The Cambridge Companion to Medieval English Literature. 100-1500.*

81518/81613 ENGL 4/5002-01W Studies in British Literature II, Dr. Lisa Crafton

"You Say You Want a Revolution"

MW 09:30 a.m.-10:45 a.m., PAF 307

DSW course. Studies in British Literature II: British Romanticism. For students following the older program sheet, this class may be taken to satisfy the following Major requirement: British Lit II.

Description: The "revolutionary" spirit of Romanticism is defined by the

political/cultural revolutions of the time and the self-conscious break with inherited literary tradition. Yet these assumptions are countered by notions of what has been called the "autonomous imagination" celebrated by Romantics, a desire to escape into what Shelley called the "still cave of the witch Poesy." Using a contemporary revisionist anthology of British Romanticism, we will read a diverse selection of Romantic texts and explore the movement of Romantic vision from flights of imaginative reverie to graphic renditions/distortions of history, including Wollstonecraft's cultural "vision," Blake's critiques of sexual, political, and aesthetic oppression, Wordsworth's revolutionary ballads, and Coleridge's and Keats' sites of imaginative retreats (the urn, a magical snake, a pleasure dome and opium). We will also explore the gothic in detail, in poetry and in fiction (Shelley's *Frankenstein* /and Austen's gothic parody *Northanger Abbey*) /. In all, we will explore Romantic contexts with regard to political, cultural, sexual, and spiritual liberation and the equally subversive Romantic imagination.

Texts: *Broadview Anthology of Romanticism Vol. 4; Jane Austen, Northanger Abbey; Mary Shelley, Frankenstein*

Requirements: 2 response essays, researched paper, midterm, final, active class discussion

81519/81614 ENGL 4/5003-01W Studies in American Literature I, Dr. Patrick Erben

TR 11:00 a.m.-12:15 p.m., PAF 307

DSW course. Studies in American Literature I: American Romanticism. For students following the older program sheets, this class may be taken to satisfy the following Major requirement: American Lit I.

Email instructor for details.

81520/81615 ENGL 4/5005-01W Studies in American Literature II, Dr. Debra MacComb

20th Century American Literature

TR 09:30 a.m.-10:45 a.m., PAF 208

DSW course. Studies in American Literature II: 20th Century American. For students following the older program sheets, this class may be taken to satisfy the following Major requirement: American Lit II.

Description: An in-depth examination of ideas and issues prevalent in twentieth-century American literature in its historical, political, cultural and aesthetic contexts.

Texts: Possible texts include James Weldon Johnson's *Autobiography of an Ex-Colored Man*, selections from Fitzgerald's *Tales of the Jazz Age*, Faulkner's *As I Lay Dying*, Dunja Barnes's *Nightwood*, Alfred Hitchcock's *Rear Window*, Kurt Vonnegut's *Slaughterhouse-Five*, or *The Children's Crusade: A Dance with Death*, Toni Morrison's *Jazz*.

Requirements: Reading questions, two midterms, two shorter essays, and a longer documented essay.

81521-81616 ENGL 4/5106-01W Studies in Genre: Fiction, Dr. Randy Hendricks

MW 11:00 a.m.-12:15 p.m., PAF 307

DSW course.

Email instructor for details.

81529/81617 ENGL 4/5106-02W Studies in Genre: The Western, Dr. Erin Lee Mock

TR 3:30 p.m.-4:45 p.m., TLC 1200

DSW course.

Description: While frequently thought of as “old-fashioned”—or even dead—the Western endures and the discourse around the genre remains among the most important in Film Studies. No genre more effectively traces the history of cinema: from the art form's earliest works, the movement of the American industry to Hollywood, the anti-Hollywood backlash, art cinema, and export and import to, from, and around the globe. John Ford, Quentin Tarantino, Buster Keaton, Clint Eastwood, Delmer Daves, Robert Altman, Sergio Leone, William S. Hart, and the Coen brothers are only a sample of the filmmakers drawn to this rich genre. The Western asks particular questions about culture clash and assimilation, sexuality and gender, race, region, violence, greed, and, of course, the meanings and costs of “civilization.” And yet, because of its diversity, the genre's films answer these questions in many ways. This course examines the reasons for the Western's appeal and its importance to cinematic history and aesthetics, as well as its place in larger discourses over time.

