

## DEPARTMENT OF ENGLISH & PHILOSOPHY

### Fall 2014 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 3000-01W: Research and Methodology, Dr. Kevin Casper**

I Had My Subject Decentered (And it Didn't Even Hurt): An Introduction to Criticism and Literary Studies  
MW 2:00pm-3:20pm, PAF 309

*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.*

Description: Have you ever heard someone talking about “floating signifiers,” “nonessential and incomplete truths,” or “the Ideological State Apparatus” and wondered, “What the hell are these people talking about?” You’re not alone. For many, critical theory can be an intimidating and foreign field, even for those who are otherwise very comfortable in literary studies. The irony is, we are all always already making theoretical distinctions in our everyday lives, and these distinctions are occurring whether we are aware of them or not. This class will introduce you to a survey of critical approaches – New Criticism, Structuralism, Deconstruction, Psychoanalysis, Feminism, Queer Studies, Marxism, New Historicism, and Critical Race Studies – and provide you with ample opportunities to practice interpreting literature by means of these various lenses. Thus, theory and practice will go hand in hand in this course: we will use these theoretical approaches to develop our own arguments about literature and will practice expressing these arguments in thesis-driven, critical essays that are thoughtfully supported and logically organized. In short, this course is about what it means to be an English major or minor and how to develop the skills necessary to make unique and meaningful contributions to the discipline.

Texts: *How to Interpret Literature: Critical Theory for Literary and Cultural Studies* - Robert Dale Parker; *Four Stories By American Women* - Rebecca Harding Davis, Charlotte Perkins Gilman, Sarah Orne Jewett, Edith Wharton; *One Flew Over the Cuckoo's Nest* – Ken Kesey; *Exit Through the Gift Shop* – Banksy (Film).

Requirements: 2 analytical essays, Research Paper, Oral presentation, Final exam, Quizzes and Active class participation.

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#### **ENGL 3000-02W: Research and Methodology, Dr. Laura Miller**

TR 09:30am-10:50am, PAF 309

*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.*

Please contact the instructor for course details.

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#### **ENGL 3000-03W: Research and Methodology-ED, Dr. Rebecca Harrison**

TR 2:00pm-3:20pm, PAF 107

*DSW course. ED STUDENTS ONLY. EDUCATION STUDENTS ARE REQUIRED TO TAKE THIS SECTION OF ENGL 3000. English Department approval required to register. Email your UWG ID# and CRN number of this class to sholland@westga.edu for permission to register.*

Please contact the instructor for course details.

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#### **ENGL 3200-01W: Intermediate Creative Writing-Fiction, Dr. Emily Hipchen**

MW 09:30am-10:50am, PAF 309

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

Please contact the instructor for course details.

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

MW 11:00am-12:20pm, PAF 309

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

Please contact the instructor for course details.

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

TR 2:00pm-3:20pm, PAF 109

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

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. Expect to investigate at least one poet of your choice. 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*; McClatchy, J.D. *The Vintage Book of Contemporary American Poetry*; Other poetry and readings made available via CourseDen.

Requirements: In-class Calisthenics (daily), Quizzes, Midterm Critical Essay, Electronic Journal, Workshop, Final Portfolio.

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### **ENGL 3405-01W: Professional & Technical Writing, Prof. Crystal Shelnett**

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

*DSW course. Satisfies the following Major requirement: Writing & Language.*

Description: English 3405-01W 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: *A Strategic Guide to Technical Communication*. 2nd ed. Graves, Heather & Roger Graves. Buffalo: Broadview Press, 2012. ISBN: 978-1-55481-107-6; *The Business Writer's Handbook*. 10th ed. Alred, Gerald J., Charles T. Brusaw, and Walter E. Oliu. Boston: Bedford St. Martins, 2012. ISBN: 978-1-4576-0448-5.

Requirements: TBA

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

100% online

*DSW course. Satisfies the following Major requirement: Writing & Language.*

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)

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. Melanie Jordan**

TR 5:30pm-6:50pm, PAF 302

*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 & Theory.*

Description: An examination of the formal, social, cultural and historical contexts of poetry as well as the theoretical concerns that underlie its analysis.

