

FootNotes

What can You do with an English Major?

The most common question college students hear is “What is your major?” Then, based on your answer comes a series of major-related questions followed by a little unsolicited advice. To an English major, these questions lack a uniqueness other majors may warrant. The question I was always asked after revealing my choice of study is—of course—“Are you going to teach?” Most people who know me know I have never entertained the idea of teaching, nor do I ever plan to.

I chose my major after having a class with a well known English professor at the State University of West Georgia my freshman year. He taught me the value of individual interpretation and the true meaning of freedom of expression. With confidence from that teacher (and a few of his colleagues), I found my niche as a writer.

As a child, I always entertained myself through reading and writing, and to be able to focus on this in my college education provided me with a new form of satisfaction. My course work became interesting and fulfilling. However, inching closer to graduation, I began to assume my

degree would be worthless unless I went into teaching. I was wrong.

I began my job search via the Internet, and found an array of jobs listing English as a possible applicable degree. Jobs ranging from marketing, fundraising, public relations, computers, publishing, and even areas of business management displayed in my search results. I realized the possibilities really were endless.



So, what did I end up doing? Currently, I work for the American Cancer Society in the Corporate Communications department. The American Cancer Society is one of the largest voluntary health organizations in the country dedicated to eliminating cancer as a major health issue. In my job, I assist the director of national cancer control communications and the director of medical and scientific communications in writing, researching, editing, event planning, product development, and media relations. Not to mention making a difference in people’s lives with one of the premier not-for-profit organizations in the country.

This past October, I wrote a survivor story for our National Breast Cancer Awareness Month

Campaign which appeared on our Web site. I can’t describe the extreme feeling of accomplishment I got when I sent an email link to my friends and family taking them to a feature I wrote, a story which is available for anyone in the world to read.

My collegiate studies taught me many things about literature and writing, but I also learned that with a basic knowledge of the English language, writing, and research, anything is possible.

—Michele L. Harold

Michele L. Harold graduated from SUWG in Spring 2000 with a B. A. in English and a minor in Business. She was a Dean’s List student and a Georgia HOPE scholar. While a student, Michelle worked as a tutor in the University Writing Center and in the Public Relations Office at SUWG. Before she began “making a difference in people’s lives” for the American Cancer Society, Michelle’s interest in quality of life issues was reflected in her volunteer work for the Carroll County Humane Society. Michele also confesses that she loves to watch baseball and hopes someday to be a novelist.

How Do I Become an English Major? Where Do I Get a Major Advisor?

It's easy and relatively painless! All you need to do is drop by the English department office (TLC 2255) and tell one of our friendly administrative staff members that you want to declare an English major. We'll give you some general information forms to fill out (they don't take long to complete) and return to our office. Once you've done that, you'll receive a letter in the mail from the department chair welcoming you to our department. The letter will also tell you who your advisor is and how to contact him or her. Your advisor will meet with you to discuss the major requirements and help you decide what courses you should take. You should meet with your advisor at least once each semester during pre-registration; however, your advisor is also here to assist you with other questions and concerns related to your academic work at West Georgia. If you do not meet with your advisor regularly, you might take the wrong courses and delay your graduation.

Remember:

You must register with the department if you want to be an English major. Otherwise, we might not know who you are! Every English major should have an advisor in our department. If you are already an English major and don't have an advisor (or don't know who your advisor is) stop by the department office (TLC 2255). We'll be glad to help you find out! It is your responsibility to contact your advisor to set up an appointment.

Thinking about becoming an English Major but not sure? Still undecided?

That's okay! We'd be happy to talk with you about our program and help you make the decision

that is right for you. Just stop by the English department office and tell them you want more information on becoming an English major. They will help you set up an appointment with a faculty member to discuss our program of study. Or if you are currently taking (or have taken) an English course, stop by your professor's office and ask him or her. The faculty member will be glad to point you in the right direction.

Interested in declaring an English Minor?

If you love literature and writing but don't want to become an English major, then perhaps the English minor will best serve your career interests. English as a minor can significantly strengthen your professional skills in a variety of other majors, including business-related fields, computer science, mass communications, foreign languages, history, psychology, sociology/anthropology, pre-law, and criminology. Information on the English minor can be found in the college catalog and on our website, so check it out! If you want to declare an English minor, just stop by the department office and they will help you get signed up!

Want more information?

We are here to answer your questions! Stop by the English department office, located in room 2225 of the Technology-enhanced Learning Center. Or call 770-836-6512 or write to dnewton@westga.edu for more information. Visit our website at <http://www.westga.edu/~engdept/>. Our website contains a wealth of information about our program, so check it out! You can access information about our degree programs, descriptions of current and upcoming courses, and download department forms.

English Faculty News and Notes

Dr. Micheal Crafton organized and chaired two sessions on "Teaching the History of the English Language: Taxonomies of Learning Objectives" at the Southeastern Medieval Association conference in New Orleans, Louisiana, in October.

Dr. Maria Doyle presented a paper titled "Lamenting the Dead: Ritual and Reconciliation in Northern Irish Theatre" at the Midwest American Conference for Irish Studies in Omaha, Nebraska, in October.