Texts: Films: *The Great Train Robbery*, *Hell's Hinges*, *The Iron Horse*, *Stagecoach*, *The Big Trail*, *The Searchers*, *High Noon*, *3:10 to Yuma*, *Shane*, *Red River*, *The Man Who Shot Liberty Valance*, *Once Upon a Time in the West*, *A Fistful of Dollars*, *Unforgiven*, *McCabe and Mrs. Miller*, *The Wild Bunch*, *Jesse James*, *Dead Man*, *Little Big Man*, *The Assassination of Jesse James by the Coward Robert Ford*, *True Grit*, *No Country for Old Men*, *Johnny Guitar*, *Rio Bravo*, *The Gunfighter*, *Winchester '73*, *The Hanging Man*, *Blazing Saddles*, *Buck and the Preacher*, *The Battle of Elderbush Gulch*, *My Darling Clementine*, *Pale Rider*, *Tumbleweeds*, *Riders of the Purple Sage*, *Open Range*, *Django Unchained*, *Thomazine and Bushrod*, *Adios Amiga*, *Brokeback Mountain*, *Meek's Cutoff*.

Written excerpts: Jane Tompkins, *West of Everything*; Richard Slotkin, *Gunfighter Nation*; Richard Aquila, *Wanted Dead or Alive*; Will Wright, *Sixguns and Society*, Gary Wills, *John Wayne's America*.

Requirements: active participation, one short and one long paper, informal writings.

81523/81618 ENGL 4/5109-01W Film as Literature: Lost and Found Footage, Dr. Angela Insenga

MW 12:30 p.m.-1:45 p.m., TLC 1200

DSW course.

Email instructor for details.

81524/81619 ENGL 4/5188-01W Individual Authors: Virginia Woolf, Dr. Matthew Franks

Portrait of the Artist as a _____

TR 12:30 p.m.-1:45 p.m., HUM 208

DSW Course. For students who are following the old program sheet, this course may be taken to fulfill the following Major requirement: British Lit II. This course may be used to fulfill the Individual Authors requirement.

Description: Virginia Woolf has become an undeniable literary icon. Readers claim her variously as a pioneering feminist, a radically experimental novelist, a survivor of sexual abuse, a committed pacifist, a sufferer of mental illness, a lesbian, and a tragic suicide. In this course we will explore how, in the irreducible complexity (and beauty) of her words, Woolf occupies yet exceeds the confines of all these categories. We will read her major novels, essays, autobiographical writings, and short stories as central to the development of early twentieth-century modernism and feminism. In particular, we will focus on issues of gender and sexuality, mental illness, war, and formal experimentation. Finally, we will continually return to the question: what does Woolf's writing mean to us?

Texts: *Mrs. Dalloway*, *To the Lighthouse*, *The Waves*, *A Room of One's Own*, *Orlando*, *Between the Acts*, *Three Guineas*.

Requirements: In-class participation, two 3-5 pages papers, short (1-paragraph) journal entries, final group project

81525/81620 ENGL 4/5210-01W Advanced Creative Writing: Fiction, Dr. Margaret Mitchell

MW 12:30 p.m.-1:45 p.m., TLC 1204

DSW course.

Email instructor for details.

81526/81638 ENGL 4/5210-02W Advanced Creative Writing: Screenwriting, Dr. Alison Umminger

TR 09:30 a.m.-10:45 a.m., TLC 1204

DSW course.

Email instructor for details.

81527/81648 ENGL 4/5210-03W Advanced Creative Writing: Nonfiction, Dr. Emily Hipchen

TR 2:00 p.m.-3:15 p.m., PAF 308 Advanced Creative Writing: Creative Nonfiction.