This course is an intense study of how poetry works and how it means. We will examine poetics, particularly form, as well as the ways in which poetry affects, is affected by, and intersects history and culture. The course aims to incorporate multiple aesthetics and poetic approaches. While most of the poetry we study will be 19<sup>th</sup>- and 20<sup>th</sup>-century British and American poets, we may also examine poets outside those categories. This is not a survey course, nor is it a creative writing course (though it may contain elements of both). The class will focus daily on close reading, interpretation, and poetic traditions and techniques. The major projects will require rigorous critical writing. Daily work will include quizzes and responses.

Texts: Fraser, Gregory, and Chad Davidson. *Analyze Anything*; Hirsch, Edward. *Poet's Choice*; Strand, Mark, and Eavan Boland. *The Making of a Poem*.

Requirements: four critical writing projects, daily grades involving close reading, analysis, and scansion; quizzes over reading, impromptu written responses

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

“It was the bottom of the barrel and I was scraping it”: American Film Noir

TR 11:00am-12:20pm, TLC 1200

*DSW course. Variable Topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: Genre & Theory.*

Description: Fast-talking dames and world-weary private dicks, drifters and divas, and the simple art of murder . . . this is the world of film noir. But it's a world, too, of shadowy, jazzy cinematic beauty. Rooted in hardboiled fiction, but extending to sci-fi blockbusters, film noir is not one thing, but many and tracing its contours also offers us a tour of American cinema history. And, scraping the bottom of the barrel of humanity, film noir offers a dark perspective on American culture in the last 100 years.

Texts: TBA

Requirements: TBA

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### **ENGL 4/5110-01W: Medieval Literature, Dr. Micheal Crafton**

MW 2:00pm-3:20pm, PAF 302

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

Please contact the instructor for course details.

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### **ENGL 4/5125-01W: Colonial & Early Amer Lit, Dr. Patrick Erben**

Everything You Always Wanted Know about Early American Literature in One Semester!

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

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

Description: This course will study some of the most important genres, texts, and authors from the Anglo-American tradition as well Native American, African American, and non-English voices (in translation): for example, Iroquois creation stories, Cabeza de Vaca's and John Smith's exploration accounts, William Bradford's chronicle of Plymouth Plantation, Anne Bradstreet's and Edward Taylor's religious meditations, Sor Juana Inez de la Cruz's proto-feminist convent poetry (really!), Mary Rowlandson's and Hannah Dustan's captivity narratives, Ben Franklin's and Samson Occom's autobiographies, Phillis Wheatley's poetry, Hannah Webster Foster's epistolary novel *The Coquette*, and poetry and prose visions of the American West and Native American removal. Readings will be supplemented with excerpts from films, such as *The New World*, *Cabeza de Vaca*, *The Last of the Mohicans*, *We Shall Remain*, *Jefferson in Paris*, and *Yo, La Peor de Todas*, as well as period images.

Most of all, you will find out that early American literature is anything but boring or stuffy—I mean, what's not interesting about cannibalism, shipwrecks, Indian princesses and English adventurers, witchcraft, swarthy Indian captors and wayward Puritan goodwives, extramarital sex and seduction, and so much more...?! Ok—surely we will also complicate such clichés, but it's still going to be a lot of fun and a wild ride.

Texts: *The Norton Anthology of Early American Literature*, 8<sup>th</sup> edition, volume A.

Requirements: Regular Attendance, active participation, daily reading quizzes, oral presentation on historicist research, short analytical paper (combining textual and visual analysis), brief research paper, final exam.

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**ENGL 4/5135-01W: British Romanticism, Dr. Lisa Crafton**

TR 09:30am-10:50am, PAF 102

*DSW course. Satisfies the following Major requirement: British Literature 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: TBA.

**ENGL 4/5160-01W: Twentieth-Century American Literature, Dr. Josh Masters**

Twentieth-Century American Fiction in Black and White

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

*DSW course. Satisfies the following Major requirement: American Literature II.*

Description: This course, subtitled “Twentieth-Century American Fiction in Black and White,” will explore the myths, themes, and political controversies that have shaped the development of modern American fiction and film, with a particular eye towards the troubled status of racial identity in the American imagination. As we survey such literary movements as Realism, Modernism, and Post-modernism, we will pay attention to the way that new literary forms and movements responded to dramatic social and historical events and shifting cultural attitudes about race, particularly our attitudes towards the categories of “whiteness” and “blackness.” We will also consider the role of American fiction, including film, in shaping those attitudes. The works we will read demonstrate a wide range of perspectives and narrative techniques, and each suggests 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 in America. While examining the works’ shared interests in history, identity, and human agency, we will also bear in mind the unique nature of the individual writers and their texts.

