

DEPARTMENT OF ENGLISH & PHILOSOPHY

Spring 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.

ENGL 3000-01: Practical Criticism: Research and Methodology-Education, Prof. Mitzi McFarland MW 2:00pm-3:20pm, Pafford 307

EDUCATION STUDENTS MUST REGISTER FOR THIS SECTION OF ENGL 3000. 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: “Deconstruction” is a word that gets used in *Newsweek*. Scritti Pollitti, a pop group, publishes its lyrics under the copyright of “Jouissance Music,” borrowing a term that French critic Roland Barthes used to describe the pleasure of reading. Critic Thomas McLaughlin even recalls a time when he overheard a basketball coach say that his team had learned to “deconstruct a zone defense.”

What is all this theory talk? Why should we study it in a literature course?

Whether we are aware of it or not, resist it or welcome it, theory is absorbed into the fabric of our cultural and literary discourse. It is inherent in human perception, in our presuppositions and attitudes toward life. Even the most resistant reader makes theoretical decisions – conscious or not – about what kinds of texts to value most, how to read and study literature, what elements of plot, character, and language to focus on (or to overlook). We make theoretical decisions all the time that seem so “obvious,” so self-evident, that they’re not always recognized as theoretical or as decisions.

This course takes as its basic premise the idea that theory is inextricable from practice. Like it or not, we are *always already* “in theory.” In all our discussions, then, we will give attention to questions raised by contemporary literary theory: Why read? What should we read? *How* should we read? However, our central focus on “practical criticism” will involve the application of various approaches and methodologies to the explication – that is, to the interpretation and understanding of particular texts. This course is essentially a process course, where students can gain ample practice – through written and oral reports – in research methods, critical frameworks, and the close examination and analysis of texts. Hopefully, through the process of articulation, we will deepen our understanding of the aesthetic, literary, psychological, and socio-historical facets out of which texts are both generated and interpreted.

Texts: Steven Lynn, *Texts and Contexts: Writing About Literature with Critical Theory*, 6th ed. (Longman, 2011) ISBN: 978-0-2-5-71674-6; Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th ed (MLA, 2003) ISBN: 0873529863; Sandra Cisneros, *The House on Mango Street* (Vintage, 1984) ISBN: 0-679-73477-5; David Fincher, director. *Fight Club* (20th Century Fox) ASIN: B0007DFJoG; Highly recommended: Chris Baldick, *The Concise Oxford Dictionary of Literary Terms* (Oxford UP, 2004) ISBN: 0198608837.

Requirements: 2 analytical essays, a research paper (including proposal, required drafts, peer reviews, and an annotated bibliography), one oral presentation (film and critical theory discussion), final exam.

ENGL3000-02: Research and Methodology, Dr. Emily Hipchen

That’s So Weird

TR 9:30am-10:50am, Pafford 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: What exactly do you do, as a literary critic, with the weird stuff you find in a text? Women who live for centuries? Blind piano-tuners and a basement room full of body parts? Guys named Rumpelstiltskin? What sorts of questions might you ask about the meaning of a text that has these elements? How do you work your way to an argument that makes you (and your prof) go: WHOA, seriously?—but in a good way? We’ll get familiar with some common approaches to literature, then explore how they work on weird things in Anne Sexton’s *Transformations* and Angela Carter’s *The Bloody Chamber and Other Stories* before you’re let loose on Virginia Woolf’s *Orlando*.

Texts: Bressler’s *Literary Criticism* (5th Ed.); Woolf, *Orlando*; Sexton, *Transformations*, Carter, *The Bloody Chamber and Other Stories*

Requirements: Class participation, quizzes, short papers, presentation, midterm, and final.

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

TR 2:00pm-3:20pm, Pafford 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: 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 three interrelated critical approaches to the study of literature and culture: 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*. (All theoretical and critical material will be on electronic reserve in the library.)

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

ENGL 3200-01W: Intermediate Creative Writing: Poetry, Dr. Chad Davidson

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

DSW course. Prerequisite: ENGL 2060. Variable Topics course. May be repeated for credit if topic varies.

Description: This class will focus on the generation of poetic material through intensive, process-oriented strategies. More than merely create works of art, we will be interested in designing and implementing a sustainable writing practice. Additionally we will study intimately a host of contemporary poets, a few of whom will visit our campus during the semester. Chief among the various student projects in the course will be daily workshop critiques, memorizations of poems, extensive journal entries, and a finished portfolio of poetry (including a critical preface and statement of aesthetics).

Texts: Bond, *Peal*; Marks, *The Radio Tree*; Davidson and Fraser, *Writing Poetry: Creative and Critical Approaches*; and other materials distributed in class.

Requirements: Daily workshop responses and participation; memorization of at least one hundred lines of poetry over the course of the semester; electronic journal; and final portfolio with critical preface.

ENGL 3200-02W: Intermediate Creative Writing: Fiction, Dr. Margaret E. Mitchell

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

DSW course. Prerequisite: ENGL 2060. Variable Topics course. May be repeated for credit if topic varies.

Description: This class will provide an intermediate level immersion in the writing of fiction, cultivating the imagination, the observant eye and the discipline that are essential to crafting good stories. Readings in short fiction will plunge us into the contemporary literary landscape and introduce you to some classics of the genre; not only will this acquaint you with various elements of the craft, but encourage you to situate your own emerging voice among those of other writers. Your journal will encourage you to think of yourself as a writer, to watch and to listen, to find stories at odd moments and in unlikely places, to practice playfulness as well as rigor. In workshops, you will benefit from intense discussions of your own work and that of other students. We will emphasize revision; by the end of the session you will have produced a polished portfolio of short fiction.