Dr. Amy Stackhouse presented a paper titled "Praising Tongues: Milton's Fear of Praise in *Poems* (1645)" at the 2001 Conference on John Milton in Murfreesboro, Tennessee, in October.

Conference Papers

If you are interested in presenting a paper that you've written for a class or seminar at an academic conference, talk to one of your professors. They'd be glad to help you with ideas and suggestions. Graduate students should check out <http://www.english.upenn.edu/CFP> for a list of upcoming conferences.

Travel funding is available for students through the English department, Student Activities, and Vice President of Academic Affairs office. To receive funding, students must be actively participating in a conference or be a member of a panel discussion. There are deadlines and guidelines that apply, so see the appropriate department office for more information.

Spring 2002 Courses in English

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 2:00-2:50 p.m.

Dr. Maria Doyle

Required for the English major.

May count for credit in Core Area C.

This class will introduce you to a wide array of literary texts from numerous European and non-European cultures spanning thousands of years, from the first written epic to the late twentieth century. Given the enormous scope of such an undertaking, we will not be looking at texts strictly chronologically. Rather, I have chosen to group 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, it is my hope that 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. As other courses in this department offer surveys of British and American literature, this course will focus on texts that do not fall into either of these categories.

Texts: *The Norton Anthology of World Masterpieces* (expanded edition in one volume), Maynard Mack, ed.; Wole Soyinka, *Death and the King's Horseman*.

Requirements: Three 3-5 page essays, midterm and final exams, participation in class discussions.

ENGL 2110-25H: World Literature—Honors

MW 2:00-3:15 p.m.

Dr. Maxine Sample

For Honors students only.

Required for the English major.

May count for credit in Core Area C.

A survey of important works of world literature.

Description, text(s), and requirement(s) for this course may be obtained by contacting Dr. Maxine Sample, TLC 2242, 770-836-6512, or email msample@westga.edu.

ENGL 2120-01: British Literature

TR 9:30-10:45 a.m.

Dr. Fran Chalfant

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 requirement(s) for this course may be obtained by contacting Dr. Fran Chalfant, Humanities 221, 770-836-6845.

ENGL 2120-25H: British Literature—Honors

TR 11:00 a.m.-12:15 p.m.

Dr. Lisa Crafton

For Honors students only.

Required for the English major.

May count for credit in Core Area C.

In this survey of British literature, we will read significant texts, medieval to contemporary, with an emphasis on representations of the dynamic between individuals and communities (familial, social, cultural, political), how individuals are shaped by/resist these forces, and how literature and critical practices respond to these changing dynamics. We will analyze diverse texts of fiction, drama, poetry, film, and music which nevertheless offer

recurrent themes—for example, conflicts between spiritual and material culture from medieval mystic Julian of Norwich to U2 and the compelling power of what Heaney will call “the tribe” in Irish literature.
 Texts: *The Longman Anthology of British Literature*, *Frankenstein*, and a coursepack of selected literary and critical readings.

Requirements: active participation in class discussion, brief response essays, exams, oral report, and one documented paper.

ENGL 2130-01: American Literature

MW 7:00-8:15 p.m.

Dr. Bliss Green

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

A survey of important works of American literature.

Description, text(s), and requirement(s) for this course may be obtained by contacting Dr. Bliss Green, TLC 2234, 770-836-6512, or email bgreen@westga.edu.

ENGL 2130-25H: American Literature—Honors

TR 2:00-3:15 p.m.

Dr. Randy Hendricks

For Honors students only. Required for the English major. May count for credit in Core Area C.

In this Honors seminar we will devote much of our time to reading (in whole or in part), discussing, and writing about eight classic texts or collections of works in American literature: Franklin's *Autobiography*, Douglass's *Narrative of the Life of Frederick Douglass*, Thoreau's *Walden*, Whitman's "Song of Myself," Dickinson's poems (selections), Twain's *Adventures of Huckleberry Finn*, Fitzgerald's *The Great Gatsby*, and Momaday's *The Way to Rainy Mountain*. We will consider each on its own merits and in the context of other works we will read from our anthology as background or contemporary literature. We will also seek the ways 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 once can actually or ought to desire to 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." In addition to discussion of the readings there will be four major background lectures on the following topics: From Puritanism to Enlightenment, Romanticism and the Age of Abolitionism, Realism and Regionalism, and Modernism/Postmodernism.

Texts: *The Norton Anthology of American Literature*, Fitzgerald's *The Great Gatsby*.

Requirements: Scrupulous preparation, attendance and participation; four short analytical papers on the literature, some of which will be presented in class; a midterm and a final exam; and a 10-12 page research paper.

English 2190-01: Studies in Literature by Women

TR 12:30-1:45 p.m.

Dr. Amy Stackhouse

May count for credit in Core Area C.

For centuries in English literature, childbirth has been a common trope for writing books. The author is frequently represented as giving birth to his literary creations, sometimes with the help of his mid-wife publisher or his female muse, much as a woman would labor to give birth to a child. Despite this commonplace, however, there were very few women included in the canon. While there were some notable exceptions, such as Jane Austen, the labor of writing was primarily considered a male-dominated activity.

