

DEPARTMENT OF ENGLISH & PHILOSOPHY
Spring 2016 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.

CRN 11367 ENGL 3000-01W Research and Methodology

Dr. Josh Masters

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

DSW course <http://www.westga.edu/dswEnglish> Department approval required to register. Email your UWG ID# and CRN number of this classto sholland@westga.edu for permission to register. DSW course.

Description: This course introduces students to the English major and the discipline of literary studies. In it you will develop the analytical, writing, and research skills necessary to succeed in the major. The course will also introduce you to several interrelated critical approaches to the study of literature and culture, with emphasis on new historicism, gender theory, and minority discourse/cultural studies. The primary focus, however, is refining your skills in writing thesis-driven critical essays, and thus the theory will always be employed in the service of your own original ideas and arguments about particular works of literature. My goal is that you leave this class knowing what it means to be “an English major (or minor)” and that you develop the reading, writing, and analytical skills necessary to be a really good one. And, that you learn how to write really cool and interesting papers. Three collections of short stories will provide the literary material that inspires our interpretation, analysis, and critical writing.

Texts: James Baldwin, *Going to Meet the Man*; Raymond Carver, *Where I'm Calling From*; Flannery O'Connor, *The Complete Stories*; Robert Parker, *How to Interpret Literature* (2nd Edition)

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

CRN 11437 ENGL 3000-02W Research and Methodology

Dr. Patrick Erben

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

DSW COURSE. English Department approval required to register. Email your UWG ID# and CRN number of this class to sholland@westga.edu for permission to register. DSW course.

Description: Like any discipline or profession, literary research and criticism are governed by theories, tools, conventions, and discourses that can seem intimidating at first. This course will help you discover that the tools of critical reading and analysis, criticism, research, and argumentative writing are not only fun (say: intellectually stimulating) but also useful for other disciplines and—gasp!—life outside academia. Together we will discuss and learn several theoretical approaches to literature, practice tools of literary criticism, conduct research in primary and secondary sources, and, finally, apply all that to a coherent, interesting, and original literary argument. Above all, we will look at theory and criticism not so much as static categories applied rigidly to literary texts (“a deconstructionist reading of...”) but rather as jumping boards for our individual and creative explorations of literature and its relationship to art, history, culture, politics, and other forms of human expression and interaction.

Texts: Mark Twain, *Adventures of Huckleberry Finn* (Case Studies in Critical Controversy); Anne H. Steven, *Literary Theory and Criticism: An Introduction* (Broadview Press); other, shorter readings provided by the instructor free of charge.

Requirements: Active oral participation; several short papers (some with secondary sources); oral presentation; research paper; final exam.

CRN 11438 ENGL 3200-01W Intermediate Creative Writing-Screenwriting

Dr. Alison Umminger

MW 9:30am-10:50am Pafford 309

DSW COURSE. Satisfies the following Major requirement: Writing & Language.

TBA

CRN 11439 ENGL 3200-02W Intermediate Creative Writing-Poetry**Dr. Melanie Jordan**

TR 3:30pm-4:50pm TLC 1204

DSW COURSE. Satisfies the following Major requirement: Writing & Language.

Description: The second in a three-part series, this class assumes that you have taken an intro course in creative writing. Now we move on to weekly practice which is more focused on the study of poetic craft. This course targets increased facility with language, image, metaphor, form, and those tensions that keep poems dynamic. The course requires close examination of the work of contemporary poets as well as master poems in the tradition. You will generate material continuously, and you will shape that material into drafts. We will engage in focused criticism of those drafts (and of master poems) which targets specific techniques of poetry. We will examine complementary poetic philosophies and pedagogies. The culmination of the course will be a showcase in the form of a heavily-weighted final portfolio which demonstrates shaped and re-shaped material which responds carefully to criticism over the course of the semester. Along with your portfolio of original work, you will also include a critical preface.

Texts: Addonizio, Kim. *Ordinary Genius*; Davidson, Chad and Gregory Fraser. *Writing Poetry*; Fairchild, B.H. *The Blue Buick: New and Selected Poems*.

Requirements: In-class Calisthenics: 100 pts. (10%); Quizzes: 50 pts. (5%); Collaborative Project: 100 pts. (10%); Journal: 300 pts. (30%); Workshop: 150 pts. (15%); Final Portfolio: 300 pts. (30%) (includes analysis of a book from a list)=1000 pts. total.