Texts: *Emerald City*, Jennifer Egan; *Drinking Coffee Elsewhere*, ZZ Packer, *Fiction Writer's Workshop*, Josip Novakovich, *Best American Short Stories 2012*, ed. Tom Perotta.

Requirements: Writing journal, formal and informal writing assignments, short analytical essays, portfolio, written responses to other students' work, active participation in class.

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

TR 11:00am-12:20pm, Pafford 309

DSW course. Prerequisite: ENGL 2060. Variable Topics course. May be repeated for credit if topic varies.

Description: In this course, you'll read both kinds of CNF—memoir (Jackie Kay's *Red Dust Road*, 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.

ENGL 3200-04W: Intermediate Creative Writing: Screenwriting, Dr. Alison Umminger

TR 12:30pm-13:50pm, Pafford 309

DSW course. Prerequisite: ENGL 2060. Variable Topics course. May be repeated for credit as topic varies.

Please contact the instructor for course details.

ENGL 3350-01W: Introduction to Africana Studies, Dr. S. Boyd

TR 2:00pm-3:20pm, Pafford 305

Required for the minor in Africana Studies. Same as HIST 3350.

Description: This multidisciplinary course introduces students to the field of Africana (African American) Studies by surveying some of the major areas of development in historical studies, literary studies, social sciences, and the arts. Beginning with the birth of Black Studies out of the black student movement, the course will then explore topics within the following categories: 1) African and Diaspora—i.e., the history of ancient African civilizations and the consequences of the transatlantic slave trade; 2) expressive arts and culture—i.e., the oral, musical, and literary creativity; 3) identities, ideologies, and institutions—i.e., the black freedoms struggle, gender, sexuality, and class issues within Black religious and social institutions. We will conclude the semester with discussion of contemporary issues.

Texts: Readings will be made available online.

Requirements: Book Review, response essay, presentation, research essay

ENGL 3400-01: Pedagogy and Writing, Dr. Rebecca Harrison

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

Required for English Education majors entering in fall of 2008 or later; strongly recommended for all other English Education majors.

Description: Establishing sound and purposeful writing environments and assessment practices that motivate students are a challenging task for the burgeoning teacher at any instructional level. We all inherit a host of obstacles concerning student writing when we enter a classroom, but, as Kelly Gallagher points out, “well-trained teachers of writing produce students who write better” regardless of the hurdles they face. But, how can theoretical lenses be used meaningfully in different learning environments? How do you teach writing in context with authentic purpose? And, perhaps the more pressing question, how can you get student commitment to the task of becoming a discerning reader and writer of texts and the world around them? In response to these (and many other) concerns with the teaching of writing, this course will integrate the theoretical and the pragmatic as we strategize—first with our own critical reading and writing skills and then with those of the students we will face—instructional methods and pedagogical practices that lead to informed and intrinsically motivated communities of learners. As teaching is a multifaceted and unique art, students will observe faculty teaching writing in context in both classroom and tutorial environments.

Texts: Works will include poetry, fiction, and polemical tracks by authors such as Judith Sargent Murray, Charlotte Perkins Gilman, Eudora Welty, and Rhina Espaillat. Critical material, available via course reserve, will encompass educational and pedagogical theory by authors such as John Bushman, Jim Blasingame, Deborah Appleman, Ken Bain, and Kelly Gallagher (among others).

Requirements: Active participation, reading journal, two analytical essays, observation/response project, and a term paper.

ENGL 3405-01W: Professional and Technical Writing, Prof. Brooke Parks

MW 12:30-1:50, TLC 1109 and online (D2L)

DSW course. Technology-enhanced 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 also create persuasive presentations, utilizing appropriate research and effective visual aids.

Texts: *Technical Communication, 10th edition* by Mike Markel (Bedford/St. Martin's; 978-0-312-67948-4)

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 hybrid class and will meet online approximately 50% of the time. We'll discuss the details of this set-up during the first class meeting, but please be aware of that requirement as you're registering.]

3405-02W: Professional & Technical Writing, Prof. Crystal Shelnett

TR 2:00pm-3:20pm, TLC 1109

DSW course. DSW course. Technology-enhanced course.

Description: In this course we will take a practical approach to the basic reality of technical communication, namely, that we must learn to write “for people who don’t want to read” (Riccomini). That is, we will attend to all aspects of effective professional communication, the most important of which is getting our message across on the job, where time equals money. First internalizing basic concepts of rhetoric and then applying them during the planning, drafting, and revising stages, students will learn how to structure information using both text and design to achieve an intended purpose for a clearly defined audience (*The Business Writer’s Handbook*).

Texts: *The Essential of Technical Communication*, 2nd ed. Elizabeth Tebeaux and Sam Dragga. New York: Oxford University Press; *The Business Writer’s Handbook*. 10th edition. Gerald J. Alred, Charles T. Brusaw, and Walter E. Oliu. New York: Bedford St. Martins.

Requirements: Weekly writing assignments/reading quizzes; a research paper; a portfolio, and a formal report. N. B. Please be aware that this class carries a “W” designation which means it is writing-intensive.

3405-03W: Professional & Technical Writing, Prof. Crystal Shelnett

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

DSW course. DSW course. Technology-enhanced course.

Same as above.

ENGL 4/5106-01W: Studies in Genre: Satire, Dr. Laura MillerSatire From the Romans to *The Onion*

TR 2:00pm-3:20pm, Pafford 308

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

Description: The poet Juvenal once claimed that “it is difficult *not* to write satire.” Indeed, many writers who have looked closely at the flawed systems, vices, and corruption that surround them have used humor and sarcasm to construct social criticism. This class will look at the development of Juvenalian and Horatian satire across centuries, countries, and genres. At times our readings will be very funny; at others, very cynical. We will begin with Juvenal and Horace, and proceed to track satire’s modern development. Students will read works by essential satirists, including Swift, Byron, Twain, and Heller, as well as other essential satirical works from the eighteenth century to today. We will also explore satire in media other than print, including film, television, and the Internet. By the end of the class, students will be comfortable working with the genre of satire as critics, readers, and writers.

