

## DEPARTMENT OF ENGLISH & PHILOSOPHY

### Fall 2011 Course Descriptions Honors and Upper-Division English Classes

NOTE: Courses are subject to change depending on enrollment and faculty teaching assignments. Please check BANWEB for more current information on the availability of all courses. English 1101 and 1102 are prerequisites for all courses from ENGL 2110 through 4386.

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#### **ENGL 2060-25H: Introduction to Creative Writing-Honors, Dr. Gregory Fraser**

TR 11:00am-12:15pm, Humanities 231

*Honors course. Students with a 3.2 GPA or higher may request permission to enroll. Call the Honors College at 678-839-6636 or email [sholland@westga.edu](mailto:sholland@westga.edu) for permission to register. Required for the minor in Creative Writing. May count for credit in Core area C*

**Description:** This introductory course is devoted to the practice of writing as a creative act. Expect to read a good deal of poetry, fiction, creative nonfiction, and drama; count on engaging in critical discussions of contemporary aesthetic principles; and be prepared to offer your own creative writing for group commentary. You must be willing to set aside regular time for writing, and must construct a comprehensive portfolio of your work by the end of the semester. Ultimately, this course sets out to help you access your imagination through writing and assess creative works by both aspiring and established authors.

**Texts:** *Writing Poetry: Creative and Critical Approaches* (Davidson-Fraser); *In Fact: The Best of Creative Nonfiction* (Gutkind); *The Oxford Book of American Short Stories* (Oates); *Plays in One Act* (Halpern)

**Requirements:** Regular readings, exercises, and homework assignments; written contributions to workshop; periodic quizzes; assessments of peer creative-writing submissions; a final portfolio of polished writing, including a critical preface.

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#### **ENGL 2110-25H: World Literature-Honors, Dr. Meg Pearson**

Intercontinental Conversations

TR 12:30pm-1:45pm, Humanities 206

*Honors course. Students with a 3.2 GPA or higher may request permission to enroll. Call the Honors College at 678-839-6636 or email [sholland@westga.edu](mailto:sholland@westga.edu) for permission to register. May count for credit in Core Area C.*

**Description:** The course will be a lively juxtaposition of Western classics such as *The Odyssey*, *Antigone*, *Inferno*, and *The Tempest* with works from other lands. Match-ups will include Homer visiting India, Antigone confronting the *Tao Te Ching*, and six different paths to Hades.

**Texts:** Bedford Anthology of World Literature

**Requirements:** Contact the professor for this information.

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#### **ENGL 2120-25H: British Literature-Honors, Dr. Laura Miller**

MW 3:30pm-4:45pm, Pafford 208

*Honors course. Students with a 3.2 GPA or higher may request permission to enroll. Call the Honors College at 678-839-6636 or email [sholland@westga.edu](mailto:sholland@westga.edu) for permission to register. May count for credit in Core Area C.*

**Description:** This course will survey British literary history from Beowulf to the present day. We will read essential canonical texts, including works by Chaucer, Shakespeare, and Milton, as well as the major genres of English literature: poetry, drama, and prose fiction. We will proceed chronologically, but in order to connect this vast literary terrain, we will focus on four themes that will surface at intervals. We will trace the evolution of the English epic, interrogate changing definitions of authorship across centuries, explore the varying opportunities for women in British literature, and evaluate the use of literature to respond to social and political oppression. By the end of the course, students will have a comprehensive understanding of the broad range of English literature, as well as increased familiarity with the tools of literary interpretation.

**Texts:** The Broadview Anthology of British Literature (BABL), Concise Edition [Volume A – Medieval, Renaissance, Restoration; Volume B – Romantic, Victorian, 20th Century and Beyond]; William Shakespeare, *Twelfth Night*; George Eliot, *The Mill on the Floss*.

**Requirements:** Class assignments will include two analytical essays, a midterm, a final exam, an in-class presentation, and a creative project.

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## **ENGL 2130-25H: American Literature-Honors, Dr. Patrick Erben**

Red Riding Hood in the New World: Fairytales in America—American Fairytales

TR 9:30am-10:45am, Pafford 309

*Honors course. Students with a 3.2 GPA or higher may request permission to enroll. Call the Honors College at 678-839-6636 or email [sholland@westga.edu](mailto:sholland@westga.edu) for permission to register. May count for credit in Core Area C.*

**Description:** Though sanitized through Walt Disney, the fairytales of the European tradition express many of the dark and secret passions, fears, and hopes of the human psyche. This course examines how many of the fairytale motifs were transformed and adapted in America, and how the diverse peoples and traditions of the New World created new narratives reflecting the peculiar experiences, conflicts, myths, and desires that shaped America. We will meet Indian princesses and Old World knights; we will venture into dark woods and encounter horrible monsters; we will dance with the “witches” of Salem and the warriors of the Plains Indians; we will venture on quests through uncharted wildernesses and the plighted landscapes of modern-day inner cities; we will follow poets into the scary depths of the human soul; and, finally, we will analyze and deconstruct the most persistent of all American fairytales—the “American dream.”

**Texts:** Examples of texts studied in this course include Native American oral narratives; John Smith, writings on Virginia and Pocahontas; Edgar Allan Poe, selected stories; Washington Irving, selected stories; *The Village* (M. Night Shyamalan); German-American ghost stories; James Fenimore Cooper, *The Last of the Mohicans*; Emily Dickinson, selected poetry; William Faulkner, *Go down, Moses*; Anne Sexton, “Cinderella,” documents of the Salem Witchcraft Trials; Arthur Miller, *The Crucible*; August Wilson, *Fences*.

**Requirements:** Regular attendance and active oral participation; quizzes; journal; two close analyses; creative group project; final exam.

