

## DEPARTMENT OF ENGLISH & PHILOSOPHY

### Fall 2013 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.

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#### **ENGL 3000-01: Research and Methodology-Education, Prof. Mitzi McFarland**

MW 2:00pm-3:20pm, HUM 209

*Education students are required to take this section. Required for the major in English as a prerequisite to upper-division study. Requires permission to register. Email sholland@westga.edu for permission. Not offered during summer session.*

Please contact the instructor for course details.

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#### **ENGL 3000-02: Research and Methodology, Dr. Margaret Mitchell**

MW 5:30pm-6:50pm, PAF 307

*Required for the major in English as a prerequisite to upper-division study. Requires permission to register. Email sholland@westga.edu for permission. Not offered during summer session.*

Description: Also known as our gateway course, this class will provide an introduction to the English major. You'll become acquainted with the analytical lenses, writing strategies, and research practices that will prepare you for upper-level coursework.

Texts: *Room*, Emma Donoghue; *Never Let Me Go*, Kazuo Ishiguro.

Requirements: Two analytical papers and a research paper; preparatory writing assignments; quizzes; oral presentation; midterm and final.

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#### **ENGL 3000-03: Research and Methodology, Dr. Maria Doyle**

TR 12:30pm-1:50pm, PAF 204

*Required for the major in English as a prerequisite to upper-division study. Requires permission to register. Email sholland@westga.edu for permission. Not offered during summer session.*

Please contact the instructor for course details.

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#### **ENGL 3200-01W: Intermediate Creative Writing-Fiction, Dr. Gregory Fraser**

MW 11:00am-12:20pm, TLC 1204

*DSW course. May be repeated for credit if topic varies.*

Description: This workshop focuses on the making of fiction.

Texts: *High Five*, Carroll & Graf, ed., Megan Sexton, 0786718463 (students may need to purchase this text online in a used edition)

Requirements: Journal writing; story compositions; participation in workshop; periodic quizzes, exams, and homework assignments.

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#### **ENGL 3200-02W: Intermediate Creative Writing-Creative Nonfiction, Dr. Emily Hipchen**

MW 12:30pm-1:50pm, PAF 309

*DSW course. May be repeated for credit if topic varies.*

Description: In this course, you'll read both kinds of CNF—memoir (Abe Opincar's *Fried Butter*, Caitlin Moran's *How to Be a Woman*) and new journalism (Hunter Thompson's *Fear and Loathing in Las Vegas*, Rebecca Skloot's *The Immortal Life of Henrietta Lacks*). We'll talk about why CNF is the fourth genre, basically the red-headed stepchild of literature; why some people think "creative nonfiction" is impossible or everywhere; why you should stop with the zombies/vampires/fairies and get real. You'll learn how to find material, steal from the best writers writing now, hone your madskilz with eavesdropping, benign creeping, pestering research librarians, digging up family secrets, and other antisocial authorly tactics. Yes, you have a life. Yes, you know things. Come write about it.

Texts: Caitlin Moran's *How to Be a Woman*, Hunter Thompson's *Fear and Loathing in Las Vegas*, David Sedaris's *Me Talk Pretty One Day*, among others.

Requirements: Reading and tons of it, class participation, some quizzes, workshops, essays, midterm portfolio, final portfolio.

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### **ENGL 3200-03W: Intermediate Creative Writing-Poetry, Dr. Melanie Jordan**

TR 2:00pm-3:20pm, PAF 112

*DSW course. May be repeated for credit if topic varies.*

Description: The second in a three-part series, this class assumes that you have taken an intro course in creative writing or process. Now we move on to weekly practice, more focused on the study of poetic craft. The course targets increased facility with language, image, metaphor, form, and tension. The course requires close examination of the work of contemporary poets as well as master poems in the tradition. You will generate material continuously, and you will shape that material into drafts. We will engage in constructive and focused criticism of those drafts (and of master poems) which targets specific techniques of poetry. We will examine complementary poetic philosophies and pedagogies. The culmination of the course will be a showcase in the form of a heavily-weighted final portfolio which shapes and re-shapes material you've written over the course of the semester and carefully responds to criticism. Along with your portfolio of original work, you will also include a critical preface linked to the texts we've examined all semester.