Texts: *Cambridge contexts in literature: Satire* 978-0-521-78791-8; *Jonathan Swift: Major Works* Oxford World’s Classics 978-0199540785; Charlotte Lennox, *The Female Quixote*, Oxford World’s Classics 978-0199540242; *Don Juan*, by Lord Byron, Penguin, 978-0140424522; *The Innocents Abroad* by Mark Twain, Modern Library edition; *Catch 22*, Joseph Heller, Simon and Schuster, 978-1451626650; *American Psycho*, Bret Easton Ellis, Vintage Press; Other readings will be made available on CourseDen.

Requirements: Written assignments will include one short paper, one longer research paper, and one short written work of satire on a contemporary subject. There will also be a comprehensive final and an in-class presentation.

ENGL 4106-02W: Studies in Genre: Fiction, Dr. Lisa Propst

MW 9:30am-10:50am, Humanities 208

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

Description: This course will analyze major trends within the genre of fiction, beginning with the gothic novel and moving through modernism to postmodernism. We will explore modern and postmodern experimentation with literary language and resistance to narrative or plot as structural principles. We will analyze the opposition between the “postmodern play” lambasted by theorists such as Terry Eagleton and, on the other hand, the ethical postmodernism of writers such as Angela Carter and Michael Ondaatje.

Texts: Horace Walpole, *The Castle of Otranto*; Virginia Woolf, *Orlando*; John Barth, *Lost in the Funhouse*; Angela Carter, *The Bloody Chamber and Other Stories*; Michael Ondaatje, *In the Skin of a Lion*; Short readings available online;

Requirements: Two papers (one involving research), a final exam, a group creative project, active participation, quizzes, and short homework/in-class writings

ENGL 4106-03W: Studies in Genre: Poetry, Dr. Melanie Jordan

TR 5:30pm-6:50pm, Pafford 306

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

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

This course is an intense study of how poetry works and how it means. We will examine poetics 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 19th- and 20th-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. A midterm exam and final exam will target poem identification. Daily work will include quizzes and responses.

Texts: *Poetry: A Pocket Anthology*. R.S. Gwynn, Ed. Pearson/Longman, 2009; *Analyze Anything*, Fraser, Greg and Chad Davidson. Continuum, 2012; Required viewing of streaming online videos and any posted readings.

Requirements: four rigorous critical writing projects; daily grades involving close reading and analysis; impromptu written responses to video assignments; midterm and final exam

ENGL 4/5108-01W: Studies in the Novel: American, Dr. Debra MacComb

MW 11:00am-12:20pm, Humanities 206

DSW course. Variable Topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: American Lit I – OR - American Lit II.

Please contact the instructor for course details.

ENGL 4109-01W: Film as Literature, Dr. Lori Wilson Snaith

Just Another Day on Earth: Angels and Chaos Monsters in Literature and Film

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

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

Description: In *Religion and Terror: Horror on the Silver Screen*, Douglas E. Cowan examines the religious elements lurking in horror films, and asks, “Why is religion so often a key narrative component in telling terrifying stories?” Cowan argues that horror films help us externalize the fears that lie inside our religious selves: of evil; the flesh; sacred places; disruption in the sacred order; the supernatural gone out of control; fanaticism; death, dying badly—or not remaining dead; and of the power and failures of our world views. Similarly, Timothy K. Beal examines the monsters that lurk in our religious and popular texts, and the deep intertwining of lived experience, the sacred, the sublime, and the terrifying within the stories we tell.

There’s something real and ever-present about monsters—angels, too—even if they appear to be fairly mundane. Furthermore, we don’t find them solely in works of the horror or religious genre; they are just as present in works of comedy, adventure, history, and fantasy. This course, therefore, will explore depictions of the intersection of the Self, the Other, the divine and the demonic within literary theory, fiction, sacred texts from many religious traditions, popular culture, and, of course, in films of all genres.

Texts: Cowan, Douglas E., *Religion and Terror: Horror on the Silver Screen*, 1602580189, Baylor UP; Kearney, Richard, *Chaos, Gods and Monsters: Interpreting Otherness*, 0415272580, Routledge. *Excerpts from: Beale, Timothy K., Religion and its Monsters, Routledge*; Milton, John, *Paradise Lost*; Eliade, Mircea, *The Sacred and the Profane*; Lovecraft, H.P., “The Call of Cthulu”; Genesis 1-3; Book of Jonah; Book of Job; Matthew 4; Luke 4 and 22; The Dhammapata; The Koran; Tao Te Ching; Bhagavad-Gita; Hesiod, *Theogony*

TENTATIVE FILM LIST (we’ll never have time for all these): M. Night Shyamalan, *The Village*; Franco Zeffirelli, *Hamlet*; Taylor Hackett, *Devil’s Advocate*; Bernardo Bertolucci, *Little Buddha*; Brian DePalma, *Carrie*; Victor Fleming, *Wizard of Oz*; Adam McKay, *Talledega Nights*; Frank Capra, *It’s a Wonderful Life*; Francis Lawrence, *Constantine*; Woody Allen, *Deconstructing Harry*; Tony Bancroft, *Mulan*; Steven Spielberg, *Schindler’s List*; Alain Berliner, *Ma Vie en Rose*; David Fincher, *The Girl with the Dragon Tattoo*; Orson Welles, *Citizen Kane*; James McTeigue, *V for Vendetta*; Steven Spielberg, *The Color Purple*.