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## **ENGL 3000-01: Research and Methodology, Dr. Rebecca Harrison**

Cartographies of “Utopias”

MW 12:30pm-1:45pm, Pafford 309

*This section of ENGL 3000 is reserved for EDUCATION STUDENTS ONLY. Required for the major in English as a prerequisite to upper-division study. Requires permission to register. Email [sholland@westga.edu](mailto:sholland@westga.edu) for permission. Not offered during summer session.*

**Description:** “Utopia,” coined by author Margaret Atwood, represents the intricate and often problematic intersections of powerful social forces in utopia and dystopia traditions. She states, “Scratch the surface a little. Within each utopia is a dystopia, and the reverse.” The desire to create ideal communities in history and literature has brought forth complex visions of human society that are liberating while oppressive—in other words, one person’s paradise becomes another’s hell. From closed religious communities to speculative fiction to film, this collaborative liberal arts research community will investigate the yoking of *perfection* and *oppression* in “utopian” experiments—both factual and imaginative. Various critical lenses such as gender criticism, deconstruction, and eco-criticism will help us map the social, political, and religious landscapes necessary to enforce an “ideal” world.

**Texts:** Contact the professor for this information.

**Requirements:** Contact the professor for this information.

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## **ENGL 3000-02: Research and Methodology, Dr. S. Boyd**

MW 5:30pm-6:45pm, Humanities 208

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

**Description:** This section of Practical Criticism introduces students to the English major and critical approaches in literary studies, with particular attention to research, methodology, and MLA guidelines. We will use short stories, essays, film, and poetry to improve our interpretive skills. In the process of becoming better writers and readers of texts, we will use several critical lenses to bring our own analysis into better focus.

**Texts:** Charles Bressler’s *Literary Criticism: An Introduction to Theory and Practice* and Joseph Gibaldi’s *MLA Handbook for Writers of Research Papers* (7th edition). Other theoretical, critical and literary material will be available electronically.

**Requirements:** Active participation; frequent writing exercises and quizzes; short essays and one longer research essay

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

TR 12:30pm-1:45pm; Humanities 231

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

**Description:** English 3000 serves as an introduction to literary research and critical theory with an eye to preparing students for the theoretical questions and research writing they will encounter in upper level courses. This class will offer

students a focused examination of three distinct kinds of theoretical inquiry (genre studies, poststructuralism and identity theory) and will use these varied lenses to examine two major literary texts (Charlotte Brontë's *Jane Eyre* and Salman Rushdie's *East, West*). The course will also enable students to hone the writing skills essential for success in the major through the development of a series of analytical and research essays.

**Texts:** Charlotte Brontë, *Jane Eyre*; Salman Rushdie, *East, West*; Jonathan Culler, *Literary Theory: A Very Short Introduction*; selected additional readings related to particular theoretical schools

**Requirements:** 2-3 short essays, research project, class and workshop participation, final exam

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### **ENGL 3000-04: Research and Methodology, Prof. Mitzi McFarland**

TR 2:00pm-3:15pm, Humanities 208

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

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

Just what is all this theory talk? And why should we study it in a literature course?

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

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

**Texts:** Parker, Robert Dale. *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*. Oxford UP, 2008. ISBN: 978-0-19-533470-8; Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 6 th ed. MLA, 2003. ISBN: 0873529863; Cisneros, Sandra. *The House on Mango Street*. Vintage, 1984. ISBN: 0-679-73477-5; Yang, Gene Luen. *American Born Chinese*. First Second; Revised edition, 2006. ISBN: 978-1-59643-152-2; Highly recommended: Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. Oxford UP, 2004. ISBN: 0198608837.

**Requirements:** 3 shorter analytical essays, a research paper (including proposal, required drafts, peer reviews, and an annotated bibliography), a midterm and final exam.

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### **ENGL 3200-01W: Intermediate Creative Writing-Nonfiction, Dr. Melanie Jordan**

MW 12:30pm-1:45pm, Humanities 231

*DSW course. Prerequisite: ENGL 2060. May be repeated for credit if topic varies. No more than two 3000-level courses may be counted toward the major in English.*

**Description:** An introduction to the genre-specific workshop in nonfiction.

**Texts:** Contact the professor for this information.

**Requirements:** Contact the professor for this information.

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### **ENGL 3200-02W: Intermediate Creative Writing-Fiction, Dr. Katherine Chaple**

MW 3:30pm-4:45pm, Humanities 208

*DSW course. Prerequisite: ENGL 2060. May be repeated for credit if topic varies. No more than two 3000-level courses may be counted toward the major in English.*

**Description:** This course will be an intermediate study and practice of short fiction writing. Students will be expected to read stories and books on craft to gain an understanding of techniques used in the genre of literary short fiction. During the semester, students will practice different elements of fiction both in their own journals as well as in class. You must be willing to make time for reading and writing, and at the end of the semester, you will produce a portfolio of creative work. Since this class includes workshops, careful and close discussions of stories as well as their revision will be of great emphasis. Ultimately, we'll be studying how characters behave, what matters most to them and how they've gotten themselves in the straits in which they find themselves.

**Texts:** *Making Shapely Fiction*, Jerome Stern; *The Scribner Anthology of Contemporary Short Fiction*, Michael Martone and Lex Williford.

**Requirements:** Contact the professor for this information.

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**ENGL 3200-03W: Intermediate Creative Writing-Poetry, Dr. Gregory Fraser**

TR 2:00pm-3:15pm, Pafford 309

*DSW course. Prerequisite: ENGL 2060. May be repeated for credit if topic varies. No more than two 3000-level courses may be counted toward the major in English.*

**Description:** This intermediate class focuses on the art of making poetry. We will study various poetic forms, learn the fundamentals of versification, work on experimental methods of generating verse, and refine our critical reading and commenting skills. Students will learn to situate their work in the contemporary poetic moment and engage with the larger poetry cultures in the Atlanta metro area.

**Texts:** *Writing Poetry: Creative and Critical Approaches* (Davidson-Fraser); *Ideal Cities* (Meitner); *Stateside* (Dubrow)

**Requirements:** Regular readings, exercises, and homework assignments; written contributions to workshop; periodic quizzes; assessments of peer creative-writing submissions; a final portfolio of polished writing, including a critical preface.

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**ENGL 3200-04W: Intermediate Creative Writing-Poetry, Dr. Chad Davidson**

TR 3:30pm-4:45pm, Pafford 309

*DSW course. Prerequisite: ENGL 2060. May be repeated for credit if topic varies. No more than two 3000-level courses may be counted toward the major in English.*

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

**Texts:** TBA

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

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**ENGL 3405-01W: Professional and Technical Writing, Prof. Crystal R. Shelnett**

MW 2:00pm-3:15pm, TLC 1112

*DSW course. No more than two 3000-level courses may be counted toward the major in English.*

**Description:** English 3405-03W will introduce students to the basic rhetorical concepts that govern a multitude of professional and technical situations.