Texts: Addonizio, Kim. *A Poet's Companion: A Guide to the Pleasures of Writing Poetry*; Davidson, Chad and Gregory Fraser. *Writing Poetry: Creative and Critical Approaches*; Jackson, Richard. *Unauthorized Biography: New and Selected Poems*; Other poetry and readings made available via CourseDen.

Requirements: In-class Calisthenics (daily); Quizzes and "Notes Toward"; Electronic Journal; Midterm Exam (Master Poems); Workshop; Final Exam; Final Portfolio.

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### **ENGL 3405-01W: Professional and Technical Writing, STAFF**

MW 3:30pm-4:50pm, TLC 1109

*DSW course.*

Please contact the instructor for course details.

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### **ENGL 3405-02W: Professional and Technical Writing, Prof. Crystal Shelnett**

TR 9:30am-10:50am, TLC 1109

*DSW course.*

Description: English 3405-02W will introduce students to basic rhetorical concepts that govern a multitude of professional and technical situations. Highlighting the importance of the writing process, this course will concentrate on the fundamental topics and principles 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—from gathering information through primary and secondary research to the planning and organizing of these workplace communiqués. Covering a wide range of technical communication—from letters, memos, and job application materials to definitions, descriptions, and instructions—this course provides practical and pertinent instruction in the professional standards which students will encounter in their future careers. Moreover, students will learn how to craft effective business-related presentations supported with appropriate documentary and visual aids, as well as collaborate on research and reporting projects.

Texts: 1) *A Strategic Guide to Technical Communication*. 2<sup>nd</sup> ed. Graves, Heather & Roger Graves. Buffalo: Broadview Press, 2012. ISBN: 978-1-55481-107-6; 2) *The Business Writer's Handbook*. 10<sup>th</sup> ed. Alred, Gerald J., Gharles T. Brusaw, and Walter E. Oliu. Boston: Bedford St. Martins, 2012. ISBN: 978-1-4576-0448-5

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### **ENGL 3405-N1W: Professional and Technical Writing, Prof. Brooke Parks**

ONLINE

*DSW course.*

Description: In this course, we will study the basic concepts of rhetoric, the writing process, and the standards of professional and technical writing. Students will plan, draft, and revise a variety of powerful, audience-driven documents common in a wide range of professional and technical situations (resumes and other job application materials, letters, memos, proposals, and formal reports, among others). Students will gain valuable experience in navigating several online platforms common in the business world.

Texts: *Technical Communication*, 10<sup>th</sup> edition by Mike Markel (Bedford/St. Martin's; 978-0-312-67948-4) **OR** the e-edition: E-Book for Technical Communication (Access Card) A Bedford/St. Martin's Interactive e-Book, Tenth Edition; ISBN-10: 1-4576-0032-3; ISBN-13: 978-1-4576-0032-6 Ebook (Both versions are available on [bedfordstmartins.com](http://bedfordstmartins.com))

Requirements: Weekly discussion posts and reading quizzes; group and individual projects; final exam. Please be aware that this class carries a “W” designation which means it is writing-intensive. [Note: This is a fully-online class and will meet online 100% of the time. I’ll send an email to all registered students about a week before class starts that will explain the online set up, but please be aware of the online format as you’re registering.]