Texts: Authors could include James Weldon Johnson, Nella Larsen, Flannery O’Connor, James Baldwin, Charles Johnson, Russell Banks, Toni Morrison, Percival Everett, Paul Beatty, and Danzy Senna. Several critical readings will be on electronic reserve, and three films will be on reserve at the library: *Birth of a Nation*, *Imitation of Life*, and *Bamboozled*.

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.

**ENGL 4/5188-01W: Individual Authors-Mark Twain, Dr. Debra MacComb**

TR 12:30pm-1:50pm, PAF 307

*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.*

Please contact the instructor for course details.

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

MW 12:30pm-1:50pm, TLC 1204

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

Description: Designed to help advanced students refine their talents as makers of poetry, this course highlights sustainable methods of generating verse and builds upon the critical reading and commenting skills that students have developed in previous creative-writing classes. Students will learn to situate their work in the contemporary poetic moment and engage with larger poetry cultures in national and regional contexts.

Texts: *Writing Poetry*, Davidson and Fraser; *Swift Hour*, Megan Sexton; *Gravel and Hawk*, Nick Norwood

Requirements: Regular readings and exercises; written and oral contributions to workshop; , memorizations of poetry; three journal submissions; assessments of peer creative-writing; a final portfolio of polished writing, including a critical preface.



**ENGL 4/5210-02W: Advanced Creative Writing-Fiction, Dr. Randy Hendricks**

TR 3:30pm-4:50pm, TLC 1204

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

Please contact the instructor for course details.

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**ENGL 4238-1: Methods for Teaching Secondary English, Prof. Brooke Parks**

T 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, creating a variety of documents, including detailed lesson plans and 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 their Observation Events. Students will also spend some time becoming familiar with the new EdTPA requirements. All aspects of the course are designed to equip students with transferable pedagogical and practical knowledge suitable for teaching English and Language Arts in the secondary environs.

Texts: TBA

Requirements: Journal with detailed practical and theoretical entries; Classroom management plan; Lesson Plans for Observation Events; Unit Plans; other assignments as announced in class.

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**ENGL 4286-1: Teaching Internship, Dr. Rebecca Harrison**

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

*Contact ainsenga@westga.edu for permission to register. Admission to TEP and application for internship required.*

Please contact the instructor for course details.

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**ENGL 4/5300-01W: Studies In English Language-History of the Language, Dr. Chad Davidson**

MW 09:30am-10:50am, 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.*

Description: Want to understand the beguiling nature of English spelling? Want to know why we say "butterfly," when the creature is clearly not a fly and certainly contains no butter? Want to become fairly fluent in articulatory phonetics; some-what 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 by following 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. New York: Routledge, 2002. Paperback edition (locate a used copy); plus various handouts distributed through CourseDen.

Requirements: Online weekly discussion posts, weekly quizzes, midterm and final exams, and one critical-writing project.

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**ENGL 4/5310-01W: Studies in Literary Theory, Dr. Kevin Casper**

Never Quarantine the Past: Text, Meaning, and the Future of Invention

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

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

Description: Are you frightened by Foucault? Dizzied by Derrida? Frazzled by Freud? Perplexed by Plato? Well, fear not! In this course, we will romp through the history of western literary theory from Bakhtin to Baudrillard, Saussure to Sedgwick, Marx to Malcolm X. Two basic questions will orient our theoretical departure point: What is a "text"? And how do we arrive at the "meaning" of it? As we find our way in and around the contested and endlessly recursive approaches to these questions, we will darken the doors of the major schools of literary theory – Classical Greek, Formalism, Structuralism, Deconstruction, Psychoanalysis, Feminism, Queer Studies, Marxism, Historical and Cultural Studies, Postcolonial and Race Studies, and (... whew ...) Reader Response. We will also turn toward literary texts from a wide range of artists – Hemingway, Wes Anderson, Banksy, Kate Chopin, Octavia Butler, Spike Lee, and Clifford Odets to name a few – to practice developing our analytical and interpretive skills. At the end of our journey, you will have a firm grasp of the major movements in literary theory and will be

able to deconstruct, decenter, defamiliarize, and dehistoricize a wide range of texts. If you've heard the rumors that theory is terrifying, don't believe the hype! We will proceed slowly and deliberately and will leave no adventurer behind.