DSW course.

Email instructor for details.

81528/81649 ENGL 4/5300-01W Studies In English Language, Dr. Chad Davidson

History of the English Language

MW 2:00 p.m.-3:15 p.m., PAF 308

DSW course.

Description: Want to understand the beguiling nature of English spelling? Want to become fairly fluent in articulatory phonetics; somewhat sensitive to the differences between Old, Middle, and Modern English; adequately armed with knowledge of American English dialects? This course will begin by looking at the Indo-European origins of our language, then follow its growth from the fringes of European culture to its rather dominant position today. Along the way, we will study many of the changes that have affected English, both in terms of its structure and sociopolitical importance.

Texts: Baugh and Cable. *A History of the English Language*. 5th Revised Edition. Routledge, 2002. Paperback edition (ISBN: 0415280990).

Requirements: active class participation, four exams, and a research project.

81529 ENGL 4384-01W Senior Seminar: Our Monsters, Ourselves, Dr. Leah Haught

Our Monsters, Ourselves

MW 3:30 p.m.-4:45 p.m., TLC 1204

NOTE: ENGL 4384 is required for the English major (all tracks). It cannot be taken until ENGL 1101, 1102 and core area F have been completed, all with a minimum passing grade of C. It cannot be taken until a minimum of 18 hours of upper level (3000/4000) ENGL courses.

DSW course. English Department approval required to register. Email your UWG ID# and the CRN number of this class to sholland@westga.edu for permission to register.

Description: Humanity has a long history of defining itself through what it is not. From the reanimated corpses of medieval manuscripts to the moody bloodsuckers of modern fiction, creatures that are deemed not quite human have contributed meaningfully to the ongoing conversation about what it means or should mean to be human. In this course, we will explore the implications of this vexed dichotomy through a variety of theoretical, historical, and cultural lenses.

Texts: Stephen Asma's *On Monsters: An Unnatural History of Our Worst Fears*; Sheridan Le Fanu's *Carmilla*; Richard Matheson's *I am Legend*; George Ramiro's *Night of the Living Dead* (film); *X-files* season 10, episode 3 (tv show); handful of additional short stories provided by me

81530 ENGL 4384-02W Senior Seminar: Violence and the Sacred, Dr. David Newton

Violence and the Sacred

TR 2:00 p.m.-3:15 p.m., TLC 1204

NOTE: ENGL 4384 is required for the English major (all tracks). It cannot be taken until ENGL 1101, 1102 and core area F have been completed, all with a minimum passing grade of C. It cannot be taken until a minimum of 18 hours of upper level (3000/4000) ENGL courses.

DSW course. English Department approval required to register. Email your UWG ID# and the CRN number of this class to sholland@westga.edu for permission to register.

Description: This capstone course—limited to 12 participants and structured as an advanced seminar—represents the culmination of study in the English major. It invites students to examine a critical or theoretical topic within the discipline and design a research project that will become part of an anthology of essays that seminar participants will collaboratively design, edit, and publish. The topic of this seminar—*Violence and the Sacred*—will examine literary and visual works through the lens of Rene Girard’s seminal study of sacrificial violence in myth and literature. Girard describes violence as the “heart and secret soul” of the sacred and provides us with a framework for examining how different forms of violence—for example, violence linked to social and religious rituals, to the performance of sacrifice, to the experience of trauma, or to perceptions about social contagion—have been represented in literature across different cultures and at different historical moments. Girard’s study will allow us to connect both explicit and implied forms of violence to the analysis of social class, family relationships, race, and gender. We will use Girard to guide our reading of different literary and filmic works and learn how to apply critical theory to textual analysis, research, and writing. For the research project—students will be able to write on literary or visual works beyond the ones assigned for the seminar. This will allow students to draw upon the diversity of works they have studied in their major courses and upon their own emerging professional interests as scholars, writers, and/or teachers.

