

# FootNotes

Department of English Newsletter for Students

Volume 3, Number 2

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## Students Selected to Give Commencement Addresses at UWG

At each December graduation, the West Georgia faculty select students (one from each of the colleges) to present commencement addresses. The students are selected based on their record of academic excellence. Over the years, several of the English department's best students have been recipients of this honor. However, this year two of the students selected were from our program. Ms. Lori Lipoma was selected as one of the commencement speakers for the Graduate Ceremony and Ms. Margret Chang was selected as one of the speakers for the Undergraduate Ceremony.

The department would like to extend its appreciation to both Ms. Lipoma and Ms. Chang for the excellence they've achieved as students in our program and for representing the department at commencement. Both of their commencement addresses are printed below.

### Ms. Lori Lipoma

Dr. Sethna, Deans of the Colleges, Faculty Members, Friends and Families—

On behalf of my fellow students, I thank you sincerely for being here on an occasion that represents a huge milestone for us. I'm sure that at every commencement ceremony on the planet, somebody says what I'm about to say, but nonetheless, it's true, so here goes: if it weren't for the hard work and love and support of you, our dear friends and families, and professors, we simply could not have survived graduate school! So, from the bottom of our hearts, we thank you.

I've been asked to relate some thoughts about what my experiences at West Georgia have meant to me. It's almost overwhelming for me to think about everything I've gained from my (many) years spent here at West Georgia—there's no way I can begin to describe the priceless treasure my professors have helped me uncover, and if I started naming names and telling anecdotes, I know I'd cry [and so would you—for different reasons!] so, I'll simply say that every mo-

ment I spent at the University of West Georgia has been marvelous, illuminating, healing—at times, downright stupefying!! A huge part of who I am, it turns out, emerged right here on this campus.

The end of every semester is a grueling gauntlet we all run—and the semester before graduation, I recently found to my horror, is even more stressful. We've had applications to fill out, last-minute (and in my case, LONG procrastinated) requirements to satisfy, senior seminars, graduate seminars, internships, oral exams, research papers—I kept thinking: What if something goes horribly wrong at the last moment, and I've forgotten to fill out a form, or failed a research paper, or my French final, and they send me back to high school in disgrace? [And I know my old high school wouldn't take me back in a million years!]

And then there's THAT QUESTION everyone asks: What are you going to do once you get your degree? You going to get a job? Go on and get a more advanced degree? What *are* you going to be doing after graduation?

We have big, big questions to ask ourselves. Questions all around us, messages and imperatives bombarding us all the time: How should we look, where should we be, what should we have, how much should we be worth. On top of that, if we've looked up from our books and computer screens *at all* this semester, we've also been confronted with the recent

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**Commencement Addresses**

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world-wide, horrifying events, and *more* pervasive reminders that the world can be an unsettling place to live. Matters of historic magnitude are looming outside our laptops . . . grave, momentous decisions . . . and a sinking feeling that we really ARE going to have to go out into that world and take our place in it.

There’s an ancient Zen proverb that I repeat to myself nearly every day, especially when I get that sinking feeling—it goes like this:

Wondrous action—Supernatural power:

Chopping wood and carrying water.

These three lines take my breath away every time I read them—*Imagine* the notion that we’re *already* living important, wondrous, significant, supernaturally powerful lives, just in the daily acts of chopping wood and carrying water! Putting one foot in front of the other. So many of our brilliant forebears spoke to this point:

Walt Whitman: I exist as I am, and that is enough / . . . / This minute that comes to me over the past decillions, / There is no better than *it* and *now*.

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T. S. Eliot: Fare forward, travelers! / . . . / O voyagers, / . . . / *This* is your real destination . . .

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Jesus: You are a light for the world; let your light shine.

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John Lennon: There’s nowhere you can be that isn’t where you’re meant to be.

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Rumi, [that astonishing Sufi poet]: So the sea journey goes on, and who knows where! / Just to be held by the ocean is the best luck / we could have!

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The Buddha: Live most happily, possessing nothing; feed on joy and be radiant!

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Native American prayer: May I ever behold the red and purple sunset . . . let me learn the lessons You have hidden in every leaf and rock.

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And finally, Joseph Campbell: “If you really want to help this world, what you will have to teach us how to live in it. And that *no one* can do who has not him- or herself learned how to live in it / in the joyful sorrow and sorrowful joy of the knowledge of *life as it is*.”

So it’s *all* been important and significant: all the irritating or heartbreaking times, as well as those magnificent moments our grandchildren will be talking about long after we’re gone. We’ve all had a

taste of “the joyful sorrow and sorrowful joy of life as it is,” and I hope that, at least once in a while, we’ll remember to pause and bask in the wondrous action and supernatural power of life’s mundane details.

And now that it’s just about all over but the shouting for us graduates, we’ll finally have time to enjoy sitting on our back deck, watching the birds and the squirrels and the lizards; to do grocery shopping early on a weekend morning; to read something entirely un-scholarly—all the little “unproductive” things we’ve been neglecting . . . because it turns out that those things are just as important as anything else we’ll ever do.

So, on this day of enormous significance in our busy, noisy lives, I wish for everybody here “decillions” of splendid moments. I wish for us also plenty of wood-chopping and water-carrying, because those are heroic and magnificent moments, too—and I hope we’ll always have the wisdom to honor each and every one.

**Ms. Margret Chang**

President Sethna, Vice President Hynes, Deans of the Colleges, Faculty of West Georgia, family and friends of those graduating—Good afternoon.

I came to West Georgia as part of the Advanced Academy—a program at this university that grants a small group of high schoolers the opportunity to enroll as full-time college students. For many students, making the decision to come to the Academy is often quite difficult. However, for me, it turned out to be one of the simplest decisions I have ever made. Stuck in the midst of a prestigious but incredibly preppy all girls’ school, I was becoming tired of being rooted in a world so removed from what I considered “real life.” Life, I thought, began with the attainment of a career. And as a sixteen year old who had aspirations of becoming a physician, I believed that education was merely a tool for success: just another hoop I would have to hop through in order to attain my future dream of being called “Dr. Chang.”

Thus, I left the sheltered sanctuary of my high school for UWG without a moment’s hesitation. I was finally at college: a place where identities became fixed and where successful careers take off. With the official declaration of my pre-med status, I expected every loose end in my life to fall into place. All I would have to do was follow the path other pre-med students had traveled, get good grades in my classes, and my career in medicine would be set.

My subsequent experience at West Georgia, however, would change my way of thinking forever.

I came to college thinking that learning was only

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## UWG English Major Earns National Award

Ms. Margret Chang has been awarded a Sigma Tau Delta Scholarship. This is a nationally competitive award and includes a \$2,000 scholarship. Sigma Tau Delta is a national English Honors Society with chapters at most major universities in the United States, including Harvard, Yale, and Stanford. Two students are given this award annually based on a national competition. Ms. Chang is the first student from the University of West Georgia to receive this award. Please join us in congratulating Margret on this impressive achievement!

## *Eclectic* 2002

On Tuesday, April 16<sup>th</sup>, 8:00 p.m., at the Corner Café in downtown Carrollton, *Eclectic* will close out the spring semester with its official 2002 Annual Release Party. Everyone is invited to attend and hear contributors read from selected works. Prize winners will also be announced. Contributors who wish to read are asked to contact the *Eclectic* office by April 12<sup>th</sup>.

This event is open to everyone with no admission charge. For more information, contact Kyle Taylor, editor-in-chief, at 770-838-3283 or eclectic@westga.edu, or online at: [www.westga.edu/~eclectic](http://www.westga.edu/~eclectic).

### Commencement Addresses *continued from page 2*

supposed to happen within the context of the classroom, and I somehow managed to squeeze out everything that was happening in the world around me for the sake of honing in on my studies. In my first two years in the Academy, every part of my day was spent thinking about how I could improve my academic performance. Professors, as the people who handed out the grades, were pretty much the equivalent of divine beings in my eyes, and I devoted every ounce of myself to earn “As” in all my classes—to me, the ultimate stamp of approval. Medical school, I decided, was my only goal in life, and I would limit my educational experience to anything necessary just to get into my profession.

However, being part of the Advanced Academy and the Honors College soon taught me a few lessons, and I quickly learned that getting a university education is not just a ticket to a better career. It’s about finding your own voice—learning about ideas that can radically change your life. And as I moved rapidly into upper division classes, I found that my talent at assuming the thoughts of other people was more of a hindrance than anything else. I had, essentially, succeeded in effacing any sense of identity I possessed in the world past that of a tired, droopy-eyed pre-med student. In addition, though my GPA and list of extracurricular activities sounded impressive, I found that I had also lost the ability to think for myself—simply because I felt that I didn’t have a “self” in me to please.

But ironically, it would be the very people I attempted to please the most in the first place that would help dig me out of my rut.

The motto of UWG is “educational excellence in a personal environment.” While I admit that I was initially skeptical of the statement’s sincerity, I can now

say that I am living proof of it. Seeing my weaknesses, my professors took time to work with me outside the classroom on a one-to-one basis, and in doing so, they showed me that academics were truly a way to live life. It’s about learning how to think critically and open-mindedly, keeping in mind the fact that our ideas alone do not constitute the opinions of everyone else. Ultimately, even in this capitalistic age, it’s about learning that business, technology, science and the humanities have an equally important place in the world, each contributing in their own different way to discovering and constructing the human experience.