Texts: *Literary Theory: An Introduction* by Julia Rivkin and Michael Ryan - Second Edition - ISBN 1405106964. Additional materials to be posted to CourseDen include the following: Hemingway - "The Short Happy Life of Francis Macomber," Wes Anderson - *Hotel Chevalier*, Banksy - *Exit Through the Gift Shop*, Paul Auster - "Auggie Wren's Christmas Story," Franz Kafka - "Metamorphosis," Kate Chopin - "The Storm," Charlotte Perkins Gilman - "The Yellow Wallpaper," Octavia Butler - "Bloodchild," Clifford Odets - "Waiting for Lefty," Spike Lee - *Do the Right Thing*.

Requirements: (Undergraduates): 2 short response papers, Oral presentation, 8-10 page research paper (with proposal), Midterm and final exams, Quizzes & Active class participation. (Graduates): Annotated bibliography (min. 10 sources), Oral presentation, 12-15 page research paper (with proposal), Midterm and final exams, Quizzes & Active class participation

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### **ENGL 4384-01W: Senior Seminar, Dr. Josh Masters**

This Is the Way the World Ends: The Apocalypse in Literature and Film

MW 5:30pm-6:50pm, PAF 309

*DSW course. 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: Alien invasions, viral outbreaks, the flood, the rapture, the second coming, the second ice age, the rise of the machines—these are just a few of the ways human beings have imagined their “end of days.” This class will pose the theoretically imposing question, “So, like, what’s up with that?” What do we tell ourselves about ourselves when we dream of the apocalypse? What are the social and political functions of these narratives in any given historical period? How do different cultures imagine the apocalypse, and what do these differences reveal? I am anxious to discover some answers to these questions, and not just because the end could indeed be upon us. If these questions interest you—as you reach the end of your undergraduate lives—then I hope you will join me in this tour of our darkest imaginings. We will read three contemporary novels, sample from the vast array of apocalyptic films—from *Invasion of the Body Snatchers* to *The Planet of the Apes* (Charleton Heston’s rather than Marky Mark’s) to *The Matrix*—and immerse ourselves in the critical and cultural theories that surround apocalyptic narratives.

Texts: Cormac McCarthy, *The Road*; Octavia Butler, *Parable of the Sower*; Emma Donohue, *Room* (All theoretical and critical material will be on electronic reserve in the library.)

Requirements: Active participation in class, an oral report, two response essays, a substantive research project (including prospectus, abstract, and annotated bibliography), and a final presentation.

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### **ENGL 4384-02W: Senior Seminar, Dr. Lisa Crafton**

TR 2:00pm-3:20pm, TLC 1204

*DSW course. 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 capstone course, a culmination of study in the English major, allows students to examine a critical/theoretical issue within the discipline and use their coursework and literary interests to choose a research project which will become part of a published anthology of essays from the class. This semester we will explore a range of ecocritical perspectives, diverse literary and filmic representations, and pursue student-chosen seminar projects that in some way incorporate the premises of the topic. Ecological literary criticism has come a long way from its early emphasis on “nature writing.” Somewhere between that definition and post-structural pronouncements that “There is no such as Nature,” ecocriticism offers an innovative and challenging lens through which to view a variety of literary texts/media. In this course, we will acknowledge the Romantics’ influence on this branch of study, read select prose and poetry, and intensively study Krakauer’s book *Into the Wild*, Sean Penn’s film version, and Eddie Vedder’s soundtrack. We will consider ideas such as the pastoral, wilderness, and apocalypse and survey contemporary versions of ecofeminism, urban ecocriticism, ecomedia studies (from Disney to *Avatar*), and post-colonial ecocriticism. The course encourages a diverse range of student projects from any literary period or genre.

Texts: Greg Garrard, *Ecocriticism*; Jon Krakauer, *Into The Wild*; *Into The Wild* film; *Into the Wild* soundtrack (Eddie Vedder). Select online readings from *Green Writing* and *Green Studies Reader*.