CRN 11584 ENGL 3200-3WD Intermediate Creative Writing-Nonfiction**Dr. Emily Hipchen**

Online

100% online course. No face-to-face meetings required. Satisfies the following Major requirement: Writing & Language DSW COURSE.

TBA

CRN 11441 ENGL 3400-01W Pedagogy and Writing**Dr. Angela Insenga**

MW 2:00pm-3:20pm Pafford 309

DSW course. Satisfies the following Major requirement: Writing and Language.

Description:

Practice makes Professional: Developing Strategies for Teaching in English Studies*ped-a-go-gy**'pedə ,gājē/**noun**noun: pedagogy; plural noun: pedagogies***1. the method and practice of teaching, especially as an academic subject or theoretical concept.**

Teachers in English Studies balance on a knife's edge. They must plan lessons that enhance reading skills and those that teach personal and academic writing. In doing so, the best instructors help students to negotiate spaces—both perceived and real—between the acts of reading and composing. Both academic endeavors are connected cognitively, to be certain, yet both require a commitment to incisive, deftly layered scaffolding that allows for instructor modeling alongside student practice and exploration.

Spring semester's Pedagogy and Writing class will introduce an essential set of skills useful for teaching reading and writing in an English classroom. To achieve this end, we will examine three oft-taught texts, create activities and assignments geared for specific learners, and engage productively during two class colloquies, one online and one in class. In sum, the bulk of coursework will present classroom strategies that can build literacy and fluency in a variety of adolescent learners.

Texts: Alexie, Sherman. *The Absolutely True Diary of a Part-Time Indian*; Booth, Coe. *Tyrell*; Bushman, John and Jim Blasingame. *Teaching Writing in Middle and Secondary School*; Lowry Lois. *The Giver*.

Requirements: Fluency Activity; Close Reading Activity; Context Building Activity; Thesis Writing Activity; Assignment and Rubric Composition; and two Colloquies

CRN 11442 ENGL 3405-01W Professional & Technical Writing**Dr. Melanie Jordan**

MW 11:00am-12:20pm TLC 1109

DSW course. Satisfies the following Major requirement: Writing and Language.

Description: This course provides intensive practice in composing powerful, audience-driven documents in a variety of real-world business, professional and technical contexts. Students will also learn how to make effective business-related presentations supported with appropriate documentary and visual aids. **Note:** Proficiency in standard written English is emphasized in this course.

Texts: McRae, Paul. *Business and Professional Writing: A Basic Guide*.

Requirements: **Individual Assignments:** Quizzes (text): (100 pts.) (12%); Document Analysis: (100 pts.) (12%); Resumé/CV: (100 pts.) (12%); Social Media Project: **HARD COPY:** (200 pts.) (24%); Lab exercises: (70 pts; 7@10 pts. each) (9%).

Group Assignments: Indiegogo Group Project-Weekly memos (50 pts.) (6%); PR (50 pts.) (6%); Social Media (50 pts.) (6%); Final Group Presentation (100 pts.) (12%).

CRN 11443 ENGL 3405-02W Professional & Technical Writing**Prof. Crystal Shelnett**

TR 11:00am-12:20pm TLC 1109

DSW COURSE. Satisfies the following Major requirement: Writing and Language.

Description: English 3405 will introduce students to basic ethical and rhetorical concepts that govern a multitude of professional and technical situations.

Highlighting the importance of the writing process, this course will concentrate on the fundamentals 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 such as letters, memos, and job application materials, as well as instructions and formal reports. Covering a wide range of business principles—from gathering data through primary and secondary research to the planning and organizing of workplace genre sets—this course provides practical advice regarding the professional standards that students will encounter in their future careers.

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

Texts: *The Business Writer's Handbook, 10th ed.* (Bedford St. Martins) & *A Strategic Guide to Technical Communication, 2nd ed.* (Broadview Press)

Requirements: Oral presentation, portfolio of business-related documents, formal recommendation report, & daily quizzes and in-class team assignments.

CRN 11444 ENGL 3405-03W Professional & Technical Writing**Prof. Crystal Shelnett**

TR 5:30pm-6:50pm TLC 1109

DSW course. Satisfies the following Major requirement: Writing and Language.

Same as above.

CRN 12225 ENGL 3405-04W Professional & Technical Writing**Dr. Molly Livingston**

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

DSW Course. Satisfies the following Major requirement: Writing and Language.

TBA

CRN 11445/11586 ENGL 4/5106-01W Studies in Genre-American Film Noir**Dr. Erin Lee Mock**

“It was the bottom of the barrel and I was scraping it”: American Film Noir

MW 12:30pm-1:50pm Pafford 206

DSW COURSE. Satisfies the following Major requirement: Genre & Theory.