Requirements: Reading, viewing, and in-class journaling; brief response papers; formal research proposal, including literature review; works-in-progress presentation; and, 8-10 page formal research paper.

ENGL 4/5109-02W: Film as Literature, Dr. Lisa Crafton

It’s Alive: Frankenstein on Film

TR 11:00am-12:20pm, Pafford 307

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

Description: Hanafi says that a monster is “whatever we are not, what is radically other.” The central literary text which powerfully generated such study of monstrosity is still “alive” almost two hundred years later. Shelley’s narrative of *Frankenstein* is an enduring cinemyth, a story retold and adapted by many historical moments. The tale of a scientist playing God with the notion of “the human,” the novel has been used as a cautionary tale for many of the catastrophes of the 20th century (revolution, industrialization, Nazism), and its exploration of “monstrosity” finds analogy in contemporary challenges to the boundary of human/machine (clones, replicants, cyborgs, robotics). This course explores the cinematic history of the myth, including not only conscious adaptations (Whale’s and Branagh’s) but manipulations of the story in science fiction, fantasy, horror, and comedy genres. We’ll also examine *Gods and Monsters*, a fictional imagining of director James Whale’s own “monsters” and, as a class, create a collaborative archive of cultural and filmic examples of how the Frankenstein myth lives (*Frankenweenie* anyone?).

Texts: Shelley’s *Frankenstein*, Corrigan’s *Film and Literature*, and these films: *Frankenstein*, *Bride of Frankenstein*, *Gods and Monsters*, *Mary Shelley’s Frankenstein*, *Young Frankenstein*, *Bladerunner*, *Edward Scissorhands*, *Rocky Horror Picture Show*.

Requirements: two response essays, final, research paper, group oral report, class participation.

ENGL 4/5120-01W: Seventeenth-Century British Literature, Dr. Meg Pearson

Revenge, Revolution, and Restoration

MW 9:30-10:50, Pafford 307

DSW course. Satisfies the following Major requirement: British Lit II.

Description: The seventeenth century has no one issue, theme or ideology. Indeed, it is a time of intense disagreement on nearly every aspect of society and culture. This century in Britain featured the Gunpowder Plot, numerous Irish and Scottish rebellions, witch trials, civil war, foreign conspiracies, regicide, and unceasing religious dissent. From this roiling stew of upheaval emerges some of the darkest but also the most stirring poetry and prose in the English language. The course will focus on three major chronological periods: the Stuart Dynasty, the English Civil War, and the Restoration. Within these time frames, which divide the century roughly as 1603-1642; 1642-1660; and 1660-1700, we will follow the massive shifts in English history and literature over the course of one hundred years: from bloody revenge tragedy and fevered political and scientific thinking through epic works seeking to “justify the ways of God to man” to cavalier poetry in search of illicit rendezvous.

Texts: *The Revenger’s Tragedy*; *The White Devil*; *The Changeling*; *Broadview Anthology of Seventeenth-Century Verse and Prose*; *Paradise Lost*

Requirements: Two short papers and a research paper.

ENGL 4/5160-01W: Twentieth-Century American Literature, Dr. Alison Umminger

TR 11:00am-12:20pm, Humanities 228

DSW course. Satisfies the following Major requirement: American Lit II.

Description: This class on 20th century American literature will focus on “noir” as a lens by which to explore America and American literature over this time period. Noir is both a literary and cinematic style that dominated the artistic landscape in the 30s and 40s, as well as a malleable and insightful lens for social criticism – used to illuminate the dark side of class, sexuality, gender, and race – as well as inconsistencies in a flawed (and fallacious) American Dream.

We will examine its ongoing use as a style of expression to cast light on “truths” of society which lie beneath the stark prose and lingering shadows. This class will move from classic film and literary noir – through the sociopathic, the homoerotic, the twistedly feminine, the racially ambiguous, the Hollywood-gone-wrong, the perils of childhood, all the way through its neo-noir incarnations (such as *Blade Runner* and *Mulholland Drive*). Literary texts will be paired, occasionally, with a film in order to illumine both critical and stylistic issues featured in the work. Students should come away with a better understanding of largely American, but also international uses of the genre and its importance as a twentieth, and twenty-first century art form. We will use James Narremore’s critical work on Noir, as well as a pair of anthologies for supplemental critical materials.

ENGL 4/5180-01W: Studies in Regional Literature: Modern Irish Literature, Dr. Maria Doyle

MW 2:00pm-3:20pm, Humanities 208

DSW course. Variable Topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: British Lit II.

Description: Before U2, *Riverdance* and the Savannah Saint Patrick’s Day Parade, the hero Cuchulain single-handedly defended the entire province of Ulster against an army for seven days and mad Sweeney leaped from tree to tree singing. Mythic figures such as these have done a great deal to inform the development of Irish writing in the twentieth century, and this course will examine how Irish writers have drawn upon these and other conceptions of “traditional” Irishness to create an image of a modern Ireland that could free itself from British colonial domination. From a young man who becomes a hero by claiming to have killed his father (*The Playboy of the Western World*) to a group of young Dubliners who want to sing like James Brown (*The Commitments*), course texts will explore the variety of forces, both internal and external, that

have contributed to shaping a sense of Irish national identity in the last century. Class discussions will introduce students to major events in modern Irish history – the early twentieth century independence movement, the Northern “Troubles”, the emergence of the newly robust Celtic Tiger – and will situate major writers like W.B. Yeats, James Joyce and Seamus Heaney within an Irish tradition while also exploring how they see themselves negotiating between Ireland and broader movements within British, and more recently American, literature and culture.