And in this highly intimate and personal rapport I was able to have with many a faculty member, I started to develop a voice. There was suddenly an “I” in the picture—not some shell of a pre-med student. Armed with this bit of self-assurance, I could now face the professors I had once idolized as human beings. Seeing them hard at work on their own scholarly research constantly reminded me that I was not the only one engaged in the ongoing process of learning, and the fact that they did so in the midst of their teaching duties speaks to their own passion for the cause of education. I was, and still am, truly touched by the dedication of the faculty members I have encountered over the years, and I hope this university will continue to support their endeavors in the future.

I remember coming to West Georgia thinking that my life story was going to be handed down to me on a silver platter if I could only manage to fit into a certain mold. However, I am now 18 and an English major completing my pre-med curriculum—certainly not the typical pre-med student one expects to find. What the University of West Georgia has done was not to spoon-feed me a cookie-cutter version of life. Instead, this university provided me with the very tools I need to write my own life story—a service that I know I will never forget.

## Third Annual Awards Program Recognizes Students

Faculty, students, parents, and special guests gathered in the Technology Learning Center Atrium on April 3 to pay tribute to the academic achievement and meritorious service of students in the English and Philosophy programs. The awards program, an annual event, is a vehicle for recognizing students who have excelled academically and whose outstanding service to the department and college community enhances the English and Philosophy programs. This year's recipients of the prestigious Gordon Watson Award were **Robert Eddleman** (English) and **Melissa Reeve** (Philosophy). The winners of two major scholarships awarded each year to English majors were announced: The George W. Walker English Scholarship recipients were **Louise Cooper**, **Carrie Fitts**, and **Abe Riley**; the Willie Maude Thompson Scholarship recipients were **Patricia Burgey**, **Margret Chang**, **Valerie Pearson-Backus**, and **Crystal Shelnett**.

This year's *Eclectic* creative writing awards went to **Susan Rooks**, who received the Kay

Magenheimer Poetry Prize, and **Linda Rochester**, who received the Best Fiction Prize for her short story. *Updrafts*, the department's student writing magazine offered an award to **Chad Whitley** for the most outstanding essay submission from a composition class.

Several awards recognized the diverse contributions of students both inside and outside the classroom. Philosophy faculty gave awards for the Most Promising New Major (**Richard Cabe**), Burdett Wantland Award in Religious Studies (**Brooks Edwards**), and the Best Religious Studies Minor (**Sonya Martinear**). The West Georgia Philosophical Society Essay Prize was awarded to **Melissa Reeve**. English faculty gave awards for the Most Outstanding English Minor (**Laura Bagley**), Most Promising New English Majors (**Rod McRae**, **Eric Smith**, and **James Thomas**), Most Outstanding Secondary Ed Major with a Concentration in English (**Jane McClain**), Most Outstanding Contribution to a Senior Seminar (**Robert Eddleman**, **Gabriel Pline**, and **Melinda Smith**), Most Out-

standing Graduate Students (**Beth Beggs** and **Linda Rochester**), and the Insight Award for extraordinary contributions in class (**Stephanie Hollenbeck**—Junior and **Jason Richardson**—Senior).

Nineteen students who presented papers at professional meetings were recognized during the program. These were **Harriett Battle**, **Beth Beggs**, **Patricia Burgey**, **Margret Chang**, **Louise Cooper**, **Martina Couey**, **Jamie Cown**, **Wendy Dobson**, **Rebecca Hawkins**, **Jennifer Maxwell**, **Jane McClain**, **Susan McNeel**, **Megan Ridley**, **Abe Riley**, **Linda Rochester**, **Rebekah Rogers**, **Cindy Stewart**, **Kyle Taylor**, and **Laura Wagner**.

The 2001-2002 inductees of Sigma Tau Delta, the English Honor Society, were introduced at the awards program. They are **Patricia Burgey**, **Katrina Davis**, **Robert Eddleman**, **Kirsten Geter**, **Louise Cooper**, **Amy Ellison**, **Stephanie Hollenbeck**, **Rod McRae**, **Eric Smith**, and **Jonathan David Seaton**.

The awards program was followed by a reception.

## Student News and Notes

Congratulations to the following students in our program who presented and are scheduled to present papers at academic conferences this academic year.

Undergraduated student **Jane McClain** presented a paper titled "Putting Out the Fire: Countering Racial Stereotyping with the Film *Smoke Signals*" at the International Conference on Film and Literature in Tallahassee, Florida in January 2002.

Undergraduate students **Harriet Battle**, **Patricia Burgey**, **Louise Cooper**, **Martina Couey**, **Jamie Cown**, **Rebecca Hawkins**, **Jennifer Maxwell**, **Susan McNeel**, **Megan Ridley**, **Abe Riley**, **Rebekah Rogers**, **Cindy Stewart**, **Laura Wagner**, and **Wendy Dobson** made presentations on the panel entitled "Bridging the Classics with Young Adult Literature: The Case of Romeo and Juliet" at the Georgia Council of Teachers of English (GCTE) Annual Conference in Rome,

Georgia in February 2002.

Graduate students **Linda Rochester** and **Kyle Taylor** are presenting papers at the Robert Penn Warren Circle Conference in Bowling Green, Kentucky in April 2002. Ms. Rochester's paper is titled "Friends and Lovers: Jack Burden and Aristotle" and Mr. Taylor's paper is titled "Robert Penn Warren's *Jefferson Davis Gets His Citizenship Back*: A Question of Citizenship.

Undergraduate student **Margret Chang** will be presenting a paper titled "Mischiefs Under a Cloak: Improvisation and the Spread of Social Pathology in Emily Brontë's *Wuthering Heights*" at the National Undergraduate Literature Conference in Ogden, Utah and a paper titled "Mischiefs, Thou Art Afoot: Caesar's Corpse and the Improvisation of Power in *Julius Caesar*" at the National Conference for Undergraduate Research in Whitewater, Wisconsin in April 2002.

## Summer 2002 Course Descriptions

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.

**ENGL 2120-01: British Literature, Dr. Amy Stackhouse** **TR 11:00-1:45**

***Required for the English Major. May count for credit in Core Area C.***

A survey of important works of British literature.

Description, text(s) and requirements for this course maybe obtained by contacting Dr. Amy Stackhouse, TLC 2241, 770-836-6512, or email adstack@westga.edu.

**English 4/5106: Studies in Genre: Fiction, Dr. Jane Hill** **TR 8:00-10:45**

***Required for Certification in English Education.***

Using a framework for the study of fiction developed by Nina Baym, students will become familiar with the conventions of the short story and novel forms through careful study of primary texts drawn from the eighteenth through twentieth centuries and from writers of various national origins. Our goal will be to understand how fiction works as a genre and how the cultural context in which narratives are created affects their formal properties. The successful student will leave this class understanding how to read, write about, and teach fiction in a rigorous way.

**Texts:** Albert Camus, *The Stranger*; Charles Dickens, *Great Expectations*; Laura Esquivel, *Like Water for Chocolate*; James Moffett and Kenneth R. McElheny, *Points of View: An Anthology of Short Stories*; Toni Morrison, *Jazz*; and Susanna Rowson, *Charlotte Temple*.

**Requirements:** Regular attendance, active class participation, and reading quizzes; at least one oral report on an assigned essay that theorizes the story or the novel; a documented essay of eight to twelve pages for undergrads, twelve to fifteen pages for graduate students; and an edited selection of notebook entries kept on the primary texts.

**ENGL 4/5160: Twentieth Century American Literature, Dr. William Doxey** **TR 11:00-1:45**

Emphasis will be on the close reading and animated discussion of selected 20<sup>th</sup> century American novels. Along the way, Realism, Naturalism, Modernism, Postmodernism, and Science Fiction will be defined and explored. There will be a midterm and a final. Students will make a brief presentation, and will write two "explications" (no more than two pages in length) and one other paper.

We will read the following novels and other material that I will provide or make available via hypertext: Hemingway, *The Sun Also Rises*; Dos Passos, *The 42<sup>nd</sup> Parallel*; Steinbeck, *Cannery Row*; Tevis, *Mockingbird*; Seth, *The Golden Gate*; Ellis, *American Psycho*; DeLillo, *White Noise*.

**ENGL 6115: Studies in British Literature II: Romanticism and Revolution, Dr. Lisa Crafton** **TR 2:00-4:45**

The London Corresponding Society in 1789 called the controversy over the French Revolution the "debate to which all thinking minds are drawn"; Arnold called it "a spiritual event of powerful and worldwide interest." In Romantic studies, it has been a cliché, at least since Abrams' 1963 "The Spirit of the Age," to link the French Revolution and Romantic texts. What has been more interesting, in the last ten years, is the redefinition of the "debate" in terms of cultural, political, spiritual, and aesthetic change, a reconsideration including not just literary texts, but history, the visual arts, and philosophy. In this seminar we will participate in the political Revolution debate of the 1790s through the texts of Burke, Paine, Price and Wollstonecraft; explore the manifestations of political, personal, and poetic revolution in Wordsworth; study what Kelly has termed "revolutionary feminism" in Wollstonecraft and Mary Shelley as well as the conservative counter-voice in Hannah More; and finally, engage all of the issues in the texts of Blake, whose work encompasses revolution in political, sexual, cultural, philosophical, theological, and aesthetic terms. The course will include critical readings on revolutionary influences on British Romantic literature as well as on each author.