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**ENGL 4/5106-01W: Studies in Genre-Poetry, Dr. Chad Davidson**

MW 12:30pm-1:50pm, PAF 109

*DSW course. Variable Topics course. May be repeated for credit as genre or topic varies. Students may enroll up to three semesters. Satisfies the following Major requirement: Genre and Theory.*

Description: This course is devoted to a trans-historical study of the ways in which poems mean. As such, we will explore the intersections of poetry, history, and culture, and how they define and shape one another. We will spend the majority of our time unpacking poems in class, achieving both a more nuanced sense of poetics and a deeper understanding of how poetry affects, and is affected by, extralinguistic factors such as power and politics. Along the way, we will absorb the technical skills and vocabulary—from scansion to subgenre, from iambs to odes—necessary for the critical analysis of verse. Ultimately, the goal of this course is to arm you with competence and confidence in reading poetry from divergent aesthetics and cultural contexts, and to give you some of the tools to write critically about what you find there.

Texts: to be distributed in class.

Requirements: participation, quizzes, mid-term and final exam, memorization of 100 lines of poetry, and four critical-writing assignments.

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**ENGL 4/5106-02W: Studies in Genre-Fiction, Dr. Debra MacComb**

MW 2:00pm-3:20pm, HUM 130

*DSW course. Variable Topics course. May be repeated for credit as genre or topic varies. Students may enroll up to three semesters. Satisfies the following Major requirement: Genre and Theory.*

Description: A study of the formal, social and historical contexts of a single literary genre as well as the theoretical concerns that underlie its analysis.

Texts: Abbot, *Cambridge Introduction to Narrative* (Cambridge UP); Gwynn, *Fiction: A Pocket Anthology* (Penguin); James, *The Turn of the Screw* (Broadview).

Requirements: Active and informed participation, two midterms, two short papers and documented essay.

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**ENGL 4/5109-01W: Film as Literature, Dr. Erin Lee Mock**

Images of Addiction in Film

TR 11:00am-12:20pm, PAF 308

*DSW course. Variable Topics course. May be repeated for credit as genre or topic varies. Students may enroll up to three semesters. Satisfies the following Major requirement: Genre and Theory.*

Please contact the instructor for course details.

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**ENGL 4/5130-01W: Eighteenth-Century British Literature, Dr. Laura Miller**

Romance, Adventure, and Danger in the Eighteenth Century

TR 5:30pm-6:50pm, PAF 308

*DSW course. Satisfies the following Major requirement: British Lit I.*

Description: The Restoration and eighteenth century (1660-1800) witnessed many developments in literature and culture. Britain experienced colonial expansion, domestic growth, and the emergence of a strong middle class readership with an appetite for fiction. This same period also witnessed many destructive forces, including slavery, plague, and moral decay. Our class will survey these aspects of British literature and culture. We will read early prose fiction by Defoe, Behn, Haywood, and Richardson: four forerunners of the modern novel; we’ll also read a controversial gothic novel about an evil monk and a novel about a Caribbean woman living in eighteenth-century London. Other texts will include a diary of life in eighteenth-century London, one of the first romantic comedies to feature women playing female roles, and a series of artistic engravings that are stories in themselves.

Texts: *Oroonoko, The Rover, and Other Works* (Behn), *Pamela* (Richardson), *Journal of the Plague Year* (Defoe), *Anti-Pamela/Shamela* (Haywood/Fielding), *The Woman of Colour* (Anonymous), *The Monk* (Lewis), *William Hogarth* (Hogarth, ed Shesgreen) *London Journal* (Boswell)

Requirements: Students will write a short paper and a long paper, give an in-class presentation, and take a final exam on the course readings. Students will also curate an online exhibition about a topic related to eighteenth-century culture.

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**ENGL 4/5150-01W: American Realism and Naturalism, Dr. Debra MacComb**

MW 11:00am-12:20pm, HUM 231

*DSW course. Satisfies the following Major requirement: American Lit I.*

Description: This course examines the American literary arts based in an aesthetic of accurate, unromanticized observation/representation of life and nature that flourished between the Civil War and WWI. Students are expected to develop a vocabulary of realist/naturalism theory and technique and an understanding of the ideologies underlying their practice. Integral to the study of the period and its dominant aesthetic will be an introduction to a number of social, political and philosophical developments such as the American Civil War, the rise of the middle class, the unrest of the working class, the increasing segregation of the races, the rise of regional identities, the burgeoning consumer culture, the influence of Darwinian theories of survival and determinism, new technologies, reform movements in education, business and the workplace, and the emergence of the “New Woman.”