Requirements: Online readings responses, research project (including proposal, presentation and paper), midterm and final exams, class participation

ENGL 4/5188-01W: Individual Authors: William Shakespeare, Dr. Meg Pearson

Love Hurts

MW 11:00am-12:20pm, Pafford 307

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

Description: Shakespeare plays with love in his poetry and his drama, where he contemplated how love could be sexy, naïve, violent, or doomed. This course will explore the ways in which Shakespeare considers the poetic clichés of love and its realities, both the beautiful and the sordid. Beginning with the sonnets and the narrative poems including “The Rape of Lucrece,” we will trace the various manifestations of love through tragedy and comedy alike, analyzing the depictions of couples such as Macbeth and his Lady, Romeo and Juliet, Katharina and Petruchio, and Leontes and Hermione.

Texts: *Romeo and Juliet*, *Macbeth*, *Taming of the Shrew*, *Winter’s Tale*, Sonnets and Narrative Poetry

Requirements: Two short papers, a research paper, and a final exam

ENGL 4/5188-02W: Individual Authors: Ralph Ellison, Dr. S. Boyd

TR 12:30pm-1:50pm, Pafford 305

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: This course borrows from Emory University professor Dr. Lawrence Jackson’s study and teaching of *Invisible Man*, and will provide students with an opportunity to study a single text over the course of the semester. Considered by many to be one of the greatest novels of the twentieth-century, *Invisible Man* is a densely packed conglomeration of literary, cultural, political, and historical issues that reflect some of the broader themes of African American identity formation. Indeed, the density of the text allows for extended explorations of the content and context of the novel so that students gain a better understanding of Ellison’s craft and his preoccupation with what Jackson describes as the “tropes and traps of American history and literature.” In addition to an intense study of the novel, we will also read background materials and critical studies.

Texts: Ralph Ellison, *Invisible Man*; Eric Sundquist, ed., *Cultural Contexts for Ralph Ellison’s Invisible Man*.

Requirements: Quizzes, Short Essays, Oral Presentation, Research Essay

ENGL 4/5210-01W: Advanced Creative Writing: Fiction, Dr. Alison Umminger

TR 9:30am-10:50am, TLC 1204

Registration requires permission of instructor. Email aumminge@westga.edu for permission. DSW course. Prerequisite: ENGL 3200 AND ENGL 2060 –OR- XIDS 2100: The Creative Process. Variable Topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing and Language.

Description: This is a class in the advanced writing of fiction. Students are expected to have completed 3200, and will produced two, fully-rendered short stories along with five short exercises by the end of the semester. The workshop model, along with in-class exercises and discussion of stories will guide our progress. We will be reading Stephen King and Anne Lamott’s books on craft, as well as short stories by “masters” of the craft.

ENGL 4/5210-02W: Advanced Creative Writing: Poetry, Dr. Gregory Fraser

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

Registration requires permission of instructor. Email gfraser@westga.edu for permission. DSW course. Prerequisite: ENGL 3200 AND ENGL 2060 –OR- XIDS 2100: The Creative Process. Variable Topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing and 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; *The Visible*, Bruce Bond; *When Pianos Fall from the Sky*, Travis Denton; *The Radio Tree*, Corey Marks; *Lot’s Daughters*, Opal Moore

Requirements: Regular readings and exercises, memorizations of poetry, oral and written contributions to workshop, and a final portfolio of polished writing, including a critical preface.

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

Mondays 5:30pm-7:00pm, 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.

ENGL 4295-01W/5385-03: Young Adult Lit, Dr. Angela Insenga

Tuesdays 5:30pm-8:00pm, Pafford 109

DSW course. Required for certification in Secondary English Education. Satisfies the following Major requirement: Genre and Theory.

Description:

“You’ve Still Got Lightning in You”: Surviving Adolescence in Young Adult Literature

In the penultimate scene of Wes Anderson’s film *Moonrise Kingdom* (2012), adolescent protagonists Sam and Suzy share one last kiss in the middle of a blinding maelstrom. This peculiarity occurs right after they have been “married” by a Pigeon Scout and after Sam was struck by lightning and scampered away unscathed. Such oddities accumulate, and as their lips touch, literal sparks fly between them. Deadpan, Suzy quips “*You’ve still got lightning in you.*” The blue volts zap and crackle, etching out a larger meaning. Great virtue is found in their young adventure, in matter-of-fact teenage love, and in an innocent but charged kiss.

Despite such a connection, quirky Suzy and Sam are beset by their parents; by a local sheriff with a heart; their pubescent enemies, a “beige” mob of Pigeon Scouts; by a lovely little dog; and torrents of flood waters. They successfully flee these pursuants only to face an unseen but looming nemesis: adulthood. Growing up, they find, means surrendering life force—their lightning—and acquiescing to transformation. Each young adult protagonist in this coming spring semester’s texts, like Sam and Suzy, locates and wishes to preserve an elemental flash of childhood magic, a bolt illuminating the sky of childhood, momentarily paving the way towards briefcases and business suits, motherhood and mortgages.

Our class will investigate classic *Bildungsroman* narratives like the one in *Moonrise Kingdom* and will work to contextualize each new character’s social and historical position in order to develop a greater depth of understanding of the genre, its many forms, its various applications, and, of course, those wonderful creatures—adolescents—who serve as the target audience for such texts.

We will practice consistent close reading and Socratic/Roundtable discussion of YALit from four literary genres: the novel, poetry, motion pictures, and an acclaimed television series. We will discuss ways in which Reader Response criticism buoys up a teacher’s work but can also sink a classroom if she’s not careful with deploying this tool, and we will demonstrate through scholarly research, writing, and verbal presentation our growing understanding of the genre of YALit.