**Texts:** Blake, *A Critical Edition of the Major Works*, Wordsworth. Lyrical Ballads / excerpts from *The Prelude*, Wollstonecraft, *A Vindication of the Rights of Woman*; *Maria*, Mary Shelley, *Frankenstein*, Coursepack: prose excerpts from Price, Burke, Paine, Wollstonecraft, Wordsworth, and select critics.

**Requirements:** 2-3 brief response essays; active class discussion; oral report; 15 page seminar paper.

## Fall 2002 Course Descriptions

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.

A “W” designation after a section number of a 3000- or 4000-level course signifies that the course is a Writing Across the Curriculum (WAC) course. WAC accepts as a guiding principle the idea that writing is a valuable tool for learning a communication. Therefore, the components of a course so designated are designed to help you learn the material and communicate what you have learned. Students are required to take two “W” courses for the undergraduate degree.

### ENGL 2110-01: World Literature

MWF 9:00-9:50

Dr. Robert Snyder

***Required for the English Major. May count for credit in Core Area C.***

This course surveys selected classics of world literature, emphasizing those texts that have given enduring shape to the Western literary, cultural, and mythological tradition. Beginning with certain biblical narratives and Homer’s *The Odyssey*, we will trace particularly how our readings delineate the idea of individual responsibility and action. The sequence of coverage will thus be chronological, culminating in such nineteenth- and twentieth-century works as Fyodor Dostoevsky’s *The Brothers Karamazov*, Franz Kafka’s *The Metamorphosis and Other Stories*, and Chinua Achebe’s *Things Fall Apart*.

Texts: *The Norton Anthology of World Literature* plus paperback editions of four or five complete novels/collections.

Requirements: Active participation in class, frequent reading quizzes, short analytical essays, midterm, and final exam.

### ENGL 2110-02: World Literature

MW 7:00-8:15

***Required for the English Major. May count for credit in Core Area C***

A survey of important works of world literature.

Please contact the English Department, 836-6512, to obtain specific information about texts and requirements for this course.

### ENGL 2110-25H: World Literature-Honors

TR 11:00-12:15

Dr. Maria Doyle

***For Honors Students only. Required for the English Major. May count for credit in Core Area C.***

From the wine-dark sea of Homer’s *Odyssey* to the war-wracked backroads of Brecht’s *Mother Courage*, this course will stop at major points of interest on the map of world literature as we know it. Our subject will be European and non-European literature, from the first written epic to the late twentieth century. Discussions will introduce you to selections from a variety of literary texts (including Dante’s *Inferno*, Lady Murasaki’s *Tale of Genji*, Ovid’s *Metamorphoses* and Dostoevsky’s *Notes from Underground*) and will familiarize students with the defining characteristics of major genres, cultures and time periods. Given the enormous scope of such an undertaking, we will not be looking at texts strictly chronologically. Rather, this course groups texts loosely around three themes: the idea of heroism, attitudes regarding love and marriage, and the search for spiritual fulfillment. While any given text may have relevance to more than one of these topics, arranging pieces in this way will allow us not only to identify a few “stand-out” texts from the vast options available to us but will also give us ways of juxtaposing literary pieces so as to examine the attitudes of different times and places to these central issues.

Probable Texts: *The Norton Anthology of World Masterpieces* (expanded edition in one volume), Wole Soyinka, *Death and the King’s Horseman*, packet of additional selections from *The Aeneid*, *The 1001 Nights*, *The Bible* and others.

Requirements: Two short papers, one longer paper (preceded by a topic proposal), midterm and final exams, oral presentation.

### ENGL 2120-01: British Literature

TR 11:00-12:15

Dr. Fran Chalfant

***Required for the English Major. May count for credit in Core Area C***

A survey of important works of British literature. This course will slightly revise the comment “those who do not know the past will repeat its mistakes,” as “Writers who can draw from past models with respect to genres, poetic form, and character types often strongly enrich their own work.” This course will reveal how the classical heroic epic, pastoral elegy, and tragedy; the Anglo-Saxon heroic poem, the medieval romance and ballad; Shakespearean tragedy and metaphysical poem all were utilized by later poets and prose writers, a process culminating in this course with the late 20<sup>th</sup> century poet Stevie Smith’s utilization of Coleridge’s “Kubla Khan.”

Texts and requirements for this course may be obtained by contacting Dr. Fran Chalfant, Humanites 221, 770-836-6845.

### ENGL 2120-02: British Literature

MWF 11:00-11:50

Dr. Amy Stackhouse

**Required for the English Major. May count for credit in Core Area C**

British literature offers us a number of examples of authors who confront their literary parents in a variety of ways; while some struggle, others willingly embrace their literary inheritance. In this survey of British literature, we will focus on texts that respond to the theme of how individual identities are authored through encounters with the Other and with the community. Along the way, we will explore how different literary works respond to their cultural and literary contexts: how these texts reflect their cultural and literary historical times and places and how they respond to previous literary times and places. We will question our own post-Romantic notions of “original” or “authentic” creativity and the idea that creativity is collaborative, derivative, and indebted. Students will finish this course with a greater understanding of British literature, literary history, and the field of literary studies.

Texts: *Beowulf*; *The Canterbury Tales*; several Shakespeare plays; *Paradise Lost*; *Oroonoko*; *Frankenstein*; *Jane Eyre*; course packet.

Requirements: Regular attendance; active and informed participation in class discussion; quizzes; reading journal; class presentations; mid-term and final essay exams; two short (5-7 page) papers.

### ENGL 2120-25H: British Literature—Honors

MW 2:00-3:15

Dr. Peter Morgan

**For Honors Students only. Required for the English Major. May count for credit in Core Area C**

**What’s Love Got to Do With It?**

What’s love but a second-hand emotion? Who needs a heart when a heart can be broken? These and other questions of romantic and social significance will be discussed as we skip through an eclectic collection of love stories from the pure to the purely adulterous, the spiritual to the really rather earthy, the subtle to the graphic, the obsessive to the casual. This course will ruminate on the highest sentiments of courtly love and romp through the picaresque narratives of love on the road. We will examine love denied and accepted, bestowed and betrayed, admired and prosecuted. We will juxtapose Chaucer’s Knight and Miller, ask what Sir Gawain thought he was doing with the host’s wife in any case, ponder on the destructive nature of a love like Othello’s, wonder why Donne wanted God to ravish him or Rowe spoke of her ravished ear, reflect on the maid that would have been convinced by Marvell’s worms, speculate as to what Rochester’s lad really had that made him such a peach, recoil from the moving skeleton Orabella is forced to marry, rage with Oroonoko at the treatment he received at sundry hands, sympathize with Behn in her disappointment, free Finch from her fetters, peel back the mask that allows Swift’s figures to appear flawless beauties as long as the light is dim, languish with Eloisa when her lover is castrated, suffer with Clarissa as she frets like a bird while Lovelace stalks around her cage, and close the curtains on Tom so that his pursuit of Molly—or Molly’s pursuit of him—does not become too public for good taste to bear. Finally, we will ask with Astell when it may be that the wolf and the lamb shall feed together, when the tyrannous domination will end, and for all of the above, *what’s love got to do with it?*

During this course you will read widely. Our exploration will take us from some of the very earliest texts in British literature through novels, poetry, and drama, to film of the present day. You are expected to come to each class meeting not only having read the primary material but having thought (and perhaps read) beyond the texts. Your goal should be to stretch your mind around the issues that are being raised and the connections you perceive between these ideas and those with which you have come into contact in other texts, texts from this class and in your wider reading experience. Of course, literature responds not only to other literature but to every aspect of life; you are therefore actively encouraged to explore links between the class readings and your studies in other disciplines as well as your broader cultural knowledge.

Requirements: two short research papers (7 pages each); midterm and final examinations; frequent quizzes; short class presentations; active participation in class discussion and activities. The syllabus and course details will be online at [www.westga.edu/~pmorgan](http://www.westga.edu/~pmorgan).

**ENGL 2120-25H: British Literature—Honors**

**MWF 1:00-1:50**

**Dr. Amy Stackhouse**

***For Honors Students Only. Required for the English Major. May count for credit in Core Area C***

According to the Beatles, all we need is love, but sometimes love is a battlefield. In this survey of British literature, we shall examine the ways in which the battlefield of love is played out in the texts of British literary history.

Among other topics, we shall examine the turbulent romance of Jane Eyre and Rochester, the fatal love of Oroonoko and Imoinda, the lovely hijinks of *The Canterbury Tales*, and the originating struggle over gender equality between Adam and Eve in *Paradise Lost*. Students will finish this course with a greater understanding of British literature, literary history, and the field of literary studies.