Texts: Rene Girard, *Violence and the Sacred*; short fiction by Edgar Allan Poe, Flannery O’Connor, Richard Wright, Alice Walker, Sherman Alexie, and Angela Carter, and Nathaniel Hawthorne.

Requirements: short written response assignments that connect theoretical readings to assigned literary or filmic works; class presentations; an extensive researched-based seminar project/essay that includes an initial abstract, an annotated bibliography or research sources, multiple drafts, peer editing, and final digital and hard-copy version for inclusion in the seminar anthology; active and constructive participation in the organization, design, and editing of the seminar anthology.

81672 ENGL 4385-01W Special Topics: Science & Literature, Dr. Laura Miller

Translating Science

MW 09:30 a.m.-10:45 a.m., BIO 114

DSW course. Cross-listed with BIOL 4985. For students who are following the old program sheet, this course may be taken to fulfill the following Major requirement: Genre & Theory.

Description: In this innovative course, co-taught with the biology department, students will discover how scientific concepts are translated into popular culture and literature. We will read both scientific and literary works and learn how scientific research is informed by creativity and imagination. From the early modern period, when scientists combed through works like Ovid’s *Metamorphoses* to find secret clues to alchemical recipes, to the present day, when researchers use MRI imaging to analyze reader responses to books, science and literature have much to say to one another.

Modules will include: Newton, the Royal Society, and Experimental Culture; Science as Exploration in Darwin’s *Voyage of the Beagle*; Feynman and the Atomic Age; DNA: Discovery, Gender, and Controversy; Scientific Accuracy in Contemporary Films; Food Innovation and GMOs.

You will write in an interdisciplinary context in this course—on science, literature, and film. Students can elect to have this class count for either biology or English.

Texts: Charles Darwin, *The Voyage of the Beagle*, James Watson, *The Double Helix*, David Kirby: *Lab Coats in Hollywood: Science, Scientists, and Cinema*, and other readings to be distributed online.

Requirements: Short paper, midterm exam, final exam, final project on science in film.

81531/81650 ENGL 4/5385- 02W Special Topics: Gothic America, Dr. Debra MacComb

TR 12:30 p.m.-1:45 p.m., PAF 307

DSW course. For students who are following the old program sheet, this course may be taken to fulfill the following Major requirement: American Lit II.

Description: The gothic depends for its effects on the dark and stormy night, claustrophobic structures, mazelike pathways, violent and morbid passions; its deep structure, however, often concerns the anxiety that apparently normal, respectable and even friendly exteriors—whether human or institutional—mask corruption and malign intention. According to Teresa Goddu, “The Gothic . . . serves as a primary means of speaking the unspeakable in American literature.” Leslie Fiedler suggests the irony of an American gothic when he defines it as “a literature of darkness and the grotesque in a land of light and

affirmation.” This course will the way both literary and filmic texts have attempted to expose the menacing cultural contradictions that erupt in the space between philosophic claim and actual practice.

Texts: Possible texts include Radcliffe’s *The Mysteries of Udolpho*, selection of Poe’s short stories, Hawthorne’s *The House of the Seven Gables*, James’s *The Turn of the Screw*, Wharton’s *Ethan Frome*, Freeman’s “The Wind in the Rosebush,” Hitchcock’s *Rear Window*, Jackson’s *The Haunting of Hill House*, and Hanson’s *The Hand That Rocks the Cradle*.

Requirements: Reading questions, two midterms, two short essays, and a documented final essay.

81532 /81651 ENGL 4/5385- 03W Special Topics: The Postmodern Novel, Dr. Joshua Masters

TR 3:30 p.m.-4:45 p.m., PAF 307

DSW course. For students who are following the old program sheet, this course may be taken to fulfill the following Major requirement: American Lit II _OR_ the British Lit II.