Highlighting the importance of the writing process, this course will concentrate on the fundamental topics and principles within professional writing communities in order to train students in effective and persuasive communication.

Students will gain intensive practice in composing powerful audience-driven documents—from gathering information through primary and secondary research to the planning and organizing of these workplace communiqués. Covering a wide range of technical communication—from letters, memos, and job application materials to definitions, descriptions, and instructions—this course provides practical and pertinent instruction in the professional standards which students will encounter in their future careers.

Moreover, students will learn how to craft effective presentations supported with appropriate documentary and visual aids, as well as collaborate on research and reporting projects.

**Texts:** Heather Graves & Roger Graves, *A Strategic Guide to Technical Communication* (978-1-55111-814- 7), Broadview Press; Gerald J. Alred, Charles T. Brusaw, & Walter E. Oliu, *The Business Writer's Handbook 9<sup>th</sup> ed.* (978-0-312-47709-0), Bedford St. Martin's Press.

**Requirements:** Contact the professor for this information.

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**ENGL 3405-02W: Professional and Technical Writing, Prof. John Sturgis**

TR 11:00am-12:15pm, TLC 1114

*DSW course. No more than two 3000-level courses may be counted toward the major in English.*

**Description:** The concept of the profession of Technical Writing has evolved from an auxiliary function practiced by necessity into a full blown primary profession that includes virtually every imaginable industry and service oriented business on the planet. Successfully marketed products and services cannot exist without complete written descriptions, specifications, functional instructions, promotional materials, and other supporting documentation. The ever-changing rhetorical situa-

tions that surround the creation of these documentary instruments provide the exploratory field for this course. Participants will discover absolutely new ways to employ their writing abilities and to stretch their understanding of their own writing processes by generating an entirely original set of documents based on real-time requirements and standards of practice.

**Text:** Alred, Gerald J., Charles T. Brusaw, and Walter E. Oliu. *The Technical Writer's Companion*. Third Edition. Boston: Bedford / St. Martin's. 2002. ISBN 0-312-25978-6. (Subject to change).

**Requirements:** Students will execute a variety of different writing tasks under a variety of rhetorical situations established by the assignments package: Resumes, cover letters, business letters, and writing samples will be combined into a job search Presentation Package delivered at the midterm. A completed Research Project covering a subject of the student's own choice will result in a Formal Report and Presentation delivered at the end of the semester.

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### **ENGL 3405-03W: Professional and Technical Writing, Prof. John Sturgis**

TR 5:30pm-6:45pm, TLC 1109

*DSW course. No more than two 3000-level courses may be counted toward the major in English.*

**Description:** The concept of the profession of Technical Writing has evolved from an auxiliary function practiced by necessity into a full blown primary profession that includes virtually every imaginable industry and service oriented business on the planet. Successfully marketed products and services cannot exist without complete written descriptions, specifications, functional instructions, promotional materials, and other supporting documentation. The ever-changing rhetorical situations that surround the creation of these documentary instruments provide the exploratory field for this course. Participants will discover absolutely new ways to employ their writing abilities and to stretch their understanding of their own writing processes by generating an entirely original set of documents based on real-time requirements and standards of practice.

**Text:** Alred, Gerald J., Charles T. Brusaw, and Walter E. Oliu. *The Technical Writer's Companion*. Third Edition. Boston: Bedford / St. Martin's. 2002. ISBN 0-312-25978-6. (Subject to change).

**Requirements:** Students will execute a variety of different writing tasks under a variety of rhetorical situations established by the assignments package: Resumes, cover letters, business letters, and writing samples will be combined into a job search Presentation Package delivered at the midterm. A completed Research Project covering a subject of the student's own choice will result in a Formal Report and Presentation delivered at the end of the semester.

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### **ENGL 4/5106-01W: Studies in Genre-Fiction, Dr. Lisa Propst**

MW 3:30pm-4:45pm, Humanities 209

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

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

**Texts:** Jane Austen, *Emma*; Virginia Woolf, *Jacob's Room*; John Barth, *Lost in the Funhouse*; Angela Carter, *The Bloody Chamber and Other Stories*; Michael Ondaatje, *In the Skin of a Lion*; Short readings available online.

**Requirements:** Two papers (involving research), a final exam, active participation, quizzes, and short homework/in-class writings.

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### **ENGL 4/5106-02W: Studies in Genre-Poetry, Dr. Melanie Jordan**

TR 12:30pm-1:45pm, Humanities 209

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

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

This course is an intense study of how poetry works and how it means. We will examine poetics and the ways in which poetry is affected and intersected by history and culture. The course aims to incorporate multiple aesthetics and poetic approaches. While the bulk of the poets we study will be nineteenth- and twentieth-century British and American poets, we will also examine poets outside those categories. The class will focus daily on close reading and interpretation; the major projects will require rigorous critical writing.

**Text:** *Poetry: A Pocket Anthology*. R.S. Gwynn, Ed. Pearson/Longman, 2009.

**Requirements:** four critical writing projects, daily grades involving close reading, analysis, and scansion.

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## **ENGL 4/5106-03W: Studies in Genre-Drama, Dr. Maria Doyle**

TR 3:30pm-4:45pm; Humanities 209

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

**Description:** Literally, a play is a piece of literature written in dialogue and meant for performance, but the larger question that this course will explore is the more important issue of why a writer might choose this particular form of expression: what's the value of putting real actors in a room with a real audience, and how does this shape the way a writer presents his or her ideas? Rather than attempting a complete survey of a genre that has been around for well over two millennia, this course will organize its exploration around a set of archetypal Greek models—the human fall of Oedipus, the rebellion of Antigone and the frenzied destruction of Euripides's *Bacchae*—using analysis of these plays to inform a reading of major developments in modern theater, from Tennessee Williams's modern gothic to Tom Stoppard's parodic absurdism and August Wilson's stage chronicle of African-American experience. Discussions will provide students with a vocabulary for reading British, American and world drama as literature—its connection to larger literary, political and social movements—and as theater—its relation to performance conventions and stage spaces. Students will attend a production in Atlanta as part of their course material.