Texts: *Beowulf*; *The Canterbury Tales*; several Shakespeare plays; *Paradise Lost*; *Oroonoko*; *Frankenstein*; *Jane Eyre*; course packet.

Requirements: Regular attendance; active and informed participation in class discussion; class presentations; quizzes; reading journal; mid-term and final essay exams; two short (5-7 page) papers.

**ENGL 2130-01: American Literature**

**MWF 12:00-12:50**

**Dr. David Raney**

***Required for the English Major. May count for credit in Core Area C***

Our goal in this class will be to sketch the broad outlines of American literary history: its major figures, periods, and movements. We'll be reading stories, novels, essays, letters, and poems ranging from very early to quite recent, examining both their individual merits and their place in American cultural history. Along the way we will try to understand some of the abiding concerns about both halves of the phrase "American literature"—that is, we will look at various answers, over the years, to the questions "What does it mean to be American?" and "What does it mean to be literature?" To give some order and focus to a sprawling subject, I have grouped readings under three main themes: Man & Nature, Self & Community, and American Identities. These issues overlap early and often in our literature, and part of our task as a class will be to explore those connections.

Probable Texts: *Norton Anthology of American Literature*, Shorter 5<sup>th</sup> ed. Nathaniel Hawthorne, *The Scarlet Letter*. F. Scott Fitzgerald, *The Great Gatsby*.

Requirements: Three essays of approximately 3 pages, midterm and final; occasional response papers and quizzes; attendance (conscious) and participation (informed).

**ENGL 2130-02: American Literature**

**TR 2:00-3:15**

**Dr. Randy Hendricks**

***Required for the English Major. May count for credit in Core Area C***

In this class we will devote much of our time to reading, discussing, and writing about a number of classic texts in American literature: Franklin's Autobiography, Cooper's *The Last of the Mohicans*, Hawthorne's *The Scarlet Letter*, Douglass's *Narrative of the Life of Frederick Douglass*, Thoreau's *Walden*, Whitman's and Dickinson's poems, Twain's *Adventures of Huckleberry Finn*, and Fitzgerald's *The Great Gatsby*. The major focus will be on the way in which these texts, through their forms, themes, and language, echo and even parody each other as they record a cultural/literary debate on the issue of American identity with its related questions of what constitutes an American self, what constitutes American success, and how independent one actually can be. We will use the examples to work toward a definition of the qualities beyond "written in America" that make a work of literature "American." Additional shorter readings, or "satellite" texts, from an anthology will supplement the primary ones. Sometimes these texts will be presented during class meetings. At other times they will be distributed on handouts.

Texts: an anthology of American Literature; Fitzgerald's *The Great Gatsby*.

Requirements: Reading quizzes, mid-term and comprehensive final exams, research (term) paper.

**ENGL 2130-25H: American Literature--Honors**

**TR 11:00-12:15**

**Dr. Debra MacComb**

***For Honors Students only. Required for the English Major. May count for credit in Core Area C.***

This course will develop a range of enduring themes that have characterized American literature: the representa-

tion of the American landscape, the quest for individual identity as an American, the individual's interaction with his social context. In exploring these themes, we will read a variety of canonical and non-canonical works and examine the authorial strategies that make these works aesthetically as well as historically pertinent.

Texts: Franklin, *Autobiography*; Rowson, *Charlotte Temple*; Douglass, *Narrative of the Life of Frederick Douglass*; Hawthorne, *The Scarlet Letter*; Twain, *Adventures of Huckleberry Finn*; Wharton, *Ethan Frome*; Fitzgerald, *The Great Gatsby*; additional readings will supplement these works.

Requirements: Regular attendance, active and informed participation in discussion, reading quizzes, three short essays, two oral presentations; a midterm and final exam.

**ENGL 2130-26H: American Literature—Honors**

**TR 2:00-3:15**

**Dr. Jane Hill**

*For Honors Students only. Required for the English Major. May count for credit in Core Area C.*

Through examining texts representative of American literature, we will explore how our nation's story of itself, as recorded in its literature, has both reflected and shaped us as a people. We will consider issues of genre and of history as they influence that story during specific eras in our literary development, and we will seek to understand how race, class, and gender affect representations of American lives.

Texts: Russell Banks, *Continental Drift*; Ann Beattie, *The Burning House*; David Bottoms, *Armored Hearts: Selected and New Poems*; F. Scott Fitzgerald, *The Great Gatsby*; Benjamin Franklin, *The Autobiography and Other Writings*; Nathaniel Hawthorne, *The Scarlet Letter*; William Dean Howells, *The Rise of Silas Lapham*; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; and Walt Whitman, *Leaves of Grass*. In addition to these written texts, we will also study three films: *The Last of the Mohicans*, *Avalon*, and *Forrest Gump*.

Requirements: In addition to regular attendance, active class participation, and regular reading quizzes, students will do several short response papers as well as midterm and final essays, all written out of class, and at least two presentations to the class.

**ENGL 2180-01: African American Literature**

**MWF 10:00-10:50**

**Dr. Maxine Sample**

*May count for credit in Core Area C.*

An examination of representative African-American literary texts.

Course description, texts and requirements may be obtained by contacting Dr. Maxine Sample, TLC 2242, 770-836-6512, or email [msample@westga.edu](mailto:msample@westga.edu).

**ENGL 2300-01: Practical Criticism**

**MWF 10:00-10:50**

**Dr. Amy Stackhouse**

*Required for the major in English as a pre-requisite to upper division study.*

*Permission of the Department Chair required for enrollment.*

A prerequisite for English majors who are preparing for upper-division study within the discipline, this writing intensive course provides an introduction to criticism and its applications. We will read seminal essays in literary theory and critical texts that illustrate the various literary theories we will be studying. These theories will include Formalism, Reader-Response, New Historicism / Cultural Materialism, Marxism, Structuralism / Post-Structuralism, Gender Studies, Psychoanalytical Criticism, Genre Theories, and Post-Colonialism. Having acquired at least a passing understanding of the various critical theories, we will then begin to read Milton's *Paradise Lost* slowly, with great attention to the text and drawing on the various critical methods we have been exploring.

Texts: *MLA Handbook for Writers of Research Papers*. Steven Lynn's *Texts and Contexts: Writing About Literature With Critical Theory*. The Oxford Authors *John Milton*. *The Norton Anthology of Theory and Criticism*. Additional items on reserve at the library.

Requirements: Regular attendance; active and informed participation in class discussion; class presentations; quizzes; reading journal; mid-term and final exams; several critical essays from defined theoretical perspectives; a research project, including annotated bibliography, prospectus, and final extensive researched paper.

**ENGL 2300-02: Practical Criticism**

**MW 2:00-3:15**

**Dr. Randy Hendricks**

*Required for the major in English as a pre-requisite to upper division study.*

*Permission of the Department Chair required for enrollment.*

A prerequisite for upper-division work for the English major, this course is an introduction to a variety of critical approaches in literary study. Students will get of practice reading and evaluating articles that examine literary works from different critical perspectives as well as writing about literature utilizing multiple reading strategies. Herman Melville's *Moby-Dick* will be the primary text on which we focus our attention for much of the semester, but students will complete a term paper on another text(s) chosen in consultation with the instructor. Texts: *A Handbook to Literature* (Harmon/Holman), *Moby-Dick* (Herman Melville); another text to be announced. Requirements: a number of article summaries, 3 short papers on *Moby-Dick*, a longer research paper.

**ENGL 2300-03: Practical Criticism: Research and Methodology**

**TR 12:30-1:45**

**Dr. Lisa Crafton**

***Required for the major in English as a pre-requisite to upper division study.***

***Permission of the Department Chair required for enrollment.***

As a prerequisite for upper-division English studies, this course provides an introduction to representative critical approaches to literature. As English majors, students come to this course much more experienced in criticism than they know; the methods we all use to frame our interpretation of any text make us practicing literary critics, whether we know it or not. This course enables students to develop and articulate interpretations from a variety of theoretical approaches by studying influential schools of literary criticism; for each theory, we will investigate its historical development, the key assumptions on which it is based, and the methodology by which it is applied to texts. We will read student and professional essays exemplifying these approaches and will write essays using at least four different critical perspectives. As this is *not* a course in literary theory, our aim will be to examine each critical theory in context of application to literary texts in a variety of genres; we will supplement the primary texts offered in the required book, Charles Bressler's *Literary Criticism: An Introduction to Theory and Practice* (1999), with xeroxed samples of poetry, Shakespeare's *The Tempest* and Morrison's *Sula*.

Requirements: 3-4 critical essays, documented research paper, annotated bibliography, oral report on critical approach to contemporary film/music.

**ENGL 3200-01: Creative Writing**

**T 5:30-8:15**

**Dr. William Doxey**

The aim of ENGL 3200 is to develop skill in imaginative thinking and writing by examining "classic" works and by reading, criticizing, and discussing the work of classmates. To this end, each student will do four projects: three of short fiction and one of poetry; or three of poetry and one of short fiction; or two of short fiction and two of poetry. I will provide models demonstrating format and length. Since creativity is difficult if not impossible to "grade," students who attend all classes, turn in assignments on time, and constructively participate in class critiquing will receive a minimum grade of C. Higher grades will depend upon improvement and quality of work. Texts vary from semester to semester. Two that are frequently used are Wendy Bishop's *Thirteen Ways of Looking for a Poem* and Walter Tevis' *Mockingbird*.