Over the past forty years, feminist scholarship has uncovered the writings of numerous women, thus revealing a broader literary tradition than had been previously imagined. In this course we will study a variety of genres by women writers to discover how these writers imagined themselves as writers and as women and how they viewed creativity. In addition to reading, discussing, and writing about the literary selections themselves, we will ask the question whether there is or can be a distinctly female aesthetic.

Texts: *The Norton Anthology of Literature by Women: The Traditions in English*. Shelley, Mary. *Frankenstein*.

Requirements: Active and informed participation in class discussion, class presentations, mid-term and final exams, several short response papers.

ENGL 2300-01: Practical Criticism: Research and Methodology

MWF 10:00-10:50 a.m.

Dr. Robert Snyder

Required for the major in English as a prerequisite to upper-division study.

Permission of departmental chair is required for enrollment.

A prerequisite for English majors who are preparing for upper-division study within the discipline, this course provides an introduction to criticism and its applications. The main emphasis will not be theory itself but rather the practice(s) of literary criticism, including its uses and abuses. Along the way we will be taking up such related issues as the ethics of reading, the functions of criticism, and the nature of interpretation. The primary text on which we will be focusing throughout the semester is Emily Brontë's *Wuthering Heights*, a novel published in 1847 that has become one of the canonical works in British literature and that lends itself well to various interpretive methodologies. The latter will include formalist, psychoanalytic, archetypal, deconstructionist, feminist, Marxist, and cultural-studies approaches. By the course's end students will have strengthened their skills in the discourse of literary criticism as it has evolved during the latter half of the twentieth century.

Texts: Emily Brontë, *Wuthering Heights*, ed. Linda H. Peterson, *Case Studies in Contemporary Criticism* (Bedford-St. Martin's, 1992); Donald E. Hall, *Literary and Cultural Theory: From Basic Principles to Advanced Applications* (Houghton Mifflin, 2001).

Requirements: Active participation in class, four critical essays (3-4 pages each), oral presentation, research prospectus, annotated bibliography, and final research-based paper (10-12 pages).

ENG 2300-02 Practical Criticism: Research and Methodology**MW 5:30-6:45 p.m.****Dr. Andrew Hartley*****Required for the major in English as a prerequisite to upper-division study.******Permission of departmental chair required for enrollment.***

This course is an introduction to representative critical approaches in literary studies which is required for English majors and is a prerequisite for upper division classes. Through close analysis of selected literary texts and reading of appropriate critical materials we will learn the basics of literary analysis and deepen our understanding of current critical theory.

Texts: *The Dead* (James Joyce: Bedford Case Studies Edition), *Hamlet* (Shakespeare: Bedford Case Studies edition), *Rosencrantz and Guildenstern are Dead* (Stoppard), *Literary Criticism* (Bressler), *A Handbook to Literature* (Harmon/Holman).

ENGL 3200-01 Creative Writing**T 5:30-8:00 p.m.****Dr. William Doxey**

The basic techniques of short fiction and poetry will be stressed. Students will do four projects; two may be of poetry and two of fiction, or three of one and one of the other.

Students will also do written critiques of the works of peers and will make frequent, pithy contributions to class discussions.

ENGL 3300-01: Studies in American Culture**TR 12:30-1:45 p.m.****Dr. David Newton*****Prerequisites: ENGL 2130, HIST 2111 or 2112***

This course will emphasize the analysis of cultural meaning, knowledge and values through the examination of texts and contexts connected to the study of American culture. Beginning with theories and methods of inquiry that define the interdisciplinary contexts of American Studies as an academic discipline, we will examine a variety of cultural situations and productions and explore how individuals, groups and institutions interact in ways that giving meaning to American experience. Through a close reading of a variety of texts (e.g., historical documents, literature, film, internet resources, and material artifacts), we will work toward developing an approach that will enable us to analyze critically the process involved in the ongoing creation, maintenance and transmission of cultural meaning about America. Topics will include American mythology and national identity; conflicting representations of Nature in American history, literature and culture; the tensions between industry, technology and the pastoral and domestic ideals; and the construction of ethnicity and gender in America. Along the way, we will have the opportunity to explore some America's most distinctive features: the American frontier and the American Western; Disney World; the shopping mall and consumer culture; television and print advertising; automobiles and NASCAR, American sports culture, national and regional historical monuments; and local cultural landscapes.

Required Texts: Etulain, ed. *Does the American Frontier Experience Make America Exceptional?*; Jenseth and Lotto, eds. *Constructing Nature: Readings from the American Experience*; Tompkins, *West of Everything: The Inner Life of*

Westerns; Grey, *Riders of the Purple Sage*; course packet with critical essays on American Studies.

Course Evaluation: 10% Class Presentations (includes written reports); 2 Examinations (15% each); 15% Final Examination; 20% Response Papers (4); 25% American Studies Research Project.

ENGL 4/5106-01W: Studies in Genre: Poetry

MWF 12:00-12:50 p.m.

Dr. Robert Snyder

Required for Certification in English Education.

May count toward Writing Across the Curriculum requirement.