Texts: Twain, *The Adventures of Tom Sawyer*; Chesnutt, *The Marrow of Tradition*; Jewett, *The Country of the Pointed Firs*; Crane, *The Red Badge of Courage*; Wharton, *The House of Mirth*; and selected short texts available online.

Requirements: Active and informed participation in class discussion, weekly reading questions, two short essays (2-3 pages), prospectus and documented essay (8-10 pages), final exam.

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**ENGL 4/5165-01W: Contemporary British and American Literature, Dr. Margaret Mitchell**

MW 3:30pm-4:50pm, PAF 302

*DSW course. Satisfies the following Major requirement: American Lit II -OR- British Lit II.*

Description: The title of the class speaks for itself: in this course you'll take a break from the past and read a range of quite recent fiction from the US and Britain. We'll also consider some contemporary theory as we investigate the cultural concerns and narrative strategies that shape these novels and stories.

Texts: *Room*, Emma Donoghue; *Never Let Me Go*, Kazuo Ishiguro; *Behind the Scenes at the Museum*, Kate Atkinson; *A Visit From the Goon Squad*, Jennifer Egan; *On Beauty*, Zadie Smith; *The Intuitionist*, Colson Whitehead; *The Road*, Cormac McCarthy; *The Angel Esmeralda*, Don DeLillo.

Requirements: Quizzes, oral presentation, short paper, longer research paper.

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**ENGL 4/5188-01W: Individual Authors-William Blake, Dr. Lisa Crafton**

MW 09:30am-10:50am, PAF 308

*DSW course. Variable Topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: . May be taken to satisfy the Individual Authors Major requirement. British Lit II.*

Please contact the instructor for course details.

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**ENGL 4/5188-02W: Individual Authors-Eudora Welty, Dr. Rebecca Harrison**

TR 3:30pm-4:50pm, PAF 308

*DSW course. Variable Topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: American Lit II. May be taken to satisfy the Individual Authors Major requirement.*

Description: “Imagining yourself into other people’s lives is exactly what writing fiction is,” wrote Welty in her 1979 essay “Looking Back at the First Story.” This class is our opportunity to imagine ourselves into Welty’s characters’ lives as well as into the world, or rather cosmos, of the writer herself. We will read, explore, write, discuss, and discover Welty’s world across genres. As she titled the three lectures that became *One Writer’s Beginnings*, we will listen, learn to see, and find her voices and perhaps our own.

Texts: We will read a representative group of her writings such as *The Golden Apples*, *Delta Wedding*, *Losing Battles*, *One Time*, *One Place*, *Photographs*, *One Writer’s Beginnings*, and *The Eye of the Story: Selected Essays and Reviews*.

Requirements: TBA

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**ENGL 4/5210-01W: Advanced Creative Writing-Poetry, Dr. Chad Davidson**

MW 3:30pm-4:50pm, PAF 309

*DSW course. Variable Topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing and Language.*

Description: As the title indicates, this course is for advanced students of poetry. That means we will move quite quickly and presuppose a great deal of knowledge in terms of the process of poetry composition, the dynamics of a finely tuned workshop, and the maintenance of a rigorous journal. The main difference between this course and the intermediate version comes in the sheer amount of material expected by the end. Whereas intermediate classes, as a rule, call for five to ten pages of finished poetry, this class will demand at least double that. In addition, memorizations and attendance at local readings will become more central, and all students will be expected to submit work for publication by semester’s end.



Texts: Davidson, Chad, and Gregory Fraser. *Writing Poetry: Creative and Critical Approaches*. Jackson, Richard. *Unauthorized Biography: New and Selected Poems*. Williams, Miller, ed. *Patterns of Poetry*.