**ENGL 4/5106: Studies in Genre (Drama)**

**TR 2:00-3:15**

**Dr. Maria Doyle**

***Required for certification in English Education.***

This course will explore the development of theatrical form, beginning with the historical evolution of the traditional "poles" of tragedy and comedy and moving on to examine more recent modes of synthesis and experimentation—from the rise of realism to the Theater of the Absurd and beyond. Our discussions will seek to understand theater texts both as "drama" (as literary contributions to the evolution of ideas) and as "theater" (as living stage pieces that grow and transform through performance). Thus, we will not only endeavor to uncover, through close textual and theoretical analysis, the variety of meanings any given text seeks to communicate but will also explore the additional meanings conveyed by an understanding of performance spaces, performance history and audience expectations. While our primary focus will be on the English-speaking stage, in order to understand the growth of this theatrical tradition, we will also draw on more global resources that have exerted their influence on the evolution of the Anglo-American stage.

Probable Texts: *The Bedford Introduction to Drama* (4<sup>th</sup> Edition); William Shakespeare, *King Lear*; Athol Fugard, *Statements*.

Undergraduate Requirements (4106): Two short papers (one a performance analysis), one eight-page research-based essay, midterm and final exams, oral presentation.

Graduate Requirements (5106): Two short papers (one a performance analysis), one fifteen-page research-based essay (preceded by a proposal), two oral presentations, midterm and final exams.

**ENGL 4/5110.01W: Medieval English Literature**

**MW 3:30-4:45**

**Dr. M. Crafton**

*May count for Writing Across the Curriculum requirement.*

*A Knight's Tale, The Thirteenth Warrior, Excalibur, Joan of Arc, The Name of the Rose, Camelot, The Lion in Winter*, these titles of successful popular movies on medieval subjects, not to mention such things as Gothic art and architecture, tapestries, illuminated books, games like Dungeons and Dragons, and lay groups like the Society for Creative Anachronism, speak to the enduring appeal of the medieval world, but the "medieval world" represented by these various forms of popular art are very different from each other and differ even more radically from scholarly representations of that epoch, if it can even be called *an epoch*. In this course, we will compare these popular versions with the literature that the medievals themselves wrote and with the scholarly interpretations of same in order to see for ourselves how much, say *The Thirteenth Warrior*, is more about the modern world and the medieval world. We will do this as part of our survey of medieval literature in England. This survey will include *Beowulf* and other Old English poems and Marie de France from the Anglo-Norman period. From the Middle English period we will survey Chaucer, Sir Gawain and the Green Knight, many short lyrics and a few plays. Texts: *Medieval English Literature*. Eds. J. B. Trapp, Douglas Gray, Julia Boffey. Oxford UP, 2002. (ISBN 0-19-513492-3); *The Lays of Marie de France*. Trans. and ed. Glyn Burgess and Keith Busby. Penguin, 1988. (ISBN 0-14-044476-9)

Requirements: There will be a few short papers, oral presentations, and a course project, in the form of a longer paper, required.

**ENGL 4/5125-01W: Colonial and Early American Literature**

**TR 12:30-1:45**

**Dr. David Newton**

*May count for Writing Across the Curriculum requirement.*

While it is often characterized as an era populated by dour-faced Puritans and sermonic texts, Colonial American literature is instead as an era of dynamic cultural encounters and transitions which radically altered Europe and the New World. Our reading will reflect the diversity of literary works and cultural perspectives from this 300-year period and will include exploration narratives by women and men, Native American literature, and women novelists from the early republic. Among the topics we will consider: 1) how early exploration narratives shaped the European vision of the Americas and were used to translate the New World to European audiences; 2) the transforming experience of first encounters with the geographical landscape of the Americas and with people from other cultures; 3) the construction of the New World as a constantly evolving fictional text out of which early explorers and colonists struggled to fashion new personal and social identities; 4) the textual and interpretive challenge of reconstructing early Native American oral narratives; 5) the evolution of gender roles during the Colonial and New Republic eras; and 6) the role of language and writing in the era of exploration and in the formation of the new nation.

Texts: Guiles Gunn, ed. *Early American Writing* (Various Writers); John Smith, *A True Relation [of] Virginia* (on reserve); Mary Rowlandson, *A Narrative of the Captivity and Restoration*; Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*; Susanna Rowson, *Charlotte Temple*; Benjamin Franklin, *The Autobiography*; Catharine Maria Sedgwick, *Hope Leslie*; Charles Brockden Brown, *Edgar Huntley*; Fennimore Cooper, *The Last of the Mohicans*; William Gilmore Simms, *The Yemassee*.

Requirements: 15% Class Presentations (includes written reports); 30% 2 Examinations (15% each); 15% Final Examination; 20% Response Papers (2 @ 10% each); 20% Final Research Essay.

**ENGL 4/5135-01W: British Romanticism**

**TR 9:30-10:45**

**Dr. Lisa Crafton**

*May count for Writing Across the Curriculum requirement.*

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 history into what Shelley called the "still cave of the witch Poesy." We will explore whether these two assumptions are necessarily contradictory as

we 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 mythical, abiding critiques of sexual, political, and aesthetic oppression, Wordsworth's revolutionary *Lyrical Ballads* and Revolutionary breakdown in *The Prelude*, Keats' sites of imaginative retreats (the urn, the nightingale, a magical snake, the myth of Endymion), as well as Coleridge, Byron, Mary Shelley, and others. In all, we will explore Romantic contexts with regard to political, cultural, sexual, and spiritual liberation and the equally subversive Romantic imagination.

Texts: *British Literature 1780-1830*, ed. Mellor/Matlak, Shelley's *Frankenstein*, selected critical readings.

Requirements: Active class discussion, 2-3 brief response essays, 8-10 page research paper, midterm and take-home final.

**ENGL 4/5155-01W: Twentieth-Century British Literature**

**MWF 11:00-11:50**

**Dr. Robert Snyder**

*May count for Writing Across the Curriculum requirement.*

Emphasizing the High Modernist phase of twentieth-century British literature and its postmodernist aftermath, this course revolves around the following authors/texts: Joseph Conrad, *Under Western Eyes* (1911); James Joyce, *A Portrait of the Artist as a Young Man* (1916); Virginia Woolf, *To the Lighthouse* (1927); T. S. Eliot, *The Waste Land* and *Other Poems* (1934) and *Four Quartets* (1943); Samuel Beckett, *Waiting for Godot* (1954); Tom Stoppard, *Rosencrantz and Guildenstern Are Dead* (1967); Doris Lessing, *Briefing for a Descent into Hell* (1971); and Philip Larkin, *Collected Poems* (1988). Whether this corpus involves only metaphysical exhaustion and entropy remains to be seen.

Texts: Paperback editions of all texts indicated above, plus a handout of selected poems by Thomas Hardy and William Butler Yeats.

Requirements: Active participation in class discussions, several writing-to-learn exercises (ungraded), response essays, midterm, final exam, and research-based paper (8-10 pages for undergraduates, 14-16 pages for graduate students).

**ENGL 4/5170-01W: African-American Literature**

**MWF 12:00-12:50**

**Dr. Maxine Sample**

*May count for Writing Across the Curriculum requirement.*

An examination of the African-American tradition in literature.

Course description, texts and requirements may be obtained by contacting Dr. Maxine Sample, TLC 2242, 770-836-6512, or email [msample@westga.edu](mailto:msample@westga.edu).

**ENGL 4/5175-01: Studies in World Literature: Continental Fiction MWF 10:00-10:50**

**Dr. William Doxey**

Students will, read, discuss, and write about selected novels in translation of 19<sup>th</sup> and 20<sup>th</sup> Century European authors—works that today's authors, scholars, and social commentators frequently draw upon. As well as being of importance to majors, the course will be of singular importance to students of creative writing because it will acquaint them with subjects, styles, and techniques affecting authors today. This course will also benefit non-majors interested in global careers.

Texts: Some of the many works that students may read are Goethe's *The Sorrows of Young Werther*, Balzac's *Père Goriot*, Turgenev's *Fathers and Sons*, Gogol's *Dead Souls*, Pushkin's *Eugene Onegin*, Tolstoy's *War and Peace*, Flaubert's *Madame Bovary*, Dostoyevsky's *The Brothers Karamazov*, Huysman's *Against Nature*, Proust's *Swann's Way*, Hasek's *The Good Soldier Schweik*, Malraux's *Man's Fate*, Robbe-Grillet's *The Erasers*, Remarque's *All Quiet on the Western Front*, Pasternak's *Dr. Zhivago*, Kazantzakis' *The Last Temptation of Christ*, Lagerkvist's *Barrabas*, Mann's *Death in Venice*, Solzhenitsyn's *One Day in the Life of Ivan Denisovich*, Levi's *Christ Stopped at Eboli*, Grass's *The Tin Drum*, Tomasi's *The Leopard*, and Susskind's *Perfume*.

Requirements: Class emphasis will be on page-turning discussions of the works themselves, supplemented by pertinent aesthetic, historical, psychological, and philosophical material.