When asked “What is poetry?” Robert Frost offered a classic reply: “Poetry is the kind of thing poets write.” In all likelihood Frost, who was an avid tennis-player, was deliberately returning the ball to the questioner’s court and obliquely trying to chide the interviewer into thinking for himself. Without resorting to simplistic definitions of what poetry is, this course will explore how poetry speaks to us—that is, how it constitutes a unique genre. Our approach will be to juxtapose four “established” or widely acclaimed poets (Elizabeth Bishop, Seamus Heaney, Philip Larkin, Theodore Roethke) with four “emerging” or less well-known poets (Dana Gioia, Sharon Olds, Donald Platt, Jeanne Murray Walker). For the first group we will be reading either collected or selected editions of their work, the purpose being to trace their characteristic register and range of “voice.” For the second group, all of whom have not yet developed a complete corpus, we will be examining individual volumes, considering among other things how these poets communicate and what makes their books unified wholes. The outcome of our study should be a sharpened sense of what poetry is.

Texts: Elizabeth Bishop, *The Complete Poems, 1927-1979* (Noonday-Farrar Straus & Giroux, 1979); Dana Gioia, *Interrogations at Noon* (Graywolf, 2001); Seamus Heaney, *Opened Ground: Selected Poems, 1966-1996* (Farrar Straus & Giroux, 1999); Philip Larkin, *Collected Poems* (Noonday-Farrar Straus & Giroux, 1989); Sharon Olds, *The Dead and the Living* (Random House, 1985); Donald Platt, *Fresh Peaches, Fireworks, & Guns* (Purdue University Press, 1994); Theodore Roethke, *The Collected Poems of Theodore Roethke* (Anchor Doubleday, 1975); Jeanne Murray Walker, *Gaining Time: Poems* (Copper Beach, 1997). All are paperbacks.

Requirements: Active participation in class, several writing-to-learn exercises (ungraded), four analytical essays, oral presentation, and final research-based paper (10-12 pages).

ENGL 4/5115-01W: Renaissance Literature

TR 9:30-10:45 a.m.

Dr. Amy D. Stackhouse

May count toward Writing Across the Curriculum requirement.

The Renaissance is frequently viewed as the birth of the modern subjectivity. In this course we will read a variety of Renaissance genres from England and the Continent in order to discover the ways in which our modern theoretical constructs of subjectivity begin to appear in this period. Most of the texts we will study will be canonical, such as Petrarch’s *Canzoniere* and Spenser’s *The Faerie Queene*, but we will also examine texts that have only recently become known to Renaissance scholars, such as Aemilia Lanyer’s *Salve Deus Rex Judaeorum*. The juxtaposition of canonical and less canonical texts will allow us a greater understanding of literary history of the Renaissance, as well as a deeper understanding of early modern subjectivity.

Possible Texts: *The Poems of Aemilia Lanyer: Salve Deus Rex Judaeorum*; *Paradise Lost* Rollins and Baker, *The Renaissance in England*; Shakespeare, *Four Tragedies: Hamlet, Othello, King Lear, Macbeth*; *The Polemics and Poems of Rachel Speght*; Spenser, *The Faerie Queene*, Sidney’s *Arcadia*, Petrarch’s sonnets.

Requirements: active and informed participation in class discussion, reading quizzes, several short response papers (in-class and out of class), midterm and final exams, a class presentation, and a final researched paper. Graduate students will be expected to play a leadership role in class discussions and to write a longer documented paper based on more sophisticated research.

ENGL 4/5150-01W: American Realism and Naturalism

TR 11:00 a.m.-12:15 p.m.

Dr. Debra MacComb

May count toward Writing Across the Curriculum requirement.

Anyone proposing a theory, description or assessment of American literary realism should attend to these entries in Ambrose Bierce’s *The Devil’s Dictionary*:

Realism, *n.* The art of depicting nature as it is seen by toads. The charm suffusing a landscape painted by a mole, or a story written by a measuring worm.

Reality, *n.* The dream of a mad philosopher. That which would remain in the cupel if one should assay a

phantom. The nucleus of a vacuum.

Really, *Adv.* Apparently.

While these satiric definitions suggest the new and sometimes perverse directions literature seemed to take in the complex post-Civil War world, Bierce's definitions also suggest a series of questions about the label "realism" (as well as its relations "naturalism" and "regionalism"). To what extent are the literary representations of the period "real" (or "natural")? What social and moral values attach to these terms? How have the definitions of realism, naturalism and regionalism changed over time? How has this classifying rubric served to elevate certain works and exclude others? How does our understanding of the period change if previously excluded texts are included? In seeking answers to these questions, the class will read a range of classic and previously marginalized works produced between 1865 and 1910, focusing upon representations of the Civil War, race and race relations, the "woman question," and the city; tracing the manner in which notions of social, economic and biological determinism challenged the idea of individual agency; and examining period experiments with literary form and narrative point of view.

Texts: James, *The American*; Chesnut, *The Marrow of Tradition*; Twain, *Connecticut Yankee in King Arthur's Court*; Jewett, *The Country of the Pointed Firs*; Wharton, *Ethan Frome*; Cahan, *Yekl*; London, *Call of the Wild*; Crane, *The Red Badge of Courage*; and a course reader.

Requirements: Active and informed class participation, reading responses, three short essays, a research prospectus and paper, a cumulative final exam.