Requirements: participation, intensive journaling, workshop criticism, daily calisthenics, final portfolio.

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

TR 12:30pm-1:50pm, PAF 309

*DSW course. Variable Topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing and Language.*

Please contact the instructor for course details.

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### **ENGL 4238-01: Methods for Teaching Secondary English, Dr. Angela Insenga**

M 5:30pm-8:00pm, TLC 1204

*Required for English Education majors. Admission to TEP and application for internship is required to register for this class. Contact ainsenga@westga.edu for permission to register.*

Description: During fall semester's Methods course, Teacher Candidates in the English Education program will work in three fundamental areas: lesson planning and implementation in the discipline of English and Language Arts; exploration of issues for public educators and possible solutions for these shared challenges; and facilitation, evaluation, and assessment practices. Students will write analytically and reflectively, create Lesson and Unit plans, complete an analytical case study, and compose and defend a classroom management plan. This course possesses a field component as well. To meet this requirement, students will work in a public school twice per week under the tutelage of a seasoned teacher. During their time in the field, they will practice teaching and receive qualitative feedback from English faculty members after each of their three on-site Observation Events. All such endeavors work to equip students with transferable pedagogical and practical knowledge suitable for teaching English and Language Arts in the secondary environs.

Texts: a paid subscription to Tk20, the ENGL ED program's online assessment tool; *Bully*, directed by Lee Hirsch; *Paper Clips*, directed by Elliot Berlin and Joe Fab; *The First Year*, directed by Davis Guggenheim; *Waiting for Superman*, directed by Davis Guggenheim; *The First Days of School*, by Harry and Rosemary Wong; *The Diary of Anne Frank*, by Anne Frank and Translated by B.M. Mooyart; *A Raisin in the Sun*, by Lorraine Hansberry; and *Teaching by Design: How to Create and Carry Out Instructional Units*, by Peter Smagorinsky

Requirements: one response paper; one case study; one classroom management plan; one detailed, procedural Lesson Plan per Observation Event; and 2 detailed, procedural Unit Plans.

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### **ENGL 4286-01: Teaching Internship, Dr. Rebecca Harrison**

T 5:30pm-8:00pm, TLC 2237

*Required for English Education majors. Admission to TEP and application for internship is required to register for this class. Contact ainsenga@westga.edu for permission to register.*

Description: The internship for secondary education certification primarily involves teaching English for one semester in a public school under the supervision of an experienced, qualified English teacher. Robust weekly seminars conducted by the University Supervisor are an integral part of the student teaching experience and will model and provide interns with numerous and varied opportunities to plan, deliver, evaluate, and revise educational strategies. Such a learning environment, based on developing best practices through sound pedagogical modeling, will serve as part of an ongoing and comprehensive portfolio assessment process.

Texts: All readings will be provided via course reserve.

Requirements: Six mandatory field observations, including lesson plans with standards, and a teaching journal. A polished, final portfolio containing necessary professional artifacts such as a resume, cover letter, teaching philosophy, effect on instruction, portfolio introduction, and case study responses. Keeping up with the reading and active seminar participation is a must.

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### **ENGL 4/5295-01W: Young Adult Literature, Dr. Angela Insenga**

W 5:30pm-8:00pm, PAF 110

*DSW course. Satisfies the following Major requirement: Genre and Theory.*

Description: From Primers to Problem Novels and Beyond: Young Adult Literature Grows Up

Each year the Assembly on Literature for Adolescents (ALAN) hosts its workshop concurrent with the National Council of Teachers of English convention. This year in Boston, promoters promise to honor fifty years of Great Books for adolescents. Attendees will experience "a celebration of the emergence of young adult literature—both fiction and non-fiction—as a driving historical, sociological, literary and contemporary force in today's culture." Sounds like a great time, no? But think about this: when is the last time that organizers of, say, a Virginia Woolf conference felt the need to defend her as a prominent

figure in the canon of British literature? Do scholars in British literature center entire conferences on establishing a niche for their work so as to claim cultural relevance? Perhaps at one time they did, but most view literary periods and genres in them as codified systems possessing implicit credibility.