Texts: *Using Young Adult Literature in the English Classroom*, by John Bushman and Kaye Parks-Haas; *Seventeen*, by Booth Tarkington; *Catcher in the Rye*, J.D. Salinger; *Are You There, God? It’s Me, Margaret*, by Judy Blume; *Damned*, by Chuck Palahniuk; *My Own True Name*, by Pat Mora; *The Absolutely True Diary of a Part-Time Indian*, by Sherman Alexie; *Cinder*, by Marissa Meyer; *Moonrise Kingdom*, directed by Wes Anderson; *Night*, by Elie Wiesel; *Tears of a Tiger*, by Sharon Draper; and *My So-Called Life* (entire season), directed by Scott Winant.

Requirements: Daily Driving Questions; Learning Lessons; Proposal, Peer Review, and Final Project; 2 in-class examinations; and active participation

ENGL 4/5300-01 Studies in the English Language: English Grammar, Dr. David Newton

TR 12:30pm-1:50 pm, Pafford 206

Required for certification in Secondary English Education. Required for students completing the Middle Grades Language Arts curriculum. Variable Topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing and Language.

Description: In this course we will explore the structure or grammar of the English language and work toward understanding the principles or rules that make it work. This course is primarily designed for English majors who seek to improve the grammatical proficiency of their writing and for future teachers at the secondary and college level. However, this course also has applications for students entering business and industry, science and medical fields, law and politics, media and public relations, or anyone who recognizes the essential human value of language and who understands how the ability to use language contributes to professional success in life. After all, when you are talking to friends, asking someone out on a date, debating sports or politics, buying clothes at the mall, or writing a paper, you are using the structures and principles of English grammar, even when your sentences are *not* grammatical! However, knowing a language and knowing about the language are different kinds of knowledge. Even the ability to speak grammatically correct sentences in no way guarantees that a speaker knows enough about English to explain what makes those sentences grammatical. This course is designed to help you achieve that knowledge. We will refer frequently to Standard English, and, certainly, one of the benefits of this course is that it will help you refine your written and verbal language skills. However, this is not simply a course about grammatical correctness; instead, this course is designed to help you understand how the English language functions, what structures and rules are behind the sentence constructions that you and others create every day. To accomplish this task, we will learn some basic linguistic and grammatical concepts, and we will learn how to analyze (and diagram) different sentence constructions. We will also learn how elements of the language (verbs, nouns, sentence structures, pronouns, etc.) emerged and changed over time to create the language we use today.

Texts: Vitto, Cindy. *Grammar by Diagram*. Second Edition. Broadview Press, 2006;

Vitto, Cindy. *Grammar by Diagram Workbook*. Broadview Press, 2008. NOTE: These textbooks can be purchased as a set at a reduced price from the bookstore. The ISBN for the bundled set is either 978-1-55402-925-9 or 1-55402-925-2.

Requirements: Daily reading and homework assignments from the textbook and workbook, periodic quizzes, and 4 major examinations. In addition to these requirements, graduate students will produce an annotated bibliography and a research paper that relates the study of grammar to their career or professional goals (education, law, literary studies, editing, writing, etc.).

ENGL 4384-01W: Senior Seminar, Dr. Meg Pearson

Touch of Evil

MW 2:00pm-3:20pm, Pafford 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. 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 begins with a survey of perceptions of the devil and “evil” in Western civilization, from antiquity to the present. The objective is to place conceptions of the devil in their historical context and to trace changes in the depiction of the devil in theology, in popular imagination, in literature, in politics, in music, and in art. In addition to increasing your understanding of the history of perceptions of the devil and assumptions about evil, the course is designed to be a culmination of study in the English major in which students use their coursework and literary interests to choose a research project which will become part of a published anthology of essays from the class.

Texts: Terry Eagleton, *On Evil* and shorter pieces

Requirements: Two short papers/presentation and seminar project

ENGL 4384-02W: Senior Seminar, Dr. Margaret E. Mitchell

Beauty in Literature, History, and Culture

MW 5:30pm-6:50pm, TLC 1204

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. 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: Oscar Wilde wrote: “*Beauty is a form of Genius--is higher, indeed, than Genius, as it needs no explanation. It is one of the great facts of the world, like sunlight, or springtime, or the reflection in the dark waters of that silver shell we call the moon. It cannot be questioned. It has divine right of sovereignty. It makes princes of those who have it.*”

In this class we will recklessly disregard Wilde’s assertion that beauty needs no explanation as we explore the concept of beauty in various theoretical, historical, and cultural contexts in preparation for a major research project. Early readings will frame the topic and pave the way for your more independent work later in the semester. Some questions to consider: What is beauty? How do we define it? Represent it? What does it do? Does it have a moral dimension? Is it political? What is its role in culture? In history?

Texts: *On Beauty*, Zadie Smith; *On Beauty*, Elaine Scarry; *A History of Beauty*, Umberto Eco; *The Picture of Dorian Gray*, Oscar Wilde. Selections from various theorists, including Frances Hutcheson, Edmund Burke, Immanuel Kant, and Theodor Adorno.

Requirements: Oral presentations, active participation, short writing assignments, annotated bibliography, major research paper.

ENGL 4384-03W: Senior Seminar, Dr. Emily Hipchen

Getting a Life

TR 2:00pm-3:20pm, Pafford 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. 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: How do you know you have a life? What are other people's lives like? What is it to stop having a life? Is a fictional life (a WoW avatar, a Facebook page, a Twitter account, six boards on Pinterest) the same as having a "real" life? Is, Harry Potter, for instance, "alive"? Are you? And if so, how many lives do you have? Do YOLO? We'll be looking at lives, fictional and nonfictional, across several genres (essays, comix, poems, short stories, film, television, internet, art) in the process of composing a class anthology of critical writing on the subject of "getting a life."

Texts: Smith and Watson's anthology of criticism, *Getting a Life*; Woolf, *Orlando*; Kay, *Red Dust Road*; Spiegelman, *Maus I & II*; *Who do you Think you Are?*; *I'm Still Here* and others.