**Texts:** Sophocles, *Oedipus Rex* and *Antigone*, Euripides, *The Bacchae*, William Shakespeare, *King Lear*, J.M. Synge, *The Playboy of the Western World*, Tennessee Williams, *A Streetcar Named Desire*, Vaclav Havel, *Largo Desolato*, August Wilson, *The Piano Lesson*, Margaret Edson, *Wit*, Wole Soyinka, *Death and the King's Horseman*, Tom Stoppard, *The Real Inspector Hound*

**Requirements:** For undergraduates, two short papers, final research project, midterm and final exams, active discussion participation. Graduate students will complete additional secondary reading and a longer research project including a substantial annotated bibliography.

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## **ENGL 4/5109-01W: Film as Literature, Dr. Patrick Erben**

Early America at the Movies

TR 2:00pm-3:15pm, Pafford 308

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

**Description:** This course examines how both American and international cinema has envisioned the discovery, exploration, and conquest of America and the national rise of the United States. How has the genre of film adapted early American history and literature and turned both into a “usable” past accessible to audiences in the 20<sup>th</sup> and 21<sup>st</sup> centuries? This course, in other words, views films about early America through a dual lens, asking what they reveal about the past and about the socio-cultural, political, and aesthetic contexts in which they were produced and viewed. The course groups the films into four thematic areas, highlighting questions that are equally relevant for understanding early America and our own time: a) Paradise Found and Lost: The Romance and Horror of the Conquest; b) The Last of the Mohicans: The Absence and Presence of Native Americans on the Screen; c) Founders' Chic: The American Revolution, its Heroes, and its Discontents; d) “Remember the Ladies:” Early American Women and the Question of Gender Equality.

Finally, we will ask how visions of the future—such as James Cameron's recent film *Avatar*—reflect the hopes, dreams, and disappointments of the early American past.

**Texts:** Complete films--*The New World* (Dir. Terrence Malick, 2005), *The Last of the Mohicans* (Dir. Michael Mann, 1992), *The Patriot* (Dir. Roland Emmerich, 2000), *A Midwife's Tale* (Dir. Richard P. Rogers, PBS 1997), *Aguirre, The Wrath of God* (Dir. Werner Herzog, 1972), *Jefferson in Paris* (Dir. James Ivory, 1995), *Yo, La Peor De Todas (I, The Worst of All)* (Dir. Maria Luisa Bemberg, 1990); excerpts--*We Shall Remain* (Dir. Chris Eyre, PBS 2009); *John Adams* (Dir. Tom Hooper, HBO 2008). Annette Gordon-Reed, *The Hemingses of Monticello* (book); other readings on reserve.

**Requirements:** Regular attendance and active, oral participation; quizzes; a two-page response paper per film; a 3-4 page scene analysis; a final research project.

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

The Global and the Local

MW 12:30pm-1:45pm, Humanities 208

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

**Description:** This course will introduce students to the historical and sociopolitical context of literature published during the Restoration and eighteenth century. The eighteenth century both followed and facilitated inquiry into the nature of human consciousness as well as the nature of the universe. The topic of our course is “the global and the local.” We will explore literature's interactions with new forms of engagement with the world: global travel, empire-building, and the world's relationship to the universe. We will also investigate new ways of understanding “the local,” including the smaller-scale wonders of psychology, microscopy, and the compressed spaces of urban life. Students will read works by Daniel Defoe, Aphra Behn, Samuel Richardson, John Gay, Jonathan Swift, and Margaret Cavendish, as well as short pieces from a variety of authors.

**Texts:** The Broadview Anthology of British Literature, Volume 3: The Restoration and the Eighteenth Century; Daniel De-foe, *Moll Flanders* (Broadview); Samuel Richardson, *Pamela* (Oxford World's Classics).

**Requirements:** Class assignments will include two analytical essays (5 and 8 pages), a final exam, an in-class presentation, and a creative project.

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### **ENGL 4/5140-01W: American Romanticism, Dr. Lorraine Wilson Snaith**

Transgression, Transcendence, and Transformation

TR 11:00am-12:15pm, Pafford 305

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

**Description:** Where did the America we know today—so different in its fundamental views about almost every aspect of life as to be unrecognizable to our countrymen of two centuries ago—really come from?

What forces eventually enabled our nation to see slavery as morally abhorrent and unequivocally *wrong*, when we had once passed a law permitting the capture and *return* of escaped slaves who managed to make their way to the “free” North?

How did the struggle for women’s rights—not just for the right to vote but also to have control over their own aspirations and destinies—gain the momentum to unleash changes still felt today?

Why did the once-unassailable power wielded from the pulpit begin to weaken in the 1800s? Why did certain theologies become more liberal and increasing numbers of people choose less dogmatic expressions of faith—or even *no faith at all*?

What are the roots of our love for nature, of the near-spiritual experience so many of us now find in the ripple of a stream in the morning sun or the thunderous roar of ocean waves?

Finally, what is the source of our distinctly American way of experiencing *ourselves*—confident in our value as individuals, certain of our ability to discover personal truths in the natural world, self-reliant in the face of uncertainty and change?

In American Romanticism: Transgression, Transcendence, and Transformation, we will encounter a diverse group of intellectual activists, literary figures, and social reformers whose ideas, often considered radical in the decades before and after the Civil War, who will remake American society.

**Texts:** Selections from Washington Irving, Edgar Allen Poe, Nathaniel Hawthorne, Bronson Alcott, Ralph Waldo Emerson, Herman Melville, Henry David Thoreau, Walt Whitman, Margaret Fuller, Emily Dickinson, Henry Wadsworth Longfellow.

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### **ENGL 4/5145-01W: Victorian Literature, Dr. Margaret E. Mitchell**

MW 12:30pm-1:45pm, Pafford 307

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

**Description:** “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness”—etc. Surely these opening lines from Dickens’s *A Tale of Two Cities* are among the best known lines produced by the Victorians. He’s referring, actually, to the period that preceded the French Revolution, and his likening of those dark days to what he calls “the present period” is more than a little ironic. And yet, in retrospect, nineteenth-century Britain seems quite deserving of the popular novelist’s string of superlatives. The Victorian Era was rocked by *change*—political, economic, industrial, cultural, and technological. Change produces both hope and anxiety, and the literature of the period reflects extremes of both. In this class we will read some of the major social and sensational novels of the nineteenth century, as well as non-fictional works that explore in explicit terms some of the ideological conflicts that shape the fiction.