Description: Fast-talking dames and world-weary private dicks, drifters and divas, and the simple art of murder . . . this is the world of film noir. But it's a world, too, of shadowy, jazzy cinematic beauty. Rooted in hardboiled fiction, but extending to sci-fi blockbusters, film noir is not one thing, but many and tracing its contours also offers us a tour of American cinema history. And, scraping the bottom of the barrel of humanity, film noir offers a dark perspective on American culture in the last 100 years.

CRN 11446/11691 ENGL 4/5106-02W Studies in Genre-Romance**Dr. Leah Haught**

From Chivalric to Jedi Knight

TR 2:00pm-3:20pm Pafford 112

DSW COURSE. Satisfies the following Major requirement: Genre & Theory.

Description: Romance (not the bodice ripper kind!) developed in the Middle Ages and quickly became the predominate form of literary entertainment among the aristocratic courts of Western Europe. Early romances took as their focus the testing and subsequent rewarding of knights and ladies; as the genre developed over time, however, it began to address themes as diverse as religious instruction, social mobility, gendered behavior, and national identity politics. It is perhaps not surprising, then, that the genre has never lost its popularity: everything from chivalric stories like *Tristan and Isolde* to Shakespeare's late plays like *Cymbeline* to films like *Star Wars* and *Unforgiven* can be classified as romance. In this class, we will study a broad range of romances, from medieval chivalric tales, to later plays, short stories, novels, and films that take up structures and elements of the romance genre. We will pay particular attention to the forms of storytelling that romance popularizes, the relationships that it systematizes, and the concepts of heroism on which it depends.

Texts: Representative medieval romances (including but not limited to: *Tristan and Isolde*, Chrètien de Troyes' *Yvain*, and Malory's "Tale of Sir Gareth"); Shakespeare's *Cymbeline*; Behn's *Oroonoko*; Tenney's *Female Quixotism*; short stories by Hawthorne; and a variety of movies (including but not limited to: *Monty Python and the Holy Grail*, *The Tempest*, *Star Wars*, and *Unforgiven*).

Requirements: active class participation, oral presentation, one short paper, one research paper, final exam.

CRN 11447/11692 ENGL 4/5109-01W Film as Literature**Dr. Josh Masters**

Crime, Punishment, and American Cinema

MW 3:30pm-4:50pm Pafford 308

DSW COURSE. Satisfies the following Major requirement: Genre & Theory.

Description: This class will examine the representation of crime and criminality, the police and law enforcement, and justice and the courts in American film. Our goal will be to understand how cinematic representations of the American legal system speak to a larger social and cultural sense of justice (and social justice) in our national life. Our catalogue of films will include documentaries, indie projects, and Hollywood blockbusters and will likely be comprised of the following titles: *The Maltese Falcon*, *Cool Hand Luke*, *Chinatown*, *The Conversation*, *Dead Man Walking*, *The Shawshank Redemption*, *Slam*, *The Thin Blue Line*, *Murder on a Sunday Morning*, *Fruitvale Station*, *Citizen Four*, *Selma*, and *The Stanford Prison Experiment*.

Texts: All the films will be on reserve in the library, and a series of critical readings will be sent to you as pdfs.

Requirements: Active participation in class, active note taking, a passing quiz grade, two "keyword" exams, and a final 3000 word research paper. Other requirements include a series of short responses and process-based writing assignments. Students must maintain a reading-quiz average of 65% or higher and miss no more than four classes in order to pass the class.

CRN 11448/11693 ENGL 4/5109-02W Film as Literature**Dr. Patrick Erben**

Early America at the Movies

TR 12:30pm-1:50pm Pafford 307

DSW COURSE. Satisfies the following Major requirement: Genre & Theory.

Description: This course examines how 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 20th and 21st 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 *Avatar*—reflect the hopes, dreams, and disappointments of the early American past.

Texts: Complete films--*Cabeza de Vaca* (Dir. Nicolás Echevarría, 1991), *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), *Jefferson in Paris* (Dir. James Ivory, 1995), *Yo, La Peor De Todas (I, The Worst of All)* (Dir. Maria Luisa Bemberg, 1990). Film excerpts--*We Shall Remain* (Dir. Chris Eyre, PBS 2009); *John Adams* (Dir. Tom Hooper, HBO

2008). Readings: Alvarz Nuñez Cabeza de Vaca, *Relación*, and some supplementary background readings provided by the instructor.