Students will read closely and discuss freely (20%), will write four short papers (25%) and one long paper (25%) demonstrating creativity and scholarship, and take a final, comprehensive examination (30%). Graduate students will do a longer paper of the same type, relating to more than one work of an author or to works by more than one author.

**English 4188/5188:01 Individual Authors: Shakespeare**

**MW 2:00-3:15**

**Dr. Andrew Hartley**

In this course we will study a selection of plays by the most important and influential author in the English language. We will explore the works from a variety of critical perspectives, always keeping an eye on the plays as the stuff of practical theatre. Since the class can be taken more than once as its content changes, the plays selected for study are different from the last time this course was offered. All genres of Shakespeare's work are represented in this selection.

Texts: *Taming of the Shrew, Henry V, Twelfth Night, Othello, Macbeth, Measure for Measure.*

**English 4188W/5188-02: Individual Authors: Faulkner**

**TR 11:00-12:15**

**Dr. Randy Hendricks**

***May count for Writing Across the Curriculum requirement.***

Though the terms shift periodically ("overvalued" in one decade, damned in another), William Faulkner continues to be the focus of much critical inquiry and debate. As part of this work, this course undertakes to ascertain the significance of Faulkner's fiction in terms of its aesthetic value, its relation to a cluster of American and modern themes, and its value as a cultural/historical seismograph. We will approach Faulkner through close readings of individual texts, through intertextual connections that define the fascinating body of his work, and a more expansive intertextuality that interprets Faulkner not only as part of American and European modernism but in relation to nineteenth-century Southern heroic narratives and dialect humor (and the cultural codes entailed or critiqued in such forms).

Requirements: Several short papers; midterm and final exams; research-based paper. In lieu of final exam, graduate students will prepare and deliver an oral (teaching) presentation and write a more substantial research paper grounded in Faulkner criticism or another appropriate context.

Texts: Faulkner, *As I Lay Dying, Light in August, The Sound and the Fury, The Unvanquished, Absalom, Absalom!, The Hamlet, Collected Stories of William Faulkner.*

**ENGL 4300-01: History of the English Language**

**MW 2:00-3:15**

**Dr. M. Crafton**

***Required for Certification in English Education***

Why do we spell *might* with a *gh* and yet we don't pronounce it? What in the world does "Ye olde sworde shoppe" mean? If Shakespeare is not written in Old English, then what is? We shall answer a few of these and other questions in this a survey of the major periods of the development of the English Language from pre-Old English to Present Day English and some varieties therein. Some attention will be paid the basics of linguistic analysis and the relationship between language and social change. By the end of the quarter, students will understand: the basic concepts of comparative linguistics; the most significant external historical causes of change in the English language; the key internal changes in the history of English; the pronunciation of Old English and Middle English, at least well enough to teach high school students; the fundamental difference between the grammars of Old English and Modern English; the concept of dialect or variety in English; the difference between grammar and usage and the difference between prescriptive, descriptive, and scientific grammars. In this class, I normally require a few short quizzes and a larger student project that will be research based and documented.

Text: *English: History, Diversity and Change (The English Language: Past, Present and Future)*. Eds. David Graddol, Dick Leith, Joan Swann. Routledge, 1996. (ISBN: 0415131170).

**ENGL 4/5200-01W: Advanced Composition**

**MW 3:30-4:45**

***Required for Certification in English Education***

An intensive exploration of the writing process and rhetoric in their expressive, expository, and persuasive forms. Please consult the English Department for specific information on texts and requirements.

**ENGL 4/5205-01W—Professional and Technical Writing**

**TR 9:30-10:45**

**ENGL 4/5205-02W—Professional and Technical Writing**

**W 5:30-8:15**

**Dr. Teresa Fishman**

***May count for Writing Across the Curriculum requirement.***

In this course, students will practice a variety of professional and technical writing techniques within a number of workplace contexts. Students can expect to critique and edit professional/organizational policies, work with real-

world clients to design a purpose-driven web site, and investigate their own personal histories and futures as they relate to writing and technology.

**ENGL 4188-01: Senior Seminar—**

**TR 12:30-1:45**

**Dr. Debra MacComb**

*Prerequisite: Completion of 18 upper-division hours in English required for the major.*

*Requires permission of the Department Chair.*

The wry observation that “a single man in possession of a fortune must be in want of a wife” is not only one of the most famous opening lines in Western literature, it also encodes a familiar, culturally-sanctioned view of matrimony. Because marriage is so central to both personal and social life, it has served as a mainstay of literary representation; indeed, as Tony Tanner asserts, “it is the structure that maintains the Structure” of both society *and* the novel. In this seminar, which functions as the capstone course for the English major, we will investigate the myriad ways that marriage and its principals have been represented in British and American literature as well the potential for “marriage” to figure other, non-matrimonial unions.

Probable texts: Henry James, *The Portrait of a Lady*; Zora Neale Hurston, *Their Eyes Were Watching God*; a course packet of critical and theoretical readings.

Requirements: Active participation in class discussions, an oral report, three brief response essays, intensive editorial collaboration, a final research-based paper (14-16 pages) for publication in the course anthology, and an exit interview with the instructor.

**ENGL 4384-02: Senior Seminar—Espionage Fiction and Film**

**MWF 1:00-1:50**

**Dr. Robert Snyder**

*Prerequisite: Completion of 18 upper-division hours in English required for the major.*

*Requires permission of the Department Chair.*

Despite the end of the Cold War in 1989, espionage’s endurance as a subgenre of the “thriller” in fiction and film is attested by Hollywood’s release of *The Tailor of Panama* in 2000 and *Spy Games* in 2001. Before James Bond arrived on the scene, less debonaire precursors appeared in Verloc, the protagonist of Joseph Conrad’s *The Secret Agent* (1907), and nearly fifty years earlier in the Italian spy Count Fosco, the nemesis of Wilkie Collins’ *The Woman in White* (1860). Beginning with these novels and their cinematic adaptations, we will read selections from *The Oxford Book of Spy Stories* (1996) by such authors as W. Somerset Maugham, Frank O’Connor, Ian Fleming, and Len Deighton. From there we return to twin pairings of fiction/film: Graham Greene’s *The Confidential Agent* (1939) and *Our Man in Havana* (1958), followed by John le Carré’s *The Spy Who Came in from the Cold* (1963) and *The Tailor of Panama* (1996). Focusing on the narrative concept of diegesis, or the differences between what characters versus readers/viewers can know, we will be exploring the metaphoric potential of espionage as a trope for literary hermeneutics.

Texts: All seven books (paperbacks) indicated above, in addition to a theoretical work yet to be chosen.

Requirements: Active participation in class discussions, three response essays, intensive editorial collaboration, and a final research-based paper (14-16 pages) for publication in the course anthology.

**ENGL 6105: Seminar in British Literature I**

**M 5:30-8:15**

**Authors and authority: Ben Jonson and Christopher Marlowe**

**Dr. Andrew Hartley**

In this course we will consider the wildly divergent careers of two of Shakespeare’s most exciting contemporaries. Ben Jonson, a classicist who became in effect England’s first poet Laureate, is best known for biting “city” comedies such as *Volpone*, *The Alchemist* and *Epicoene*, while Marlowe is as famous for his controversial life and mysterious death as he is for daring and enigmatic plays such as *Dr. Faustus*, *Tamburlaine* and *Edward II*. Both men had periods of wild popularity on the stage and both had troubled relationships with the authorities. At stake in their various difficulties was the familiar Renaissance issue of self-fashioning. The class will examine their works specifically in light of the way they both tried to define what it is to be an author, particularly in terms of a medium as collaborative and contested as the stage.

**English 6120—Seminar in American Literature II**

**T 5:30-8:15**

**The Twentieth-Century American Novel: A Structural Approach**

**Dr. Jane Hill**

By examining the novel's evolution during the twentieth century in America from a structural perspective, we will draw conclusions about the cultural and aesthetic reasons for various shifts in the treatment of the basic elements of narrative and in the complex relationships that narratives create between author and reader, author and text, reader and text. Based on theoretical approaches to the novel by Nina Baym, Wayne Booth, and Peter Brooks, among others, our study will prepare students to be both critics and teachers of the American novel.

Texts: Ann Beattie, *Falling in Place*; Ralph Ellison, *Invisible Man*; Louise Erdrich, *The Beet Queen*; William Faulkner, *Light in August*; F. Scott Fitzgerald, *The Great Gatsby*; John Irving, *The World According to Garp*; Toni Morrison, *Jazz*; Flannery O'Connor, *Wise Blood*; Whitney Otto, *How to Make an American Quilt*; Kurt Vonnegut, *Slaughterhouse-Five*; and Edith Wharton, *The House of Mirth*.

Requirements: Having attended class regularly and participated actively, students will also do two textual event analyses, submit five edited selections from notebook entries on each novel, orally present an analysis of an assigned theoretical essay, and write a fully documented essay of twelve to fifteen pages.

### ENGL 6305: Seminar in Literary Criticism

W 5:30-8:15

Dr. Peter E. Morgan

This course will be an advanced review and subsequent analysis of important epistemologies governing principle movements in critical theory which seek to account for the construction of subjectivity across economic, cultural, linguistic, psychological, and/or social lines.