Description: This course examines literature produced in the U.S. and British Isles during the last twenty-five years, primarily focusing on that slippery entity known as “The Postmodern Novel,” and our texts will reflect some of the prevailing concerns of contemporary authors writing in the “postmodern” era. These works will also demonstrate a wide a range of perspectives—black and white, male and female, British and American—and collectively they suggest new ways to imagine the status of the individual, the boundaries of nationhood, and the meaning of such categories as race, ethnicity, class, and gender.

Texts: Annie Proulx, *The Shipping News*; Zadie Smith, *White Teeth*; Martin Amis, *Time’s Arrow*; Percival Everett, *Erasure*; Emily St. John Mandel, *Station Eleven*; John Darnielle, *Wolf in White Van*.

Requirements: Students must maintain a reading-quiz average of 65% or higher and miss no more than four classes in order to pass the class. Other requirements include a series of short responses and process-based writing assignments, a five-page paper, a mid-term exam, and a ten-page final project. Students in this class must complete the day’s reading assignment in advance and come to class prepared to participate in discussion. If you cannot keep up with the reading, you will fail the class.

81534 ENGL 6115- 1 Seminar in British Literature II, Dr. Matthew Franks

Sex and Disability in British Modernism

Tuesdays 5:30 p.m.-8:00 p.m., TLC 1204

Registration requires permission of the Director of Graduate Studies.

Description: Mental illness, phantom limbs, shell shock, gas blindness, impotence, feeble-mindedness, and sexual inversion: the early Twentieth Century in Britain saw the proliferation of a multitude of disabilities. In large part, this was due to the large-scale destruction of the First World War, the influential development of psychoanalysis and sexology, and the traumatic experience of living in a rapidly changing world. In this course, we will explore how disability was linked to sexuality in modernist Britain, since people with disabilities were seen as sexually perverse, and sexual deviants were seen as mentally “defective.” From *Ulysses* to *Downton Abbey*, we will investigate how texts in and about this period take up disabled and perverse ways of seeing, feeling, and thinking in order to create new, fragmented literary forms.

Texts: Oscar Wilde, *The Picture of Dorian Gray*; Rebecca West, *The Return of the Soldier*; D. H. Lawrence, *Lady Chatterley’s Lover*; T. S. Eliot, *The Waste Land*, Olive Moore, *Spleen*; James Joyce, selection from *Ulysses*; Virginia Woolf, *Mrs. Dalloway*; Samuel Beckett, *Endgame*; Jean Rhys, *Wide Sargasso Sea*; Salman Rushdie, *Shame*; Shani Mootoo, *Cereus Blooms at Night*.

Requirements: In-class participation, short position paper, conference paper, individual presentation

81535 ENGL 6120- 1 Seminar in American Literature II, Dr. Stacy Boyd

Mondays 5:30 p.m.-8:00 p.m., TLC 1204

Registration requires permission of the Director of Graduate Studies.

Description: Designed for both future teachers and those wanting a more in-depth study, this American Literature seminar will be an intense study of the African American literature. We will read less familiar African American texts, reread more familiar texts through the lens of contemporary scholarship, and apply recent developments in critical theory to our engagement with each of these texts. Like our text, *The Norton Anthology of African American Literature*, our sessions will proceed according to the following chronology:

*The Literature of Slavery and Freedom, 1746-1865 *Literature of the Reconstruction to the New Negro Renaissance, 1865-1919 *Harlem Renaissance, 1919-1940 *Realism, Naturalism, Modernism, 1940-1960 *The Black Arts Era, 1960-1975 *Literature since 1975

Our discussions will be marked by particular attention to the history, politics, and cultures of race in America as we read the literature of these African American writers through structural, feminist, and new historicist lenses.

Texts: *The Norton Anthology of African American Literature, Third Edition*

Requirements: presentations, short essays, and longer research project

81536 ENGL 6385- 1 Professional Editing and Publishing, Dr. Emily Hipchen

Thursdays 5:30 p.m.-8:00 p.m., TLC 1204

Registration requires permission of the Director of Graduate Studies.

Email instructor for details.