Ethos is not always so generously bestowed upon the genre of Young Adult literature; thus, the need to define and defend the genre as a cultural boon continues. This class will take its cues from the theme of ALAN's workshop, focusing on the history of the genre, the rise of contemporary Young Adult literature, and the target audience for these sorts of texts: adolescents who gorge themselves on words written expressly for them, transforming right before us into lifelong readers and thinkers. Our semester together will include study of our library's archived collection belonging to Ms. Anne Ingram, the daughter of Dr. Irvine Sullivan Ingram, who was our university's first president. This collection pinpoints one adolescent's experience with 19th and 20<sup>th</sup> century literature that was chosen by a father for his daughter's edification. Along with study of this collection, we will analyze representative primary texts in prose, poetry, and film and explore secondary materials in order to expand our knowledge of important transitional periods in Young Adult literature. Finally, we will turn our attention to various teaching strategies towards the end of the semester. Such major class endeavors seek to enrich student understanding of the genre and highlight the ongoing scholarly conversation in the field.

Texts: John Bushman and Kaye Parks Haas, *Using Young Adult Literature in the English Classroom*; Louisa May Alcott; Siobhan Kilfeather and Vinca Showalter, Eds., *Little Women*; J.D. Salinger, *The Catcher in the Rye*; Judy Blume, *Blubber*; Suzanne Collins, *The Hunger Games*; Pat Mora, *My Own True Name*; M.T. Anderson, *Feed*; Dir. by Majid Majidi, *Children of Heaven*; Elie Wiesel, *Night*; Sharon Draper, *Tears of a Tiger*;

Requirements: Daily Driving Questions; Archival Project; Mid-Term and Final Examinations; and Pedagogy or Scholarly final project.

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**ENGL 4/5300-01W: Studies In English Language-History of English Language, Dr. Micheal Crafton**  
MW 12:30pm-1:50pm, PAF 308

*DSW course. Required for certification in Secondary English Education. Variable Topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing and Language.*

Please contact the instructor for course details.

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**ENGL 4384-01W: Senior Seminar, Dr. Gregory Fraser**

Fathers Figured: Daddy, Nobodaddy, and Other Textual Papas

MW 2:00pm-3:20pm, PAF 309

*Required for English majors. Cannot be taken until ENGL 1101, 1102, and core area F have been completed with a minimum passing grade of C. A minimum of 18 hours of upper-level English courses must also have been completed with no grade lower than C. Not offered during summer session.*

Description: This senior seminar focuses on the multiple meanings of the father in a range of literary texts.

Texts: *King Lear*, Norton Critical Edition, ed., Grace Iopollo, ISBN 0393926648; *Frankenstein*, Norton Critical Edition, ed., J. Paul Hunter, 0393927938; *The Father*, Sharon Olds, Knopf, 0679740023; *Analyze Anything*, Fraser and Davidson, Continuum, 1441107304.

Requirements: Short preparatory writing assignments; a substantive researched essay; participation in the construction of a course anthology.

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**ENGL 4384-02W: Senior Seminar, Dr. Laura Miller**

Humans and Animals

TR 2:00pm-3:20pm, PAF 309

*Required for English majors. Cannot be taken until ENGL 1101, 1102, and core area F have been completed with a minimum passing grade of C. A minimum of 18 hours of upper-level English courses must also have been completed with no grade lower than C. Not offered during summer session.*

Description: In recent years, many scholars have explored the relationship between literature and the environment. One subset of this relationship—the connections between humans and animals in literature and culture—will be the focus of this course. Because human-animal interactions range from domestication to observation to protection and stewardship, literary scholarship on humans and animals can vary likewise. From ecocriticism to postcolonial criticism to Marxist criticism, there are many ways to explore humans and animals in literary research. We will read several works that represent humans' relationships to other species, and students will develop their own research projects on a related topic that interests them.