Texts: In addition to a wide selection of critical and theoretical essays (drawn primarily from *Literary Theory: An Anthology* edited by Julie Rivkin and Michael Ryan), we will also read a number of other works which in some way illustrate or comment on the ideas under discussion (among others, perhaps, Ratna Sarumpaet's *Marsinah Accuses*, Don DeLillo's *White Noise*, John Barth's *Lost in the Funhouse*, Robert Goldman and Stephen Papson's *Nike Culture*, Barbara Kruger's *Remote Control or Love for Sale*, and *The Matrix* directed by Larry Wachowski and Andy Wachowski).

Requirements: Frequent short written responses, a willingness to lead discussions and make mini-presentations to the class, a prospectus and subsequent critical paper of pre-professional quality and length.

Syllabus, readings, etc. will be available online from [www.westga.edu/~pmorgan](http://www.westga.edu/~pmorgan)

## End of the Year Celebration!

**Department of English and Philosophy invites you to join us for our  
Annual Spring Cookout  
Friday, April 12, 6:00 p.m.  
at the home of Dr. Randy Hendricks**

**Everyone (faculty, students, family, guests, and friends) are welcome!  
Bring blankets and lawn chairs!  
Maps are available in the department office, TLC 2255.**

**Please sign up for food and other items in the department office.  
The department will provide the entree but we need help with the side items.**

**Co-Sponsored by Sigma Tau Delta, English Honor Society**

## Program Requirements for the Major in English

The B.A. in English is similar to other degree programs in English throughout the University System of Georgia and the nation. The program is designed to prepare you for the critical thinking and writing expectations of professional work after college and will help you succeed on standardized baccalaureate examinations like the GRE.

Beyond the 42 hours in Core Area A-E, you will take ENGL 2110, 2120, 2130 and 2300 along with FORL through 2002. In the major, you have to take 27 hours (nine courses) of English at the 3000- or 4000-level. The program requires you to complete four courses in British and American literature from different historical periods. You have options for the courses you take, but these courses must come from specific period courses in British and American literature. The program also requires the completion of an individual author course (ENGL 4188). Nine hours (three courses) will be left open as upper-level English electives. For these courses, you may choose to take any 3000- or 4000-level English course. The final required course for the major is course ENGL 4384 (Senior Seminar). Listed below is an overview of the program requirements:

### B.A. Degree With a Major in English, 2000-2001

Courses	Hours	
Core Areas A, B, C, D, E (see 2000-01 catalog)* *ENGL 1101 and 1102 are prerequisites for all courses from ENGL 2110 through ENGL 4386.	42	This program will require students to complete study of both British and American literature from different chronological spans of time; that is, students may <i>choose</i> their courses but from among pre/post 1800 in British literature and pre/post 1900 in American literature (standard lines of demarcation for both fields). Also, this program requires students to complete study of an individual author. For more information on the English major, see our website at <a href="http://www.westga.edu/~engdept">www.westga.edu/~engdept</a> .
Core Area F	18	
ENGL 2110 (World Literature)*	0-3	
ENGL 2120 (British Literature)*	0-3	
ENGL 2130 (American Literature)*	0-3	
ENGL 2300 (Practical Criticism)	3	
FORL (through 2002)*	3-6	
*Courses can be taken as electives in Core Area C.2.		
Requirements for the Major (Upper-Division Courses)	27	
One period course in British Literature Before 1800 (ENGL 4110, 4115, 4120, or 4130)	3	
One period course in British Literature After 1800 (ENGL 4135, 4145, 4155, or 4165)	3	
One period course in American Literature Before 1900 (ENGL 4125, 4140, or 4150)	3	
One period course in American Literature After 1900 (ENGL 4160 or 4165)	3	
One individual author course (ENGL 4188)	3	
ENGL 4XXX Electives* (except ENGL 4295)	9	
ENGL 4384 (Senior Seminar) *No more than one (1) variable-credit, independent study or internship may be counted toward the major.	3	
Minor and/or General Electives	33	
<b>Total Hours</b>	<b>120</b>	

## B.A. Degree—English with Secondary Education Certification

In 1998 faculty from the College of Arts and Sciences and from the College of Education began work to revise the program requirements for teacher certification at the secondary level. These changes were initiated as a result of new mandates from the Governor and other state officials calling for improvements in the academic preparation of Georgia's high school teachers. These revisions—along with changes in the required sequence of courses in Education—were approved by the Vice President of Academic Affairs and went into effect fall 2000.

The requirements for secondary certification in English are based on national standards for English and Language Arts education as elaborated in the *Standards for Excellence in Education (SEE)*, published by the Council for Basic Education and the National Council of Teachers of English (NCTE). The program is further in compliance with *Georgia's Quality Core Curriculum*. The program also takes into account the Board of Regents' mandates for teacher preparation and field experience.

The 60 hours in the core remain unchanged. You still have to take ENGL 2110, 2120, 2130 and 2300 along with FORL through 2002. You still have to take 27 hours (nine courses) of English at the 3000- or 4000-level for the major. However, the new program requires you to complete two courses in British and American literature from different historical periods. You still have options for the courses you take, but these courses must come from specific period courses in British and American literature. The new program also requires the completion of a course in writing, a course in grammar or linguistics, and two courses in genre. Six hours (two courses) will be left open as upper-level English electives. For these courses, you may choose to take any 3000- or 4000-level English course (except ENGL 4386). The final required course for the major is ENGL 4384 (Senior Seminar). Listed below is an overview of the new program requirements:

### Nine (9) Upper-Level Courses in English (27 hours) Selected From the Following:

A. **One Language Course:** ENGL 4300a (History of the English Language) or ENGL 4300b (English Grammar)

B. **One Writing Course:** ENGL 4200 (Advanced Composition) or ENGL 4205 (Professional and Technical Writing)

C. **Two (2) Genre Courses:** ENGL 4106a (Studies in Genre: Fiction)  
ENGL 4106b (Studies in Genre: Poetry)  
ENGL 4106c (Studies in Genre: Drama)

D. **Two (2) literary period courses from two different groups below, one in British Literature and one in American Literature:**

#### Group A

ENGL 4110 (Medieval Literature)  
ENGL 4115 (Renaissance Literature)  
ENGL 4120 (Seventeenth-Century British Literature)  
ENGL 4125 (Colonial and Early American Literature)  
ENGL 4130 (Eighteenth-Century British Literature)

#### Group B

ENGL 4135 (British Romanticism)  
ENGL 4140 (American Romanticism)  
ENGL 4145 (Victorian Literature)  
ENGL 4150 (American Realism)

#### Group C

ENGL 4155 Twentieth-Century British Literature  
ENGL 4160 Twentieth-Century American Literature  
ENGL 4165 Contemporary Literature (note: may count as either British or American)

E. **2 Upper-Level English Electives (6 hours)—NOTE: Cannot take ENGL 4386 for credit**

F. ENGL 4384 (Senior Seminar)

*Continued on page 18*

## B.A. Degree—English with Secondary Education Certification

*continued from page 7*

You must also take ENGL/SEED 4295 (Reading and Literature in Secondary English Classrooms), a required course for state certification in English.

In addition to these English courses, the following are required for teacher certification through the College of Education to complete the 120 hour program:

Courses	Hours
SEED 2271 (Intro. to Secondary Ed.)	3
CEPD 2102 (Developmental Psychology)	2
SPED 2706 (Special Education)	3
CEPD 4104 (Educational Psychology)	3
SEED 4238 (Inst. Strategies / Teaching English)	4
SEED 4271 (Curriculum in Secondary Schools)	3
SEED 4286 (Teaching Internship)	9
SEED 4289 (Teaching Internship Seminar)	3

The new program is required for students who have declared the English with Secondary Education Certification major since spring 2000 and/or who are just beginning their upper-level English courses. Students who have already begun completing these requirements under an earlier catalog will not be expected to change degree requirements for coursework in English. Please check with your advisor in the College of Education for changes in the teacher certification sequence.

For more information on these changes, see our website at [www.westga.edu/~engdept](http://www.westga.edu/~engdept).

## Some Advice on Registering for English Courses

When you are selecting courses within the English major, please keep in mind that not all courses are alike. English courses at the 1000- and 2000-level are designed to prepare you for the more intellectually challenging and academically rigorous courses you will take at the 3000- and 4000-level. Your instructors will assume that if you are in a major-level course that you have already taken the required courses at the 2000-level. Therefore, it is in your best interests to take all (or at least most) of the required 2000-level courses before you proceed to your major courses. This is especially true for ENGL 2300 (Practical Criticism) which is designed to prepare you for upper-level coursework.

You may take your upper-level courses (3000- and 4000-level) in English in any sequence you choose with one exception: You must successfully complete 18 upper-division hours (or 6 courses) in English before you can sign up for ENGL 4384 (Senior Seminar). Since the Senior Seminar is designed to assess the work you have done in the major, it should be among the last courses that you take in the major.