Requirements: Regular attendance; active oral participation; film-viewing journal; one scene analysis; oral presentation; research paper.

CRN 11449/11695 ENGL 4/5188-01W Studies in Individual Authors-Shakespeare

Dr. Meg Pearson

Shakespeare & Love

TR 9:30am-10:50am Pafford 307

DSW COURSE. Satisfies the following Major requirement: British Lit I

Description: Shakespeare wonders about love in his poetry and his drama: how love could be sexy, naïve, violent, or doomed. This course will explore the ways in which Shakespeare considers the poetic clichés of love and its realities, both the beautiful and the sordid. Beginning with the sonnets and the narrative poems including *The Rape of Lucrece*, we will trace the various manifestations of love through tragedy and comedy alike, analyzing the depictions of couples including Beatrice and Benedict, Romeo and Juliet, Othello and Desdemona (or Iago?), and Venus and Adonis.

Texts: Norton *Complete Shakespeare*

Requirements: Two short papers, one long research paper

CRN 11450/11696 ENGL 4/5210-01W Advanced Creative Writing-Poetry

Dr. Chad Davidson

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

DSW COURSE. Satisfies the following Major requirement: Writing & Language.

This class will focus on the generation and revision of poetic material through intensive, process-oriented strategies. More than merely create poetry, we will be interested in designing and implementing a sustainable writing practice. We will foster an atmosphere of energetic dialogue between each other's work and the larger corpus of poems written in, or translated into, English. Additionally, we will study intimately a few contemporary poets who will visit our class and give readings from their work. The course will culminate in a final portfolio of original material (including a detailed critical preface) predicated on a deep, semester-long engagement with poetry.

The prerequisite for this course is ENGL 3200, the intermediate workshop in poetry. This means that you should already possess a substantive archive of contemporary poets and poems; a fair understanding of process-oriented strategies for making poems; a high degree of familiarity with the dynamics of in-class workshopping; and a strong sense of what constitutes the different facets of maintaining a viable journal (as opposed to a diary). Furthermore, I assume that you already have a body of work (in various stages of completeness) and that you write and read poetry regularly outside of class. If this does not sound like an apt description of you, then the class will pose some significant problems. Proceed with caution.

Texts: Fraser, Greg, and Chad Davidson, *Writing Poetry: Creative and Critical Approaches*; B. H. Fairchild, *The Blue Buick: New and Selected Poems*; Melanie Jordan, *Hallelujah for the Ghosties*; plus other materials distributed through CourseDen.

Requirements: Regular creative-writing exercises and memorizations; online weekly journal entries; two identification exams; weekly workshop participation (including written critiques); and a final portfolio of creative work with a rigorous critical preface situating your work within a contemporary poetic framework.

CRN 11520/11698 ENGL 4/5210-02W Advanced Creative Writing-Fiction

Dr. Margaret Mitchell

TR 2:00pm-3:20pm Pafford 309

DSW COURSE. Satisfies the following Major requirement: Writing & Language

TBA

CRN 11368 ENGL 4286-01 Teaching Internship

Dr. Rebecca Harrison

Monday 5:30pm-8:00pm TLC 2237

Contact rharriso@westga.edu for permission to register. Admission to TEP and application for internship required.

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

Texts: All readings will be provided electronically.

Requirements: Active seminar participation; six mandatory field observations, including lesson plans with standards; an edTPA portfolio containing all required elements; a tk20 professional artifacts portfolio.

CRN 11451/5295 ENGL 4/5295-01W Studies in Young Adult Literature

Dr. Angela Insenga

Monday 5:30pm-8:00pm Pafford 110

DSW COURSE. Satisfies the following Major requirement: Genre & Theory.

Description:

“Honey, I Shrunk the Kids!”: Enlarging our Understanding of YALit

Spring semester’s representative YA texts magnify what even the most well-meaning adults diminish: adolescent struggle in the search for a cogent identity. Instead of following the cultural trend towards relegating adolescence to the margins of lived experience, we will take a different tack by examining this formative period as one crucial to live *through* in order to thrive. Our exploration will first consider reading as an act that enables us to better understand the worlds around us. This academic trek will take us into various cultural contexts to study teens’ compounded circumstances. We will meet an African American male growing up in the Trayvon Martin era, a serial killer’s son, a guy who goes searching for solace (and ducks) in 1950’s New York city, a shorty from the Southside of Chiraq, a gay teen trying to come out on his own terms, a Nepalese girl sold into sex trade, and one bravely living through the Yellow Fever in 18th century America. All will, I hope, expand our horizons of experience with the category of YA and with the multitude of readers it has the power to influence.