Texts: *Timothy, or Notes of an Abject Reptile* (Verlyn Klinkenborg), *Eating Animals* (Jonathan Safran Foer), and *Elizabeth Costello* (JM Coetzee).

Requirements: Assignments will include an in-class presentation of your research topic, a long research paper, an annotated bibliography, and a reflective paper on the research you accomplished.

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**ENGL 4/5385-01W: Special Topics, Dr. Kevin Casper**

The Rhetorical Force of Humor and Laughter

MW 5:30pm-6:50pm, PAF 308

*DSW course. May be repeated for credit as topic varies, with permission of the department chair. Satisfies the following Major requirement: Genre and Theory.*

Description: English 4385 is a thematic survey that explores many (though certainly not all) of the major thinkers and concepts in humor theory. A partial list of the topics this course will examine includes animal and bodily humor, mechanical humor, ethnic humor, humor and identity, the relationship of humor to the unconscious, and postmodern humor. We will consider various theoretical approaches that attempt to explain why we laugh and apply those theories to our analyses of humorous objects from a wide range of genres including fiction, film, stand-up comedy, photography, radio, and many more.

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**ENGL 4/5385-02W: Special Topics, Dr. Alison Umminger**

Post-9/11 Fiction

TR 09:30am-10:50am, PAF 109

*DSW course. May be repeated for credit as topic varies, with permission of the department chair. Satisfies the following Major requirement: American Lit II.*

Description: This class will look at how American literature has been shaped (if at all) by historical events of the 21st century. We will look at some critical lenses of how one writes disaster, if at all, and then read novels that somehow deal with 9-11.

Texts:: Heidi Julavits, "The Effects of Living Backwards." Coleson Whitehead, "Zone One," Bret Easton Ellis, "Lunar Park," "A Gate at the Stairs," Lorie Moore; "The Reluctant Fundamentalist," by Moshin Hamid; selections from David Foster Wallace and Sherman Alexie; "In the Shadow of No Towers," By Art Spiegelman; "Falling Man" by Don DeLillo and "No Country for Old Men" by Cormac McCarthy and "Writing on the Wall" by Lynne Sharon Schwartz.

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**ENGL 6115-01: Seminar in British Lit II, Dr. Maria Doyle**

Dis-United Kingdom: Violence as Subject and Aesthetic in Post-War British Commonwealth Literature

M 5:30pm-8:00pm, PAF 309

*Registration requires permission of the Director of Graduate Studies.*

Description: Orwellian Newspeak posits that language controls thought: only what one has a word for can one feel. Excising words from the lexicon thus constrains consciousness, violating it and subjecting it to force just as bodies in Orwell's text are contained, controlled and tortured into a vision of self-hood concurrent with the values of the state. This course will explore the conjunctions of these "violent" impulses – the bodily and the linguistic – in British literature since WWII. Central to this investigation will be the idea of how violence in the text serves as both a thematic and an aesthetic phenomenon: how is disruptive content related to and intensified by disruptive form? To pursue this question, the class will explore how writers have deployed postmodern experiments with narrative structure, silences and linguistic absences, and English hybridized by class-based dialect and the influence of colonized languages. Such textual disruptions will be used to explore tensions and dislocations within the concept of Britishness itself: how is the stability of this identity troubled by political conflict, class- and gender-based discourses and by the changing position of the United Kingdom in the global arena? How does the disruptive text seek to assert control over its audience's perception? Does the text employ its dual acts of violence as forms of destruction or as vehicles of liberation, a boundary breaking that creates as it demolishes? Course texts will include fiction, poetry and drama so as to allow for a broad-based discussion of these practices.