Requirements: Class participation, writing workshops and editorial work, two oral reports (one alone, one group), short papers and exercises, one long paper for the course anthology on the theme for the course, participation in the program survey.

ENGL 4/5385-01W: Special Topics, Dr. Maria Doyle

Post-Colonial Encounters (Two National Perspectives)

MW 3:30pm-4:50pm Humanities 209

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

Description: For English men and women in the nineteenth century, the colonies were perceived as a space of exotic adventure – Rudyard Kipling's Kim finds himself playing "the game" of conquest in India, while the real-life Strickland sisters discovered their own "grit" by homesteading in Canada. The breakup of empire created an array of counter-narratives both in colonized cultures like India and settler cultures like Canada, and this course will take up the question of how the post-colonial condition shapes the discourse of national and personal identity using these particular cultures as case studies. How does a culture "recreate" a sense of self in the wake of empire, and how is that new self built through the revival of older traditions – and sometimes the invention of new ones? And how do these new assertions of self speak back to and challenge the British canon? Discussions will highlight central issues in postcolonial theory, focusing on the formation of national identity, uses of language and dialect and examinations of racial and cultural hybridity. Texts will include fiction, memoir and film including work by Salman Rushdie (*The Moor's Last Sigh*), Margaret Atwood (*Alias Grace*), Amitav Ghosh (*Sea of Poppies*), Mordecai Richler (*Barney's Version*), Archie "Grey Owl" Belaney (*Pilgrims of the Wild*) and Gurinder Chadha (*Bride and Prejudice*).

Requirements: Online readings responses, research project (including proposal, presentation and paper), midterm and final exams, class participation

ENGL 4385-02W: Special Topics, Dr. Joshua Masters

The American Novel in the Age of Manifest Destiny

TR 3:30pm-4:50pm, Pafford 208

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

Description: Religious Fanatic Spontaneously Combusts! White Woman Marries Her Indian Captor! Indian Woman Severs Arm to Save White Lover! Monomaniacal Amputee Mauled by Whale! Mesmerist Controls Women's Minds—And Bodies!

These could be headlines lifted from *The Weekly World News*, but in fact they are just a few of the plot twists we will encounter in our study of the early American novel as it emerged in relation to the discourse of Manifest Destiny. Underwritten by the ambition to create new markets, exploit the continent's vast material resources, and disperse the eastern seaboard's urban poor over large areas of land, the doctrine of Manifest Destiny rejected any limits to individual or national growth and argued against anything that might restrict the development of what John O'Sullivan called "the great experiment of liberty." While Emerson encouraged "Young Americans" to create "the country of the Future" by harnessing "the sleeping energies of land and water" using new technologies, other writers looked more warily at western expansion and territorial

conquest. This course examines the way in which Manifest Destiny and American expansionism were both elaborated and challenged in the emergent genre of the American historical novel. We will look with specific interest at representations of the Other and the way in which various constructions of the Other ministered to the formation of white republican identity even as they complicated the idea of nationhood. And, of course, we will spend almost a month with Melville's white whale.

Texts (in order of appearance): Charles Brockden Brown, *Wieland*; James Fenimore Cooper, *The Pioneers*; Catherine Sedgewick, *Hope Leslie*; Nathaniel Hawthorne, *Blithedale Romance*; Herman Melville, *Moby Dick*.

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 4385 1HW: Special Topics-Honors, Drs. Chad Davidson and Michael Hester

Dirty Words: The Literature of Toxicity, Disease, and Global Filth

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

Honors course. Students with a 3.2 GPA or higher may request permission to enroll. Call the Honors College at 678-839-6636 or email sholland@westga.edu for permission to register. DSW course. Variable Topics course. May be repeated for credit as topic varies, with permission of the department chair. Satisfies the following Major requirement: American Lit II.

Description: As if we needed more horrifying examples of widespread pollution, ecological ruin, and toxic contamination, the Deep Horizon and Fukushima Daiichi disasters came along. Through the constant surveillance of cameras at the ocean floor, we watched millions of gallons of crude gush into the Gulf. Meanwhile, remote cameras caught the explosions at the Japanese nuclear plant, offering hard evidence of the radioactive leak. And though the events were radically different in all respects, much of the coverage (or the "script" that the media seemed to follow) remained eerily similar. How? Why? What does that embedded narrative tell us about our culture? Who invented it? In this class, we will work to reclaim the individual from the narrative machinery of what Lawrence Buell has labeled "toxic discourse"—an interlocking set of topoi present in most any toxic event, as mediated through our culture. Following Buell's advice, then, we will ask how our culture chooses to stage toxic information for us. We will try to uncover the particular ideologies underlying the representations—and not the realities—of an oil spill, a nuclear leak, or an overcrowded landfill. We will attempt to reveal what this coverage says about our notions of the environment and our place in it. Finally, we will discuss our responsibilities as consumers of the very substances that we later deem "pollutants." Central to our exploration will be a deep understanding of the tropes of "pastoral" and "apocalypse," since they constitute the literary mechanisms most often applied to large-scale ecological catastrophe. Also, we will interrogate the very definitions of "pollutants" and "contaminants," "toxic substances" and "waste materials," since these concepts shift and slide over time, reflecting political as well as natural environments. Caution: hazardous materials ahead.

Texts: DeLillo, Don. *White Noise*; Eugenides, Jeffrey. *The Virgin Suicides*; Amis, Martin. *Time's Arrow*; plus various essays and critical material distributed in class. You will also watch a few films—*The China Syndrome*, *Red Desert*, *Right at Your Front Door*, and *The Crazies*—outside of class.