ENGL 4/5188-01W: Individual Authors: Chaucer

M 5:30-8:00 p.m.

Dr. John Micheal Crafton

May count toward Writing Across the Curriculum requirement.

Chaucer still holds the reputation of the first writer of genius in English, and for many critics he is still assigned the title of "Father of English Poetry." In this course, we will take up the issue of this exalted reputation and the methods that competing schools of criticism employ for rationalizing it, so not only will we revisit the familiar ground of the bawdy in *The Miller's Tale*, for example, but we will learn how to produce a variety of interpretations of the tale according to the schools of critical theory that we manage to cover. We should certainly be able to cover the following: New Criticism, Allegorical criticism, Feminism, New Historicism, and a dash of Deconstruction, for leavening. This course will take as its focus a few selected tales from Chaucer's masterpiece *The Canterbury Tales* and study them in light of their genres (romance, fabliaux), plot structure, language, and the multi-cultural context in which they were written. We will investigate the influence of Arabic and Asian cultures (in so far as we can) as well as the multiple European cultures (particularly the French and Italian) whose influence is inscribed in bold in these tales.

Possible Texts: *Chaucer: Nine Canterbury Tales*, Norton Critical Edition. Ed. Glending Olson; Lewis, C.S. *The Discarded Image*; Miller, Robert. *Chaucer: Sources and Backgrounds*.

Requirements: two exams, two papers (at least one using research), and an oral report.

English 4/5188-01: Individual Authors: Hawthorne

MW 2:00-3:15 p.m.

Dr. Jane Hill

We will study the career of Nathaniel Hawthorne, examining the ways in which he embodies the literary tradition that precedes him and influences literature after his career. By paying particular attention to both Hawthorne's subject matter and themes and his narrative technique, we will explore both American literary history and the genres of the novel and the short story. In addition, we will use important critical responses to the writer's career to examine the role of criticism in shaping the canon. Beginning with Henry James's appreciative literary biography of Hawthorne, we will explore how response to Hawthorne and especially to *The Scarlet Letter* has evolved within the currents of history and critical fashion. We will also look at James's *The Bostonians* as an example of a text that builds its narrative via an intertextual relationship to Hawthorne's work (*The Blithedale Romance*, in this case). Our course will end with an examination of several contemporary texts that make *The Scarlet Letter* central to their narratives, thus providing students an opportunity to understand the theoretical assumptions of intertextual criticism.

Texts: Baym, Nina. *The Scarlet Letter: A Reading*. Hawthorne, Nathaniel. *The Blithedale Romance*, *The House of Seven Gables*, *The Marble Faun*, *The Scarlet Letter*, *Selected Short Stories*. James, Henry. *The Bostonians*, Hawthorne.

(In addition to the above texts, each student will be assigned one of the following texts for an oral presentation:

Christopher Bigsby, *Hester*; John Irving, *A Prayer for Owen Meaney*; Bharati Mukherjee, *The Holder of the World*; John Updike, *A Month of Sundays, S., or Roger's Version*.)

Requirements: Regular attendance and active participation in class discussion; reading quizzes; short response papers; midterm and final essays; oral presentation; and a documented research paper. Graduate students will be expected to play a leadership role in presentations and discussions and to do a more extensive documented essay, based on more thorough examination of secondary sources and making a more sophisticated theoretical argument.

ENGL 4/5200-01W: Advanced Composition

TR 5:30-6:45 p.m.

Dr. Joe Wilferth

May count toward Writing Across the Curriculum requirement.

May be taken for Certification in English Education

This writing-intensive course offers an introduction to the theory behind composition studies and devotes itself primarily to the practice of writing creative non-fiction. Over the course of the semester, selected readings and topics of discussion will address writing as a process, issues of authorship and intertextuality, issues of readership and audience, and intersections between writing and cultural politics.

Texts: Victor Villanueva's *Cross-Talk in Comp Theory*. NCTE, 1997.

Requirements: Complete all reading and writing assignments—including several expository and argumentative research-based papers (one of which is a 10-12 page research paper). Participate in class discussion and complete a midterm and final exam.

ENGL 4/5205-01W: Professional/Technical Writing

MWF 11:00-11:50 a.m.

Dr. Teresa Fishman

May be taken for Certification in English Education.

May count toward Writing Across the Curriculum requirement.

English 4/5205 is an introduction to professional and technical writing that addresses issues of audience, purpose, context, and ethics with respect to workplace writing. The texts are drawn largely from real-life working documents and include selections from online periodicals and corporate websites as well as technical and professional documents. Course projects include creating and revising professional policies, investigating issues related to technology and communication, and designing web documents. Students are encouraged to relate course assignments to their own academic and professional interests.

ENGL 4/5210-01: Advanced Creative Writing

R 5:30-8:00 p.m.

Dr. William Doxey

Prerequisite: ENGL 3200

Each student will work throughout the term on a single project that is designed with the approval of the teacher. One might, for example, begin a novel and complete a half-dozen chapters. Another might do a collection of thirty or so poems with a unifying idea. Short fiction and movie scripts are also possible projects.

Students will make two presentations of their work in progress and will do written critiques of the works of their peers, as well as participate in lively class discussions.