Texts: Fiction by George Orwell, Pat Barker, Salman Rushdie, Margaret Atwood; Drama by Harold Pinter, Samuel Beckett, Martin McDonagh; Poetry by Philip Larkin, Seamus Heaney, Ted Hughes

Requirements: Oral presentations, short response papers, substantial seminar research project, active participation in discussions

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**ENGL 6120-01: Seminar in American Lit II, Dr. Josh Masters**

The Postmodern American Novel, 1962-Present

T 5:30pm-8:00pm, PAF 309

*Registration requires permission of the Director of Graduate Studies.*

Description: This course will operate under the unique premise—one I just invented—that the Cuban Missile Crisis of 1962 gave birth to the postmodern American novel, hence the starting date in the course's title. In that same year, Russian émigré Vladimir Nabokov published on our shores perhaps the most maddening novel ever written, *Pale Fire*, a clear indication that the Cold War had brought us to the brink of Armageddon, not simply through the thoroughly psychotic strategy of nuclear deterrence that very nearly resulted in total global nuclear annihilation (and let's admit it, that was a pretty big deal), but by trapping us in a meta-fictional, hyper-representational, reality-deferring narrative limbo from which we have never escaped.

Unless we decide that the first postmodern American novel was Joseph Heller's *Catch 22*, published the year before. Or maybe it was Burroughs' *Naked Lunch* (now there's a weird book), which came out a couple years before that. Come to think of it, *Moby-Dick* is awfully strange, too. Which is to say, our starting date is fairly arbitrary, and it just so happens that the

book I decided to put first on our list came out the same year we nearly pushed the button. Which is also to say that this course will be about the seriously playful and playfully serious novels produced in America during the last fifty years, each demonstrating—through narrative innovation, self-conscious textuality, and pop cultural sensibility—some of the central characteristics of American postmodernism.

Texts: Our novels will (likely) include: Nabokov's *Pale Fire*, Vonnegut's *Slaughterhouse Five*, Leslie Marmon Silko's *Ceremony*, Cormac McCarthy's *Blood Meridian*, Marilyn Robinson's *Housekeeping*, DeLillo's *White Noise*, Percival Everett's *Erasure*, Colson Whitehead's *The Intuitionist*, Louise Erdrich's *The Last Report on the Miracles at Little No Horse*, John Clinch's *Finn*, and Emma Donoghue's *Room*.

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### **ENGL 6385-01: Seminar in Autobiography, Dr. Emily Hipchen**

W 5:30pm-8:00pm, PAF 309

*Registration requires permission of the Director of Graduate Studies.*

Description: Students will read autobiography and autobiography theory in order to produce professional, academic work (abstracts, conference papers, annotated bibliographies, and publishable articles or chapters).

Texts: Include work by Abe Opincar, Roland Barthes, Susan Sontag, Richard Rodriguez, Alison Bechdel, bell hooks, and others; includes films and television ("Who Do You Think You Are?" and "Intervention"; Grey Gardens and I'm Still Here); and perhaps other media (blogs, Facebook). Theory by Julie Rak, Sid Smith and Julia Watson, Paul Arthur, Tom Couser, John Eakin, and others.

Requirements: Requirements for this class will be geared to the production of abstracts and conference papers, with an eye towards publication. I asked for this class students may be able to apply to read at the International Auto/Biography Association Conference (IABA) in Banff, Canada, the following summer (July, 2014). This is the most prestigious auto/biography conference literally in the world; two summers ago, one of our students read at IABA in England—it was pretty amazing. I would like to make this experience possible for you. Students who take this course will read and discuss material (primary and secondary) in class; produce an abstract and submit it to the conference; produce an annotated bibliography of sources necessary to their project and give a presentation on one of them to the class; produce a readable conference paper (which will be delivered in class); and write a longer version of the paper, revised for print (substantial revision) as a completed draft for publication. Note that there are some travel funds available (by application) for students whose papers are accepted to IABA.