

DEPARTMENT OF ENGLISH & PHILOSOPHY

Summer 2011 Course Descriptions Upper-Division English Classes

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

ENGL 3200-01W: Intermediate Creative Writing: Fiction, Dr. Margaret E. Mitchell

Session 3; MTWRF 3:00pm-5:15pm, Paff 105

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

Texts: Best American Stories 2010, Ed. Richard Russo. Other readings will be made available electronically.

Requirements: Writing journal, formal and informal writing assignments, short analytical essay, 20 page portfolio, written responses to other students' work, active participation in class

ENGL 3405-01W: Professional and Technical Writing, Dr. Melanie Jordan

Session 2; TR 5:30pm-8:00pm, TLC 1111

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

Description: This course provides intensive practice in composing audience-driven documents in a variety of real-world business, professional and technical contexts. Students will create effective business-related presentations and their requisite appropriate documentary and visual aids. The course, while focused on the growth of the individual writer, will provide opportunities for collaborative learning. The course emphasizes the necessity of close examination of and response to various real-world rhetorical situations; these situations will require serious attention to detail and to correct and effective writing. This course will require the creation of documents such as memos, PowerPoints, letters, resumes, manuals, etc. Attention to correctness as well as larger issues of audience are crucial.

Texts: Lannon, John. *Technical Communication*, 12th Ed. New York: Pearson, 2010

Requirements: TBD

ENGL 4106-01W: Studies in Genre: Fiction, Dr. Lisa Propst

Session 2; MWF 12:00pm-1:50pm, Pafford 109

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.

ENGL 4109-01W: Film as Literature, Dr. S. Boyd

Family, Marriage and Sexual Morality in African American Film Adaptations

Session 1; MTWRF 1:00pm- 4:25pm, Pafford 308

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

Description: Government reports like the Moynihan Report, *The Negro Family: The Case for National Action* (1965) emphasize the “deep-seated structural distortions in the life of the Negro American,” leading to a “tangle of pathology” emanating from successive generations of the “fatherless matrifocal family.” Moynihan is particularly critical of what he saw as the matriarchal organization of black families, which for him was disorganized and debilitating.

This course will focus on the real and imagined notions of family in film adaptations of African American novels and plays. We will discuss how black authors portray black families and how those authors’ works translate to film for popular consumption.

Texts: Films include *Their Eyes Were Watching God*, *The Color Purple*, *For Colored Girls*, *A Lesson Before Dying*, Sections of *Roots*, and *A Raisin in the Sun*. Secondary readings about family and the film/novels will be electronically.

Requirements: Attendance, Quizzes, Response Papers, Analytical Essay, Research Essay.

ENGL 4188-01W: Individual Authors: William Blake, Dr. Lisa Crafton

Session 4; MTWRF 10:00am-12:15pm, Humanities 209

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 II.

Description: “I Must Create A System or be Enslav’d by Another Man’s,” writes Blake. Voice of rebellion, revolution, critic of tyranny of all kinds (political, psychological, spiritual, cultural), Blake has been labeled a madman, prophet, visionary. This year in London the William Blake Project seeks to bring Blake’s poetry and art out into the streets, into the world, which he worked to transform. Our class will read intensely the early poetry of Blake (*Songs of Innocence and Experience*, *Thel*, *The Marriage of Heaven and Hell*, *Visions of the Daughters of Albion*, *America*) and consider Blake in pop culture (films and music) and ultimately “produce” an artistic collage that will be our contribution to the worldwide William Blake Project.

Texts: *The Poetry and Prose of William Blake*; Michael Ferber, *Blake’s Poetry*.

Requirements: Response essays, active class discussion, research project.

ENGL 4295-01W: Reading/Lit. In Secondary Schools, Dr. Angela Insenga

Session 2; MW 2:00pm-4:30pm, Pafford 102

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 summer’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 four genres: poetry, short fiction, the novel, and non-fiction. Our work will also 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 creating justifications for curricular choices in YALit.

While this course is required for **English Education majors** and **Initial Certification** students, it also works well to fulfill **Middle Grades** students’ genre requirement. Of course, **all English majors** or those searching for a **Discipline-Specific Writing** course will benefit from the class as well. Contact Dr. Angela Insenga with any questions (ainsenga@westga.edu or 678 839 4864).