**Texts:** Novels by Elizabeth Gaskell, Charles Dickens, Wilkie Collins, George Eliot, Thomas Hardy; selected non-fiction by Matthew Arnold, John Ruskin, Thomas Carlyle, and Florence Nightingale; selected critical readings.

**Requirements:** Active participation, response papers, oral presentation, analytical essay, research paper, midterm, final exam.

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

TR 3:30pm-4:45pm, Humanities 208

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

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

**Texts:** James, *Daisy Miller*; Twain, *Old Times on the Mississippi* and *A Connecticut Yankee in King Arthur's Court*; Chesnut, *The Marrow of Tradition*; Jewett, *The Country of the Pointed Firs*; Crane, *The Red Badge of Courage*; Wharton, *The House of Mirth*; and selected short texts available online.

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

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

Twentieth-Century American Fiction in Black and White

TR 11:00am-12:15pm, Pafford 110

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

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

**Texts: (in order of appearance)** James Weldon Johnson’s *Autobiography of an Ex-Colored Man*, Zora Neale Hurston’s *Their Eyes Were Watching God*, selected short stories of Flannery O’Connor and James Baldwin, Charles Johnson’s *Middle Passage*, Russell Banks’s *Rule of the Bone*, Paul Beatty’s *The White Boy Shuffle*, a final novel TBA.

Several critical readings will be on electronic reserve, and three films will be on reserve at the library: *Birth of a Nation*, *Imitation of Life*, and *Bamboozled*.

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

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### **ENGL 4/5170-01W: African American Literature, Dr. S. Boyd**

MW 2:00pm-3:15pm, Humanities 208

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

**Description:** This course will examine major trends, authors, and texts central to the development of African American literature novels, serial poetry, short stories, and drama. The politics of race, gender, sexuality, class, and religion will play major roles in our analysis. Indeed, the dynamics of inter-textual exchange—the ways in which texts invoke and revise previous works (the ways in which they “riff” on one another)—will also inform our exploration. And, of course, the ways in which texts derive meaning through extra-textual references and associations (African American music or folk culture for example) will also shape our reading of African American literature and its place/role in literary studies.

**Texts:** *Passing*, Nella Larsen; *The Color Purple*, Alice Walker; *Invisible Man*, Ralph Ellison; *Their Eyes Were Watching God*, Zora Neale Hurston; *Beloved*, Toni Morrison; *The Street*, Ann Petry; *Kindred*, Octavia Butler; *The Blacker the Berry*, Wallace Thurman.

**Requirements:** Response papers, presentations, a longer literature project, daily quizzes.

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### **ENGL 4/5180-01W: Studies in Regional Literature-Southern Literature, Dr. Rebecca Harrison**

MW 3:30pm-4:45pm, TLC 1116

*DSW course. May be repeated for credit as topic varies. Satisfies the following Major requirement: American Literature II.*

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

This class examines the growing field of the female tradition in Southern literature based around a representative grouping of Southern women writing in and around the modernist period. As a class, we will investigate their complex, diverse, and, at times, problematic conceptions of self, community, race, history, aesthetic sensibilities, and, of course, their plight as Southern women writers.

**Texts:** Contact the professor for this information.

**Requirements:** Contact the professor for this information.

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### **ENGL 4/5188-01W: Individual Authors-Edgar Allan Poe, Dr. David Newton**

MW 2:00-3:15 pm , Pafford 302

*DSW course. May be repeated for credit as topic varies. May be taken to fulfill the major's Individual Author's requirement. Satisfies the following Major requirement: American Literature I.*

**Description:** Like the haunted landscapes and forlorn figures found in his poems and tales, Edgar Allan Poe lurks at the margins of the American literary imagination. While critical debates about the literary value of his poems and stories persist, many writers—both European and American—have publicly acknowledged Poe as a seminal literary and theoretical influence. Along with his innovative contributions to poetic theory, to the short story, and to the gothic, Poe is an early contributor to many important contemporary fields of genre fiction, such as detective fiction, horror, science fiction and fantasy. Poe's influence also extends to literary theory; for example, his short story, "The Purloined Letter," has been the focus of theoretical readings by Sigmund Freud, Jacques Lacan, Jacques Derrida, and others. However, Poe is one of the few American writers whose significance extends beyond the academy and into popular culture. References to Poe or adaptations of his stories frequently appear on television in crime, detective, and science-fiction shows. Dramatic readings and parodies of his works are popular fare at Halloween and have even been featured on *The Simpsons*. Sports teams, restaurants, advertising, and even professional wrestlers bear names or associations that reflect his continuing popular influence, something that few writers can claim.

In this course, we will trace the development of Poe's career as a writer, primarily through a series of critical readings of his poems and prose works, including his novella, *The Narrative of Arthur Gordon Pym*. We will also read Poe's most important works on poetic and literary composition to gain a better understanding of his influence as a literary and cultural theorist. We will learn how Poe's obsessions with death, the afterlife, and various pseudo-sciences are related to nineteenth-century American culture; however, we will also explore how Poe's influence extends to contemporary American popular culture. Finally, since so many of Poe's literary works have been read through highly inaccurate biographical and psychological interpretations of his life, we will read—along with his poems and stories—a recent critical biography of Poe that provides a more accurate appraisal of the relationship between his life and works.

**Texts:** G. R. Thompson, ed. *The Selected Writings of Edgar Allan Poe*. Norton Critical Edition, 2004. Paperback. ISBN: 0-393-97285; Silverman, Kenneth. *Edgar A. Poe: Mournful and Never-Ending Remembrance*. Harper-Collins, 1991. Paperback. ISBN: 0-06-092331-8; Other course materials will be available online as electronic texts or in a course packet which will be available for purchase at the bookstore.

**Requirements:** For undergraduates, active participation in class discussions, reading quizzes, 2 short critical response papers, midterm and final exams, in-class presentations; and an 8-10 page research paper (with proposal). For graduate students, all of the requirements listed above as well as an annotated bibliography (min. 10 sources), and a more extensive 12-15 page research paper.