ENGL 4295-01W: Reading and Literature in Secondary Education

TR 2:00-3:15

Dr. Peter Morgan

Required for Certification in English Education.

May count toward Writing Across the Curriculum requirement.

This is a practical, hands-on course designed to assist in the preparation of prospective teachers of English at the high school level. The course may be flexible enough, however, also to accommodate those who are aiming at careers which involve presenting this type of literacy/literature instruction to younger students or to slightly different audiences (e.g., library resource instructors, collection development specialists, those preparing to enter the field of youth publishing, etc.). While this is a course focused on teaching young adult literature, it may also be of general interest to those who want to explore this lively area or those who simply have (or one day hope to have) young adults of their own!

During this course, we will read a selection of texts, all wonderful and enriching works, many of which are regularly taught in public schools (and one or two which are not taught so widely but perhaps ought to be). We

will also read one or more texts that provide particular adult insight into various types of young adult experience. Meanwhile, class participants will work alone and in small groups to identify, read, and present to the class, groups of additional texts and accompanying materials that are relevant to their specific individual career goals and intended classroom environments. A particular theme for this semester's course will be "Bridging the Classics": a discussion of how young adult texts may provide a valuable approach to classic literature commonly taught in 9-12-grade curricula.

At the same time, the class will address, directly or in passing, a number of issues that teachers face in designing and implementing a literature curriculum: we will ask why teach literature in the "English" classroom; we will attempt to define, loosely perhaps, what young adult literature is and how it differs from the broader literary spectrum; we will explore the rights students, parents, and teachers have with respect to the content of the curriculum; we will examine the idea of age appropriateness for school texts; we will debate the issue of censorship in the classroom; we will experiment with multiple ways of inspiring and soliciting student response to the readings; we will discuss the importance of providing a multicultural and gender balanced curriculum; we will practice writing rationales for texts which may be challenged by certain parents or groups; we will investigate ways to increase motivation in all students; we will discuss how a teacher in the mainstream might address the needs of exceptional students with respect to literature; and we will speculate on a teacher's right—or responsibility—to teach such things as "morals" or "ethics" as a part of a literature curriculum. There may be, subject to confirmation, field visits and/or guest presentations, library workshops and media demonstrations appropriate to specific aspects of the course. Students will be invited (indeed urged) to present their work at the Georgia Council of Teachers of English conference in Rome, GA, in February, 2002.

ENGL 4384-01W: Senior Seminar

TR 12:30-1:45 p.m.

Romanticism/romanticism: Is Literary History Possible?

Dr. Lisa Crafton

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

May count toward Writing Across the Curriculum requirement.

"Associating a literary text with the 'period' in which it was written is both an essential and an essentially problematic part of reading it." J. Hillis Miller's statement gets to the heart of the critical debate of our seminar. To what extent are literary periods defined by canonicity? by dominant cultural norms? by prevailing theoretical approaches? Using Graff's critical text *Beyond the Culture Wars* (which argues that "culture itself is a debate not a monologue" and advocates a strategy of "teaching the conflicts") and selections from recent critical studies on literary periodization (such as *Is Literary History Possible?*), we will then explore these issues through the case study of Romanticism—a specific movement of the 18th and 19th centuries, but also a perspective which assumes myriad shapes and forms in contemporary literature/culture. We will study its specific cultural context in England in the 1790s (Blake/Wordsworth), revolutionary beliefs that marked a "spirit of the age"; however, we will also see it as a spirit of many ages, crossing national and chronological boundaries, in a continuing emphasis on the ultimate human condition, the relationship between humans, nature, and culture and, above all, the visionary power to resist what Blake called "single vision," a resistance which allies romanticism and post-modernism. Debating the limitations of periodization, we will study contemporary music/films which dramatize issues crucial to romanticism (*A River Runs Through It* and *Il Postino*). This capstone course, a culmination of study in the English major, allows students to examine current theoretical/practical debates within the discipline, analyze implications of their coursework, and choose a substantive research project which will become part of a published anthology of essays from the class.

Texts: Graff's *Beyond the Culture Wars*, Easthope's *Romanticism and Contemporary Culture*, selected poetry of Blake/Wordsworth, coursepack of critical essays on literary periodization.

Requirements: response papers, individual and group oral reports, peer workshops and critiques, seminar paper.

ENGL 4384-02 Senior Seminar

MW 5:30-6:45 p.m.

Cultivating Genre: The *Bildungsroman* and Narrative Transformation

Dr. Maxine Sample

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

This course explores issues of genre formation and revision, using the genre of the *bildungsroman*, the narrative of development or initiation, as a focal point of investigation. What presides over the birth of a genre at any

given time? Students will explore underlying assumptions that inform and shape a literary genre, investigating the dialogue that takes place between abstract properties of a genre and the cultural and historical contexts out of which it emerges. If we accept Todorov's position that a genre is "a system in constant transformation, by inversion, displacement, or combination," what then precipitates the revision of a genre or its regeneration? Cross cultural models of the *bildungsroman* will serve as a springboard into an investigation of the nature of narrative transformation that occurs in a genre, noting particularly how issues of gender, race, and class enter a genre and impact narrative structure. Students will interrogate narrative patterns of the traditional *bildung*, that of linear progression toward knowledge and social integration and upward movement toward spiritual fulfillment. Is there a cultural and historical hegemony inherent in the traditional narrative pattern? If so, how do female traditions and ethnic traditions of the *bildungsroman* challenge the assumptions of the traditional model? What are the underlying assumptions of alternate models for charting the emergence of the adult self? The course is intended to demonstrate that the discovery of other paradigms for reading a genre enhances the understanding and appreciation of texts by individual authors.