Texts: *Catcher in the Rye*, by J. D. Salinger; *The Bell Jar*, by Sylvia Plath; *The Absolutely True Diary of a Part-Time Indian*, by Sherman Alexie; *My Own True Name* (selections), by Pat Mora; *Palo Alto* (selections), by James Franco; “The

Most Dangerous Game,” by Richard Connell; “The Lottery,” by Shirley Jackson; *The Hunger Games* (book 1), by Suzanne Collins; *Speak*, by Laurie Halse Anderson; *Friday Night Lights*, by H. G. Bissinger.

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

ENGL 4300-01: Studies in the English Language: Grammar, Prof. Mitzi McFarland

Session 2; TR 2:00pm-4:30pm, Pafford 109

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

Texts: Vitto, Cindy. *Grammar by Diagram*. Second Edition. Broadview Press, 2006; Vitto, Cindy. *Grammar by Diagram Workbook*. Broadview Press, 2009. **NOTE:** The publisher sells these two textbooks as a bundled package. The ISBN is the # for the bundled package, not the textbook and workbook sold separately.

Requirements: Daily reading and homework assignments from the textbook and workbook, periodic quizzes, and 3 major examinations.

ENGL 4385-1DW: Witchcraft in the Renaissance, Dr. Meg Pearson

Session 2; MW 2:00pm-4:30pm, Pafford 109 (This course is partially online.)

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

Description: Witches in early modern England could be sex-crazed man-eaters, fearsome magicians, embittered grannies, or bored housewives. This class will consider these baffling differences by examining the peculiarly Jacobean genre of witch plays as well as early English tabloid journalism, court masques, and the disturbing sixteenth- and seventeenth-century transcripts of actual English witch trials. Using this evidence, we will attempt to piece together a definition of “witchcraft” that accounts for England’s national obsession with supernatural women.

Texts: To include *Macbeth*, *Three Jacobean Witch Plays*

Requirements: TBD

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

Interpreting and Teaching Major British Texts of the Nineteenth and Twentieth Centuries

Session 2; MW 10:30am-1:00pm, Pafford 309

Registration requires permission of the Director of Graduate Studies.

Description: This seminar aims to supply students with a strong foundation for interpreting and teaching British literature from the Romantics to the present. Students will study representative texts (drawn largely from the M.A. reading list) from the British canon since the turn of the nineteenth century in order to deepen their understandings of literary production and periodization. Ultimately, students will become conversant in contemporary theories about the interpretation and teaching of the British tradition in the Romantic, Victorian, Modern, and Postmodern eras. The skills practiced in class promise benefits for those planning to enter or currently working in professions devoted to the language arts.

Texts: *The Norton Anthology of English Literature: Major Authors, Seventh Edition*, M. H. Abrams (General Editor), or comparable.

Requirements: One major research project designed in consultation with the professor.

ENGL 6385: Seminar in Special Topics, Dr. Josh Masters

Reading, Researching, and Teaching the American Canon

Session 2; MW 2:00pm-4:30pm, Pafford 309

Registration requires permission of the Director of Graduate Studies.

Description: This course is designed as an investigation of the American canon and seeks to answer the following inter-related questions: What is the dang thing? Who gets to decides? What forces—social, cultural, and economic—shape its content? How has it changed in the past forty years, and how does it continue to change? Is it possible to do meaningful, new research on canonical texts? What are the most effective ways to teach these texts, at both the high school and college-survey level? Because an exhaustive survey on the entire American canon is unfeasible during the summer semester, we will focus on the middle of the nineteenth century to the present, devoting each week to a major movement or development in American literature and a representative text or texts.

Texts: (in order of appearance) Frederick Douglass, *Narrative of Frederick Douglass*; Nathaniel Hawthorne, *The Scarlet Letter*; Mark Twain, *The Adventures of Huckleberry Finn (Case Studies in Critical Controversy)*; Charlotte Perkins Gilman, *The Yellow Wallpaper*; F. Scott Fitzgerald, *The Great Gatsby*; Zora Neale Hurston, *Their Eyes Were Watching God*; Toni Morrison, *Beloved*;

Requirements: Preparation for, and active participation in, bi-weekly discussions; 15-20 minute oral presentation; weekly critical journal entries; a final project.