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### **ENGL 4188-02W: Individual Authors-William Shakespeare, Dr. Meg Pearson**

Shakespeare the Plagiarist?

TR 9:30am-10:45am, Pafford 309

*DSW course. May be repeated for credit as topic varies. May be taken to fulfill the major's Individual Author's requirement. Satisfies the following Major requirement: British Literature I.*

**Description:** Could the fellow considered to be the greatest dramatist in English be a lowly thief of ideas? Absolutely. So what? In this course we will explore in depth the literary and historical sources that informed Shakespeare's plays in order to understand why the Bard was inspired by some authors and how he lifted whole passages from others. We will investigate the significance of rediscovering old texts that informs the spirit of the Renaissance. The final project will involve tracing how other playwrights in the period stole from *Hamlet* both to imitate and to satirize.

**Texts:** Norton Critical Editions of *Richard III*, *Antony and Cleopatra*, *Merchant of Venice*, *Macbeth*, *Taming of the Shrew*, and *Hamlet*

**Requirements:** Contact the professor for this information.

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### **ENGL 4/5210-01W Advanced Creative Writing-Nonfiction (Memoir), Dr. Emily Hipchen**

MW 3:30pm-4:45pm, Pafford 309

*Registration requires permission of instructor. DSW course. Prerequisite: ENGL 3200. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing and Language.*

**Description:** This class is a pre-professionalizing course in the writing of creative nonfiction. In addition to continuing an introduction to the fourth genre (CNF), the class will cover craft issues (writing – remembering? – dialogue; creating scenes; exploiting “gifts”; constructing “characters” from real people, etc.) as well as more abstract concerns of the genre (how do I write about people I love, live with, have to depend on? What responsibility do I have to the “truth” or the “facts”? Who am I writing for? Why should anyone care about my life?, etc.). Students will discuss important works in the genre, either generative or helpful in understanding the current market; will workshop their own writing extensively; will produce portfolios of their own work; and will produce a professional submission packet by the end of the semester.

**Texts:** Include work by bell hooks, Annie Dillard, Tim O’Brien, Joan Didion, Hunter Thompson, and others.

**Requirements:** Students will read and discuss long- and short-form nonfiction; write journals; participate in workshops and in writing groups; produce a portfolio and a submissions packet.

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### **ENGL 4/5210-02W: Advanced Creative Writing-Poetry, Dr. Chad Davidson**

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

*Registration requires permission of instructor. DSW course. Prerequisite: ENGL 3200. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing and Language.*

**Description:** As the title says, this course is for advanced students of poetry. That means we will move quite quickly and presuppose a great deal of knowledge in terms of the process of poetry composition, the dynamics of workshoping, and the maintenance of a rigorous journal. The main difference between this course and the intermediate version comes in the sheer amount of material expected by the end. Whereas intermediate classes, as a rule, call for five to ten pages of finished poetry, this class will demand at least double that. In addition, memorizations and attendance at local readings will become more central. Be prepared to write like hell.

**Texts:** TBA.

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

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### **ENGL 4/5210-03W: Advanced Creative Writing-Fiction, Dr. Margaret E. Mitchell**

MW 12:30pm-1:45pm, Pafford 307

*Registration requires permission of instructor. DSW course. Prerequisite: ENGL 3200. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing and Language.*

**Description:** In this intensive, advanced class you will refine and cultivate your fiction-writing skills while reading important, provocative works of contemporary fiction, simultaneously developing as a writer and as an insightful reader. The emphasis will be on two longer (10-20 page stories), both of which you will workshop in the course of the semester.

**Texts:** Madison Smartt Bell, *Narrative Design*, selected works of contemporary short fiction.

**Requirements:** Writing journal, short assignments, 35 page portfolio containing at least 35 pages of polished fiction, one-page responses, periodic individual conferences.

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

Tuesday 5:30pm-8:00pm, Pafford 107

*To register, students must gain acceptance to the Teacher Education Program (TEP) and complete all required Field Experience paperwork by the communicated deadlines. Contact the Coordinator of English Education: ainsenga@westga.edu or 678 839 4864 for application to the TEP and/or for admittance to the course. Only offered during the fall semester of each academic year.*

**Description:** The class: Methods students will complete three major units of study during fall semester. We will sharpen our own analytical skills by studying the image of the teacher extant in four popular texts during our first unit. By doing so, we will critique not only the literature but also consider our burgeoning teaching selves as “texts” that we must learn to read and reread in order to grow intellectually and professionally. We will then examine “best practice” methodologies for teaching English and Language Arts in the secondary classroom and use those skills to practice designing Lesson and Unit Plans. Our third unit, entitled “Issues for Educators,” will necessitate investigation of numerous contingencies that comprise the public school world, including teaching students at various levels, ensuring inclusive curricula and pedagogies, balancing the workload effectively, handling administrative policies, collaborating with colleagues and parents, and managing classrooms with choice-based policies.

The work: Students will observe and be observed in the public school setting and receive detailed commentary from English Observers. They will videotape themselves teaching twice and write analytically about what they see, write analytical and reflective entries about field experiences and in-class texts, and complete two Unit Plans: one due at mid-term and one completed as a capstone project. Students will also have the opportunity to interact with six speakers, all of whom teach high school in surrounding communities.

**Texts:** *Chalk* directed by Mike Akel; *To Sir, With Love* directed by James Clavell; *The World’s Greatest Short Stories* edited by James Daley; *Half Nelson* directed by Ryan Fleck; *Freedom Writers Diary* by Erin Gruell; *The First Days of School*:

*How to be an Effective Teacher* by Harry and Rosemary Wong; *Teaching English by Design: How to Create and Carry Out Instructional Units* by Peter Smagorinsky; *Dead Poets Society* directed by Peter Weir; Subscription to Foliotek, the online assessment tool for ENGL ED students; *The Conceptual Framework* from the College of Education; *Teacher Education, Field Experiences, and Internship: Policies and Procedure Handbook* from the College of Education; *Code of Ethics for Educators* from the Professional Standards Commission

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

Monday 5:30pm-7:00pm, TLC 1204

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

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

**Texts:** All readings will be provided via course reserve.

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

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### **ENGL 4295-01W: Reading/Lit in Secondary Education Classrooms, Dr. Angela Insenga**

MW 5:30pm-6:45pm, Humanities 134

*DSW course. Required for English Education majors. Satisfies the following Major requirement: Genre and Theory.*

**Description:** “The Only Time in Which We Learned Anything”: Adolescence, Young Adult Literature, and Literacy in Secondary Schools

In his opus *Remembrance of Things Past*, Marcel Proust asserts that “youth is the only time in which we [learn] anything.” Sure, such a statement *could* apply to anyone’s prolonged interaction with “worldly-wise,” often obstinate teenagers, but what happens when we apply his view to literary works in which adolescent protagonists undergo varied trials? Does their experience bear out Proust’s idea or problematize it?