Requirements: Daily participation, quizzes, and four critical-writing projects.

ENGL 6105-01: Seminar in British Literature I, Dr. Laura Miller

Gender and Genre in Eighteenth-Century Literature

Mondays 5:30pm-8:00pm, Pafford 309

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

Description: This class will explore connections between gender and genre, including the ways that texts from different genres present masculinity, femininity, and divergent sexualities. Our seminar will also contextualize the emergence of the novel by reading early prose fiction as well as drama and poetry. The novel, with its focus on interiority, offers important commentary on consciousness, identity, and gender, and our primary and secondary readings will reflect those themes.

Texts: *Oroonoko* and *The Rover* (Behn), *Roxana* (Defoe), Alexander Pope (selections), *Pamela* and *Clarissa* (abridged) (Richardson), *Anti-Pamela* (Haywood), *Shamela* (Fielding), *Tristram Shandy* (Sterne)

Requirements: Scholarly presentation (5 pages/10 minutes), pedagogy presentation, 250-word research proposal, and 20-page scholarly paper.

ENGL 6105-02, Seminar in British Literature I, Dr. Micheal Crafton

Medieval Drama

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

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

Description: When we casually reflect upon the history of drama in modern times, we most likely think of Greek and Roman models, based either upon a history of drama class that begins there or an understanding of Renaissance drama, Shakespeare in particular, which requires at least some attention to the Roman models that the Renaissance playwrights drew upon. In the medieval world, or more specifically medieval England, the Greek and Roman plays not only were not

performed, but also they were not even known or if they were known they were known as texts, not plays. Therefore, as drama did emerge in the 12th century, it did so without the Greco-Roman antecedents and instead emerged as an amalgam of Christian liturgy, folk rituals, and sheer imagination. In this class, we will attempt three tasks: one, we will survey the early texts and the evolution of medieval drama; we will read a good sampling of the best of medieval drama created in the 14th and 15th century, the plays we know of as mystery plays (*The Crucifixion*) and morality plays (*Everyman*); and third we will endeavor to connect this material to the our lived world by performing small bits and by seeing the ways that medieval drama is alive today in such things as rock concerts, commercials, film, ritual, and other

Texts: Bevington, David, ed. *Medieval Drama* (Hackett Publishing); Beadle, Richard *York Mystery Plays: A Selection in Modern Spelling* (Oxford UP).

Requirements: One research paper, mid-term and final short essays, student reports and performances

ENGL 6115-01: Seminar in British Literature II, Dr. Gregory Fraser

Subversive Verse

Thursdays 5:30pm-8:00pm, Pafford 309

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

Description: This seminar concentrates on radical, avant-garde, and subversive poetics from the British Romantic era to the present. The course aims to supply students with a strong foundation for interpreting and teaching poetry from a range of historical and cultural contexts. Students will study groundbreaking British poems (drawn largely from the M.A. reading list) in order to deepen their understandings of poetic production and periodization. The class promises benefits for those planning to enter or currently working in professions devoted to the language arts.

Texts: *The Norton Anthology of English Literature, Volume 2: The Romantic Period through the Twentieth Century*, Stephen Greenblatt, ed. (Norton); *Analyze Anything*, Fraser-Davidson (Continuum).

Requirements: Regular readings and exercises, memorizations of poetry, oral and written contributions to seminar, and a final essay of at least fifteen pages in length.

ENGL 6120: Seminar in American Literature II, Dr. Rebecca Harrison

The Female Aesthetic in the Modern South: "A Confederacy of Water Moccasins."

Wednesdays 5:30pm-8:00pm, Pafford 309

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

Description: The literature of the American South has been an established, growing, and prolific area of study since the 1950s. Yet, shaped by the Agrarian movement and New Criticism, this trajectory of canonization and criticism marginalized women and minority writers. Indeed, Southern women writers occupied an ambiguous position where their "feminine" style was historically dismissed as frivolous, domestic, local color, and outside the mainstream of historical concerns and significance allegedly identifiable in the works of white Southern men. In his 1980 collection *A Southern Renaissance*, Richard King goes as far as justifying the exclusion of women from his volume because they were not "concerned primarily with the larger cultural, racial, and political themes" of the South. This critical paradigm politely moves the women writers of the Southern Renaissance to the sidelines as King argues they neglect to place the "true" concerns of the region "at the center of their imaginative visions" (8-9). Such exclusions, as Susan Donaldson notes, are misguided, political, and depend on the ways in which history, culture, legitimacy, and the centrality of region are defined and controlled. It is only in the last three decades that revisionist scholars, historians and literary critics alike, have begun the work of redefining the literature of the South and excavating Southern women's histories and writings with innovative lenses of inquiry.

This class examines the growing field of the female tradition in Southern literature based around a representative grouping of white Southern women writing in and around the modernist period (with a nod toward contemporary trends). As a class, we will investigate their complex, diverse, and, at times, problematic conceptions of self, community, race, history, aesthetic sensibilities, and, of course, their plight as Southern women writers. In addition to the primary texts, students will engage in critical dialogue with the revisionist scholars—Carol Manning, Anne Goodwyn Jones, Louise Westling, Anne Firor Scott, and the likes—responsible for the increased visibility and redefinition of critical paradigms applied to Southern women's writing.

Texts: Lillian Smith *Killers of the Dream*, Ellen Glasgow *Vein of Iron*, Eudora Welty *The Golden Apples*, Julia Peterkin *Scarlet Sister Mary*, Carson McCullers *Member of the Wedding*, Evelyn Scott *Escapade*, and Dorothy Allison *Bastard Out of Carolina*. All additional primary and critical reading will be available via library reserve or hard copy handouts

Requirements: Active participation, two analytical essays, a critical article presentation, a conference abstract, and a robust research project.