Texts: Todorov, Tzvetan. *Genres in Discourse*. Trans. Catherine Porter. Chopin, Kate. *The Awakening*. Lamming, George. *In the Castle of My Skin*. Joyce, James. *The Portrait of the Artist as a Young Man*. el Sadaawi, *Woman at Point Zero*.

[Supplementary readings from critical and theoretical texts including the following: Buckley, Jerome Hamilton. *Seasons of Youth: The Bildungsroman from Dickens to Golding* Abel, Elizabeth, et al. *The Voyage In: Fictions of Female Development* Kester, Gunilla Theander. *Writing the Subject: Bildung and the African American Text* Feng, Pin Chia. "Rethinking the Bildungsroman: Politics of Rememory and the Bildung of Ethnic American Writers" (from *the Female Bildungsroman by Toni Morrison and Maxine Hong Kingston: A Postmodern Reading*)]

Course Evaluation: Active participation, short response papers, an oral presentation, and a major paper (15 to 20 pages).

ENGL 4386-01W: Writing Center Internship

F 2:00-4:45 p.m.

Mrs. Sonja S. Bagby

Enrollment is contingent on approval of proposed internship activities by both instructor and department chair. May count toward Writing Across the Curriculum requirement.

This course is a preparation for and practicum in the kind of tutoring that occurs in writing centers. Students will get hands-on practice in the Writing Center in the new TLC. The course will feature important theoretical considerations that the writing tutor must know and apply. The course will also examine various tutoring techniques, including the dynamics of working with freshman English students, English as second language students, and students in different disciplines. English education majors are especially encouraged to enroll, because they will learn how to participate in and run a writing center—something that can enhance their search for teaching positions in middle or secondary schools.

Possible Texts: Gillespie, Paula, and Neal Lerner. *The Allyn and Bacon Guide to Peer Tutoring*. Boston: Allyn & Bacon Publishers, 2000. Ryan, Leigh. *The Bedford Guide for Writing Tutors*. New York: Bedford/St. Martin's, 2001.

Requirements: Regular attendance is required. Students will participate in class discussions, a class WebCT bulletin board, and research. They will do several shorter assignments that feed into a longer one on some important aspect of tutoring, writing centers, or composition studies. Students will observe tutors in the UWG Writing Center, and they will participate in actual sessions themselves. This course qualifies students for continued employment in the Writing Center, as well.

English 6100-01: Seminar in Genre

W 5:30-8:00 p.m.

Tragic Drama and Modern Consciousness

Dr. Maria Doyle

Aristotle viewed tragedy as the highest form of literature, its subject matter being the fate of kings and their downfall through their own human error. Thus, traditional tragedy presents us with larger-than-life figures—people who are bigger, bolder, quite simply "more" than we are—but draws us to sympathize with them in their demise through our awareness both of a common humanity and of our socio-economic distance from these powerful individuals. Some critics have questioned whether tragedy in this sense can actually exist in the modern world. What happens to the idea of the tragic hero when that individual is no longer a more important being than those watching in the auditorium? What happens when the artifact of tragedy denies us the pleasure of resolution? And what do changes such as these in the structure of tragedy suggest about the meaning of this

particular form in the modern world? This course will begin by establishing models of traditional tragedy, using Sophocles' *Oedipus Rex* and Shakespeare's *Hamlet* to construct a definition of the tragic hero and an understanding of the requirements of tragic plotting. From there, we will examine a variety of modern and contemporary plays that ask us to reconsider what "tragedy" has come to mean over the last hundred years. Discussions will focus on ways of defining appropriate subjects for modern tragedy, experiments with tragic form and dramatic construction, the frequent blending of tragedy and comedy on the modern stage, and what such changes suggest about the anxieties and complications of modern consciousness and modern theatre.

Possible Texts: (Primary) Sophocles, *Oedipus Rex*; Shakespeare, *Hamlet*; Ibsen, *Hedda Gabler*; Chekhov, *Uncle Vanya*; Shaw, *Saint Joan*; Eliot, *Murder in the Cathedral*; Williams, *A Streetcar Named Desire*; Miller, *Death of a Salesman*; Beckett, *Waiting for Godot*; Shaffer, *Equus*; Soyinka, *Death and the King's Horseman*; Norman, *Night Mother*; Shawn, *The Designated Mourner*; (Secondary) Drakakis and Liebler, eds., *Tragedy*; additional secondary readings on reserve.

Requirements: Weekly position papers (1-2 pages) responding to the readings (12 total); one oral presentation; one 15-18 page research essay (preceded by a proposal); active participation in discussions.

English 6105-01: Seminar in British Literature I

T 5:30-8:00 p.m.

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.