In this fall’s English 4295 class, the common thread connecting our textual investigations will be central characters’ movement from challenging social, economic, or political positions towards new conceptualizations of themselves in relation to the increasingly complex, adult worlds they will occupy. Through active discussion, analytical and reflective writing, and collaborative work, we will investigate young adult journeys in three genres: poetry, short fiction, and the novel. Our work will involve study of adolescent cognitive and moral development and study of the current crisis in teen literacy. We will also practice crafting standards-based Lesson Plans and producing justifications for curricular choices in YALit.

**Texts:** *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie; *Deenie* by Judy Blume; *Jane Eyre* by Charlotte Brontë; *Using Young Adult Literature in the English Classroom* by John Bushman and Kaye Parks Haas; *The Hunger Games* by Suzanne Collins; “*The Most Dangerous Game*” by Richard Connell; “*The Lottery*” by Shirley Jackson; *Jane* by April Lindner; *Hero-Type* by Barry Lyga; *Cut* by Patricia McCormick; *My Own True Name* by Pat Mora (selections); *Catcher in the Rye* by J.D. Salinger.

**Requirements:** two in-class tests, one final project, daily driving questions, and practice crafting lesson plans in three daily assignments.

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### **ENGL 4/5300-01W: Studies in the English Language, Dr. Chad Davidson**

History of the English Language

TR 12:30pm-1:45pm, Pafford 206

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

**Description:** Want to understand the beguiling nature of English spelling? Want to know why we say “butterfly,” when the creature is clearly not a fly and certainly contains no butter? Want to become fairly fluent in articulatory phonetics; somewhat sensitive to the differences between Old, Middle, and Modern English; adequately armed with knowledge of American English dialects? This course will begin by looking at the Indo-Europeans origins of our language, then follow its growth from the fringe of European culture to its rather dominant position today. Along the way, we will study many of the changes that have affected English, both in terms of its structure and sociopolitical importance.

**Texts:** Baugh and Cable. *A History of the English Language*. 5th Revised Edition. Routledge, 2002. Paperback edition (ISBN: 0415280990).

**Requirements:** active class participation, four exams, and a research project.

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### **ENGL 4384-01W: Senior Seminar, Dr. Lisa Crafton**

Into The Wild: Ecocriticism

MW 12:30pm-1:45pm, TLC 1204

*DSW course. Registration requires permission of Susan Holland (sholland@westga.edu). Required for all English majors. Cannot be taken until ENGL 1101, 1102, and core area F have been completed with a minimum passing grade of C. A minimum of 18 hours of upper-level English courses must also have been completed with no grade lower than C. Not offered during summer session.*

**Description:** Ecological literary criticism has come a long way from its early emphasis on “nature writing.” Somewhere between that definition and post-structural pronouncements that “There is no such as Nature,” ecocriticism offers an innovative and challenging lens through which to view a variety of literary texts/media. In this course, we will acknowledge the Romantics’ influence on this branch of study, read select prose and poetry, and intensively study Krakauer’s book *Into the Wild*, Sean Penn’s film version, and Eddie Vedder’s soundtrack. We will consider ideas such as the pastoral, wilderness, and apocalypse and survey contemporary versions of ecofeminism, urban ecocriticism, ecomedia studies (from Disney to *Avatar*), and postcolonial ecocritism. The course encourages a diverse range of student projects from any literary period or genre.

**Texts:** Greg Garrard, *Ecocriticism*; Jon Krakauer, *Into the Wild*; *Into the Wild* film and soundtrack.

**Requirements:** Response essays, annotated bibliography, active class discussion, research project, collaborative production of class anthology.

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### **ENGL 4384-02W: Senior Seminar, Dr. Debra MacComb**

Marriage and Literary Form

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

*DSW course. Registration requires permission of Susan Holland (sholland@westga.edu). Required for all English majors. Cannot be taken until ENGL 1101, 1102, and core area F have been completed with a minimum passing grade of C. A minimum of 18 hours of upper-level English courses must also have been completed with no grade lower than C. Not offered during summer session.*

**Description:** Because marriage is so central to both private and public life, it has served as a mainstay of literary representation, both as a thematic concern and as an organizing device. As Tony Tanner has observed, “marriage is the all-subsuming, the all containing contract. It is the structure that maintains the Structure,” of both society *and* literary expression. Joseph Allen Boone similarly notes the intersection of social and literary matters, arguing that the representation of romantic marriage serves as “the ultimate signifier of personal and social well-being,” while the stabilizing formal structures of linearity and closure which characterize such plots encode and reinforce the cultural ideal. Students in this seminar will examine the ways in which marriage—both as a social institution and as a structuring device—is represented in a range of literary texts, posing questions about the ways that such representations operate to reinforce, modify or subvert cultural ideals expressed in/by marriage: the equation of stability with permanence, the efficacy of hierarchical order and centralized power, the necessary separation of public and private spheres, and the polarization of gender roles.

**Texts:** Austen, *Pride and Prejudice*; James, *The Portrait of a Lady*; Hurston, *Their Eyes Were Watching God*; Isherwood, *A Single Man*; and other critical readings available online.

**Requirements:** Attendance, active and informed participation, reading questions on critical and literary works, short response essays, prospectus and seminar paper, participation in editorial work associated with producing the seminar’s anthology.