Remember: You must see Dr. David Newton, department chair, to get written permission to sign up for ENGL 2300 (Practical Criticism) and ENGL 4384 (Senior Seminar). Because of the special nature of both of these courses, enrollment overloads will not be given for either course.

### Want More Information about the Department of English?

We are here to answer your questions! Stop by the English department office, located in room 2255 of the Technology Enhanced Learning Center. Or call 770-836-6512 or write to [dnewton@westga.edu](mailto:dnewton@westga.edu) for more information. Visit our website at <http://www.westga.edu/~engdept/>. You can access information about our degree programs, descriptions of current and upcoming courses, and download department forms. Our website contains a wealth of information about our program, so check it out!

## English Faculty News and Notes

**Ms. Beth Beggs** presented a paper titled "A Girl Named Sam" at the 27th Annual Conference on Literature and Film in Tallahassee, Florida in February 2002.

**Dr. Maria Doyle** presented a paper titled "Another Irish Antigone: Rural Ireland, Feminine Dependence and the Tragedy of Marina Carr's *Portia Coughlan*" at the Southern Regional American Conference for Irish Studies Meeting at Young Harris College in February 2002. She also presented a paper titled "Murmuring Name Upon Name: Theater, Remembrance and Post-Colonial Identity in Northern Ireland" at SAMLA in Atlanta, Georgia in November 2001.

**Dr. Andrew Hartley's** essay, "Sots and Snots: Constructing a Script and the Specter of Authenticity," was recently published in *Theatre Topics* (the Johns Hopkins University Press). His essay, "Philip Massinger's *The Roman Actor* and the Semiotics of Censored Theatre," was published in *ELH* (October 2001). He was also a participating member of a workshop session on Staging *Troilus and Cressida* at the Shakespeare Association of America Annual Conference in Minneapolis.

**Dr. Jane Hill** presented a paper titled "The Fisher King on the Edge of Appalachia: David Bottoms and the Reconfiguration of Eliot's *Waste Land*" at the Appalachian Studies Conference in Helen, Georgia in March 2002. She also presented a paper titled "The Illusion of a Personal Narrative: Faultlines and the Female Master Narrative in *How to Make an American Quilt*" at the International Conference on Film and Literature in Tallahassee, Florida in January 2002. Her interview with nationally-acclaimed novelist, Gail Godwin was published in a recent edition of *Five Points*.

**Dr. Lisa Johnson** presented a paper on the nonfiction work of Nancy Mairs: "Nancy Mairs Makes the Bonehouse a Home: Feminist Epistemology, Disability Studies, and Contemporary Women's Autobiography" and chaired a panel at SAMLA on Women's Writing and Disability Studies in Atlanta, Georgia in November 2001. She also presented a paper titled "Third Wave Feminism and the Problem of Romance," a segment from my recently released book, *Jane Sexes It Up: True Confessions of Feminist Desire* at the combined conference of the South East Women's Studies Association and the Valdosta State University's Women's Studies Program in March 2002.



**Mr. Jonathan Lewis** presented a paper titled "Spreading through the Wilderness: The Mason-Dixon Virus" at the XXth Century Literature Conference at the University of Louisville in February 2002.

**Dr. Peter Morgan** had a paper titled "Stone Walls Do Not A Classroom Make: Listserv Technology and the Creation of Community" published in *Notes on Teaching English*. He also presented a paper titled "Teaching Tolerance in the Zero-Tolerance Zone: Using Young Adult Literature to Turn the Tide Against School Violence" at the Annual Conference on Literature for Children and Adolescents in Kennesaw, Georgia in March 2002. Dr. Morgan presented a paper titled "Bridging the Classics with Young Adult Literature: The Case of *Romeo and Juliet*" at the Georgia Council of Teachers of English (GCTE) Annual Conference in Rome, Georgia in February 2002. He also presented a paper titled "The Bully as Social Henchman: A Conceptual Foundation for Intervention Strategies Using Young Adult Literature to Combat School Bullying" at the National Council of Teachers of English (NCTE) Annual Convention in Baltimore, Maryland in November 2001.

In addition to completing his thirteenth year as editor of the scholarly journal, *Christianity and Literature*, **Dr. Robert Snyder** recently published an essay titled, "De Quincey's Liminal Interspaces: 'On Murder Considered as One of the Fine Arts,'" in *Nineteenth-Century Prose*. His review of Alison M. Jack's *Texts Reading Texts, Sacred and Secular* is also forthcoming in *Religion and Literature*.

**Ms. Carrie McWhorter** and her husband Owen proudly announce the arrival of their son, Avery Yerlan McWhorter. Avery was born on April 5, 2001, in Ust-Kamenogorsk, Kazakhstan. He was adopted on November 5, 2001, and became a United States citizen upon arrival in the United States on November 14, 2001. Ms. McWhorter will be on maternity leave this spring and will return to full-time teaching in the fall. Congratulations to Carrie and Owen!

**Ms. Brandy Van Vorst** and her husband David are proud to announce the birth of their daughter, Sarah Grace, who was born at Tanner Medical Center in Carrollton on February 6. Ms. Van Vorst will be on maternity leave this spring and will return to full-time teaching in the fall. Congratulations to Brandy and David!

## Department of English Faculty Offices

Faculty	Office	Phone
Bagby, Sonja	TLC 1208	830-2258
Beggs, Elizabeth	HUM 151	836-6839
Campbell, Carole	TLC 2255	836-6512
Cardell, Melanie	HUM 231	836-6512
Carter, April	HUM 231	836-6837
Carter, Stacey	HUM 151	836-6839
Chalfant, Fran	HUM 221	836-6845
Cheng, Zhesheng	TLC 2233	836-6512
Crafton, J. Micheal	TLC 2225	836-6512
Crafton, Lisa	TLC 2228	836-6512
Critchley, Lauren	TLC 2220	836-6512
Doxey, William	TLC 2235	836-6512
Doyle, Maria-Elena	TLC 2248	836-6512
Elston, James	TLC 2221	836-6512
Fishman, Teresa	TLC 2238	836-6512
Ford, Erwin	TLC 2233	836-6512
Green, P. Bliss	TLC 2234	836-6512
Hartley, Andrew	TLC 2246	836-6512
Harvey, Tammy	TLC 2226	836-6512
Hendricks, Randy	TLC 2223	836-6512
Hill, Jane	TLC 2230	836-6512
Johnson, M. Lisa	HUM 153	836-6841
Lewis, Jonathan	TLC 2224	836-6512
MacComb, Debra	TLC 2232	836-6512
McFarland, Mitzi	TLC 2249	836-6512
McWhorter, Carrie	TLC 2243	836-6512
Miles, Tamara	TLC 2255	836-6512
Moon, Lee	HUM 231	836-6837
Morgan, Jennifer	TLC 2240	836-6512
Morgan, Peter	TLC 2239	836-6512
Newman, Lance	TLC 2222	836-6512
Newton, David	TLC 2252	836-6512
Payne, Alison	HUM 231	836-6837
Pearson, Carol	HUM 231	836-6837
Raney, David	TLC 2229	836-6512
Reinhard, Patricia	TLC 2245	836-6512
Richards, James	TLC 2234	836-6512
Robertson, Floyd	TLC 2255	836-6512
Sample, Maxine	TLC 2242	836-6512
Snyder, Robert	TLC 2244	836-6512
Stackhouse, Amy	TLC 2241	836-6512
Van Vorst, Brandy	TLC 2247	836-6512
Wilferth, Joseph	TLC 2236	836-6512

Area code—770

TLC—Technology-enhanced Learning Center

HUM—Humanities Building

## Sigma Tau Delta: English Honors Society

Sigma Tau Delta is an international society dedicated to literary study and writing. Here at West Georgia, Sigma Tau Delta provides a focus for many department events and for academic, cultural and social activities. We promote undergraduate research, take trips to Atlanta theatres and, perhaps most importantly, provide a forum for students and faculty to interact, learn from each other, and hopefully have a good time in the process.

Membership is open to all English majors and minors who have completed at least two English classes above their core requirements and maintain at least a B average in their English classes. Application forms and further details are available through the English department office located in room 2-255 of the Technology Learning Center (TLC).

For the 2002 Summer Semester, Sigma Tau Delta will be continuing its annual tradition of taking trips to see productions at the Georgia Shakespeare Festival. The festival lineup, which includes *Two Gentlemen of Verona*, *Death of a Salesman*, and *The Merry Wives of Windsor*, combines two hilariously wild Shakespeare classics with a powerful work of American drama in order to form what promises to be a memorable summer season. In addition, informal literary discussions revolving around a variety of topics will take place periodically at the Mansion. Be sure to keep an eye out for flyers around the TLC and Humanities buildings for updates!

If you have any questions, please contact Dr. Andrew Hartley (faculty advisor to Sigma Tau Delta) at 770-836-6512 or email at [ahartley@westga.edu](mailto:ahartley@westga.edu). For more information about Sigma Tau Delta in general, please see the organization websites: <http://www.english.org> and (our regional chapter): <http://www.westga.edu/~ahartley/stdwestga.html>.

### Department of English

Chair: Dr. David Newton

Office: Technology Learning Center  
Room 2255

Office Hours: Monday-Friday  
8 am-12 pm, 1-5 pm

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