ENGL 6110-01: Seminar in American Literature I

R 5:30-8:00 p.m.

Henry David Thoreau

Dr. Lance Newman

We will read intensively in Thoreau's works and extensively in material associated with the broader movement he has come to represent—New England Transcendentalism. The two most central keywords of Transcendentalism were "nature" and "reform." And readers of Thoreau disagree over whether he was primarily a nature writer, a political thinker, or a literary artist. We will employ a range of critical tools in order to understand the fine texture of Thoreau's writing as the record of his responsiveness to both natural and social environments.

Colloquium Series

Each year the Graduate Program Committee of the Department of English sponsors a colloquium series that showcases student research projects. Approximately once each month during the academic year, a student—graduate or undergraduate—is given the opportunity to present his or her original research to an audience of faculty and fellow students. Frequently, presenters are preparing to present their papers at professional conferences, and the colloquium offers them the opportunity to practice the presentation and to get feedback from others before they appear at the conference. Other students, however, present without being scheduled at a conference, gaining valuable experience in public speaking and helpful comments from their listeners. Graduate students have also used the colloquium to present a

portion of their complete thesis.

In the past, for example, we enjoyed papers on such diverse topics as Edith Wharton's fiction, French symbolist poetry, Robert Penn Warren's poetry, Twain's *Adventures of Huckleberry Finn*, films by Mike Nichols and Spike Lee, and representations of the female in contemporary American film. Students may present individually or as a panel; all sessions include a question-and-answer period after the paper has been read.

Look for the flyers announcing colloquium presentations throughout the TLC building this year, and come out and support your peers as they offer their work to an audience. If you are interested in doing a colloquium presentation, get in touch with Dr. Robert Snyder in TLC 2244, or email him at rsnyder@westga.edu.

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 www.westga.edu/~engdept .
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	
Total Hours	120	

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)

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B.A. Degree—English with Secondary Education Certification

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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.

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 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!

***Eclectic* 2002 Announces Fall Semester Events**

The 2002 *Eclectic* staff is proud to announce two events this semester, both co-sponsored by the English Department. On Thursday, November 1st, 7:00 p.m. at the Corner Café on the Square in Carrollton, there will be an Open Mike Poetry Reading. All readers are welcome to attend. For more information, please contact Dr. Lance Newman. On Monday, November 12th, 8:00 p.m. in TELC 1301, James Perkins, poet and scholar, will be reading and signing books. Books will be available that evening. For more information on James Perkins, contact Dr. Randy Hendricks.

In addition to these two events, we are currently accepting submissions for the upcoming magazine. Submission packs are available in *Eclectic's* office, Humanities 233, or from Sharon McCormick in the English Department office, TELC 2255. All submissions, literature and art, will be accepted in Humanities 233. Prizes this year are \$100 each for poetry, prose, 2-D art, 3-D art, and cover art. The maximum submissions are 5 poems, 2 short stories, 2 essays, 2 one-act plays, and 3 pieces of art. Each contributor may submit the maximum in each category and could potentially sweep all five cash awards.

Please stop by the office, visit our website: www.westga.edu/~eclectic, send us an email: eclectic@westga.edu, or give us a call: 770-838-3283, if you have any questions. This year's staff : Kyle Taylor, Editor-in-Chief; Amy Lavender and Tony Mealer, Assistant Editors; Shawn Spillman and Bobbi Harman, Art Editors; Mrs. Pat Reinhard, Faculty Advisor.

Department of English

Chair: Dr. David Newton

**Office: Technology Learning Center
Room 2255**

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

Email: dnewton@westga.edu

Website: www.westga.edu/~engdept

Telephone: 770-836-6512

Fax: 770-830-2334

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 maintained at least a B average in their English classes. Application forms and further details are available through the English department office located in room 2255 of the Technology-Enhanced learning Center. The fall membership drive ends on November 7th at the annual English Department Literary Character Costume Party (The Mansion function room, 8 p.m.), to which all staff and students connected however remotely to the English department are welcome. Come as you aren't!

The coming of Spring Semester 2002 will bring about exciting and engaging events for Sigma Tau Delta. Due to the success generated by recent guest lecturers, plans are being made for a departmental

colloquium series that would feature scholarly talks given by faculty members or students. The frequency of the colloquium will depend on the amount of interest generated, so please contact Dr. Andrew Hartley if you wish to present or would like to hear from a particular colleague. Other highlights for the spring include theatre trips, a poetry discussion session in the style of the movie *Dead Poets' Society*, and the start of the "Critics' Crossfire," an event where students and faculty take different critical perspectives on literature and square off in a round-table setting. The semester ends with the annual end-of-the-year picnic filled with food and fun, so please join us for what promises to be an exciting and eventful semester!

There are many Sigma Tau Delta awards and scholarships available, most of which have to be applied for by November 30th 2001. They are open to all members. Please see Dr. Hartley for details.

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

Literary Character Costume Party!

Sigma Tau Delta invites you to join us for a
Literary Character Costume Party
Wednesday, November 7, 2001, at The Mansion

Everyone (faculty, students, family, guests, friends,
regardless of whether or not you are in Sigma Tau Delta)
are welcome!

Sponsored by Sigma Tau Delta, English Honor Society