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### **ENGL 4385-1WH. Special Topics-Honors, Dr. Lisa Crafton**

Bodies of Horror: Gothic Literature and Film

MW 2:00pm-3:15pm, TLC 1204

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

**Description:** The excessive motifs of Gothic plots—haunted houses, trembling virgins, cruel aristocrats, family curses, madness and sexual transgression—continue to fascinate readers. The collision of vampires and virgins suggests the centrality of the body in Gothic texts. How do bodies—pursued, imprisoned, threatened—reveal the cultural anxieties of the time; that is, how is gothic a subversive genre that takes on “real” terrors in the paradigm of imagined ones? This course explores how notions of perversion, desire, criminality and monstrosity pervade gothic texts. We will begin with 18<sup>th</sup> century origins

of gothic, Stoker's *Dracula* and Coleridge's lesbian vampire poem *Christabel*. Along the way we will consider the cultural function of gothic parody in Austen's *Northanger Abbey*, of urban gothic in *Fight Club*, queer gothic in *Rebecca* and the film *Bride of Frankenstein*, the uncanny in *The Haunting of Hill House* as well as postmodern gothic in fiction of Angela Carter. Students will work in groups to collect cutting-edge theories of gothic as well as explore gothic in pop culture (films like *Rocky Horror*, *Twilight*, and modern music from The Cure to Eminem.)

**Texts:** *Dracula*, *Fight Club*, *Northanger Abbey*, *Rebecca*, *The Haunting of Hill House* and online versions of Coleridge, Carter, and critical essays.

**Requirements:** Class discussion, group oral reports, response papers, research project.

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### **ENGL 6110-01: Seminar in American Literature I, Dr. Josh Masters**

The American Novel and the American Racial Imaginary, 1865-Present

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

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

**Description:** After the Civil War ended, the battle to define, represent, and deconstruct the idea of "race" in the American imagination had only just begun. This course will examine the development of the post-bellum, post-Romantic American novel, with a particular eye towards the operation of "whiteness" and "blackness" in the American cultural imaginary. As we survey such literary movements as Realism, Modernism, and Post-modernism as they played out in the American novel, we will pay special attention to the way that new literary forms and movements responded to dramatic social and historical events and shifting cultural attitudes about race.

**Texts:** (in order of appearance) Mark Twain's *Pudd'nhead Wilson* (1893); Frances Harper's *Iola Leroy* (1893); James Weldon Johnson's *Autobiography of an Ex-Colored Man* (1912); Nella Larsen's *Passing* (1929); William Faulkner's *Absalom, Absalom!* (1936); Ralph Ellison's *Invisible Man* (1950); Toni Morrison's *The Bluest Eye* (1970); Toni Morrison's *Song of Solomon* (1977); Charles Johnson's *Middle Passage* (1990); Russell Banks's *Rule of the Bone* (1993); Percival Everett's *Era-sure* (2002);

**Requirements:** Preparation for, and active participation in, weekly discussions; 15-20 minute oral presentation; four short essays; a fifteen to twenty page research paper.

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### **ENGL 6115-01: British Literature II, Dr. Maria Doyle**

Between the Posts: Intersections of the Postmodern and the Postcolonial in British Commonwealth Literature

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

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

**Description:** The latter half of the twentieth century is marked both by the dissolution of the British Empire and by the rise of a literary aesthetic of multiplicity and metatextuality. This course will explore the points of contact between these trends by looking at the intersections of the postcolonial and the postmodern. For formerly colonized nations, reconstructing a national self is never a simple "return" to the supposed whole that existed before colonization, and this course will examine how that process is expressed through the aesthetic impulse to embrace fluidity, pastiche and play. Discussions will begin with Joseph Conrad's *Heart of Darkness*—a classic intersection of the *colonial* and the *modern*—and will examine how the text's thematic and structural innovations speak both to an anxiety about the implications of British participation in the colonial project and to a broader concern about the unstable space of modernity. This anchor will help students to unpack the later developments that will be our main subject: what writers from former colonies—both settler and native cultures—are responding to in their revisions of narrative strategies, literary dialect and political and cultural value. Readings will engage students in discussion of writers from Canada, India, Ireland and the Caribbean, and the course will conclude by returning to London to consider how that center is itself refashioned by these literary and cultural developments.

**Texts:** Primary literature: Joseph Conrad, *Heart of Darkness*; Jean Rhys, *Wide Sargasso Sea*; Derek Walcott, *Dream on Monkey Mountain*; Margaret Atwood, *The Blind Assassin*; Michael Ondaatje, *The English Patient*; Salman Rushdie, *Midnight's Children*; Martin McDonagh, *The Beauty Queen of Leenane*; Zadie Smith, *White Teeth*. Discussion for several of these texts (Atwood, Rushdie, Smith) will carry over two weeks.

Theoretical: Students will use two handbooks in the New Critical Idioms Series—Ania Loomba's *Colonialism/Postcolonialism* and Simon Malpas's *The Postmodern*—to provide theoretical grounding points. Additional secondary material specific to individual authors and narrative strategies will be available on online reserve.

**Requirements:** Two short response papers, 15 minute researched oral presentation, 15-18 page research project with proposal and project presentation, active participation in discussions

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

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

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

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

**Texts:** Include work by bell hooks, Richard Rodriguez, Alison Bechdel, Tim O'Brien, and others; includes films and television ("Who Do You Think You Are?" and "Intervention"; *Grey Gardens* and *Tarnation*); and other media (blogs, Facebook, Sims). Theory by Julie Rak, Sid Smith and Julia Watson, Paul Arthur, Tom Couser, John Eakin, and others.

**Requirements:** Requirements for this class will be geared to the production of abstracts and conference papers, with an eye towards publication. I asked for this class to be scheduled this fall is so that students can apply to read at the International Auto/Biography Association Conference (IABA) in Canberra, Australia, the following summer (July, 2012). This is the most prestigious auto/biography conference literally in the world; last summer, one of our students read at IABA in England—it was pretty amazing. I would like to make this experience possible for you. Students who take this course will read and discuss material (primary and secondary) in class; produce an abstract and submit it to the conference; produce an annotated bibliography of sources necessary to their project and give a presentation on one of them to the class; produce a readable conference paper (which will be delivered in class); and write a longer version of the paper, revised for print (substantial revision) as a completed draft for publication. Note that there are some travel funds available (by application) for students whose papers are accepted to IABA.