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### **ENGL 6110-1: Seminar in American Lit I, Dr. Patrick Erben**

“Beyond Babel: The Multilingual Literatures of Early America”

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

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

Description: This course examines the central roles of multilingualism and polyvocality in the development of American literature. We will focus on four paradigmatic early American genres—the captivity narrative, religious poetry, autobiog-

raphy, the novel—and compare different national, linguistic, religious, cultural, and ethnic approaches. Simultaneously, we will study methods of translingual and intercultural literary criticism. As a final project, we will produce a comparative study of two texts of the same genre but from different national/linguistic/ethnic traditions—one Anglo-American and one non-Anglo-American (e.g. African American, Native American, Dutch, French, German, Spanish, etc.). In surveying both canonical and traditionally marginalized figures and literary traditions, this course will also serve as an excellent preparation for your American I portion of the oral M.A. exam.

Texts: Gordon Sayre (editor), *American Captivity Narratives*; David Shields (editor), *American Poetry: The Seventeenth and Eighteenth Centuries*; Sor Juana Inés de la Cruz, *Poems, Protest, and a Dream*; Benjamin Franklin, *The Autobiography*; William Apess, *Son of the Forest*; Hannah Webster Foster, *The Coquette*; Charles Brockden Brown, *Wieland*; Ludwig von Reizenstein, *The Mysteries of New Orleans*. Supplemental materials include films about early America (on reserve) as well as literary criticism.

Requirements: Regular attendance, active and informed class participation; short analytical paper; oral presentation; critical source review; final research paper (including a longer, article-length version and a shorter, conference paper length version).

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### **ENGL 6115-1: Seminar in Brit Lit II, Dr. Lisa Crafton**

INTO THE WILD: Green Romanticism, Place, and Postcolonial Theory

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

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

Description: Because of the centrality of the topos of “Nature” in Romantic studies, ecocriticism has a long alliance with the field. Most recently, however, an examination of the relationship between “place” / “habitation” and individual and collective identity has included the effects of Britain as empire, as colonizing force. Wordsworth’s brother, for example, died in shipwreck in the tropics as an official of the East India Company—the basic fact supports our inquiry of Wordsworth’s representation of “home” and “exile” in exciting new readings of the major poetry. We will explore the burgeoning topic of “postcolonial ecopoetics” by contextualizing Romantic works by Wordsworth, Coleridge, and Blake (as well as Mary Shelley) both in terms of green readings of Romanticism but also the effects of the colonial power of England on individual and national identity. The course offers an intensive study of significant writers pertinent to the British Literature II M. A. reading list as well as postcolonial theory (topics such as hybridity, unhomeliness, reinhabitation).

Texts: Wordsworth, Coleridge, Blake *Select Poetry* / *Green Studies Reader*/ Garrard, *Ecocriticism*

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### **ENGL 6120-1: Seminar in American Lit II, Dr. Stacy Boyd**

African American Literature and Theory

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

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

Description: This American Literature seminar will be an intense study of the African American literature from the nineteenth century to the present. 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. Though the sequencing of the texts does consider chronology, the course will consider six critical issues:

1. Embodying Slavery
2. Constructing and Deconstructing the Color Line of the Late 19<sup>th</sup> Century
3. The Harlem Renaissance and the Novels of Passing
4. Social Protest and Criticism
5. The Weight of History and Memory
6. Those Scribbling “Black” Women Redefining the Family

Texts: *Marrow of Tradition*, Charles Chesnutt; *Passing*, Nella Larsen; *Incidents in the Life of a Slave Girl*, Harriet Jacobs; *Narrative of the Life of Frederick Douglass*, Frederick Douglass; *Dessa Rose*, Sherley A. Williams; *Beloved*, Toni Morrison; *Up from Slavery*, Booker T. Washington; *The Souls of Black Folk*, W.E.B. DuBois; *Cane*, Jean Toomer; *Autobiography of Ex-colored Man*, James Weldon Johnson; *Their Eyes Were Watching God*, Zora Neale Hurston; *The Street*, Ann Petry; *Go Tell it on the Mountain*, James Baldwin; *Invisible Man*, Ralph Ellison; *The Color Purple*, Alice Walker; *The Bluest Eye*, Toni Morrison.

Requirements: Active and informed discussion participation, short weekly essays, oral presentation, research prospectus, documented essay of 16-18 pages.