Classwork will include two in-class tests and two short papers, one focused on literary analysis, the other on adolescent readers. Graduate students enrolled in the class will write longer papers, compile an Annotated Bibliography, and lead a teaching presentation on a class text.

Texts: *Using Young Adult Literature in the English Classroom*, by Jon Bushman and Kaye Parks Haas; *I Hunt Killers*, by Barry Lyga; *Simon versus the Homo Sapiens Agenda*, by Becky Albertalli; *All American Boys*, by Jason Reynolds; *Yummy: The Last Days of a Southside Shorty*, by Randy DuBurke; *My Own True Name*, by Pat Mora; *Sold*, by Patricia McCormick; *Fever 1793*, by Laurie Halse Anderson; *The Bell Jar*, by Sylvia Plath; *The Catcher in the Rye*, by J.D. Salinger;

Requirements: For Undergrads: Reading quizzes; Mid-term and Final examinations; two 4-6 page papers. For Grads: Reading quizzes; Mid-term and Final examinations; two 8-10 page papers; one teaching presentation.

CRN 11452/11700 ENGL 4/5300-01 Studies In the English Language-Grammar

Dr. David Newton

MW 9:30am-10:50am Pafford 307

Required for students in the English Education program. Satisfies the following Major requirement: Writing & Language.

Description: In this course we will explore the syntax or grammar of the English language and work toward understanding the principles or structural rules that are used to create phrases and clauses of increasing complexity. This course is designed for English majors who seek to improve their writing and editing skills and for future teachers at the secondary and college level. This course also has applications for students entering business, science and medical fields, law and politics, media and public relations, or anyone who recognizes how effective use of the English language contributes to professional success. This is because knowing how to speak a language and knowing about the structure of a language require different kinds of knowledge. Even the ability to speak grammatically correct sentences does not guarantee that a speaker knows enough about English to explain how phrases and clauses function structurally. This course is designed to help you achieve that deeper level of 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 structural 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 phrase and clause constructions. If that still is not persuasive enough, you will learn to amaze your family, forge new alliances, and vanquish your enemies, all with the power of grammar. Grammar rules!

Texts: Vitto, Cindy. *Grammar by Diagram*. Second Edition. Broadview Press, 2006; Vitto, Cindy. *Grammar by Diagram Workbook*. Broadview Press, 2008; NOTE: These textbooks can be purchased as a set at a reduced price from the bookstore. The ISBN for the bundled set is either 978-1-55402-925-9 or 1-55402-925-2.

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

CRN 11453 ENGL 4384-01W Senior Seminar**Dr. David Newton**

Violence and the Sacred

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

DSW COURSE. English Department approval required to register. Email your UWG ID# and the CRN number of this class to sholland@westga.edu for permission to register. ENGL 4384 is required for the English major (all tracks). It cannot be taken until ENGL 1101, 1102 and core area F have been completed, all with a minimum passing grade of C. It cannot be taken until a minimum of 18 hours of upper level (3000/4000) ENGL courses.

This capstone course—limited to 12 participants and structured as an advanced seminar—represents the culmination of study in the English major. It invites students to examine a critical or theoretical topic within the discipline and design a research project that will become part of an anthology of essays that seminar participants will collaboratively design, edit, and publish. The topic of this seminar—Violence and the Sacred—will examine Rene Girard’s seminal study of sacrificial violence in myth and literature. Girard describes violence as the “heart and secret soul” of the sacred and provides a theoretical lens through which we can examine how different forms of violence—violence as contagion, containment, or sacrifice, for example—have been understood and represented across different cultures and historical moments. We will use Girard to guide our reading of different literary and filmic works and learn how to apply critical theory to textual analysis, research, and writing. For the research project—students will be able to write on literary or visual works beyond the ones assigned for the seminar. This will allow students to draw upon the diversity of works they have studied in their major courses and upon their own emerging professional interests as scholars, writers, and/or teachers.

Texts: Rene Girard, *Violence and the Sacred*; Euripides, *The Bacchae*; Sophocles, *Oedipus*; Shakespeare, *King Lear*; short stories by Edgar Allan Poe, Flannery O’Connor, Richard Wright, Alice Walker, Louise Erdrich, and Angela Carter; and Sophia Coppola, *The Virgin Suicides* (film).

Requirements: two short analytical essays that connect theoretical readings to assigned literary or filmic works; class presentations; an extensive researched-based seminar project/essay that includes an initial abstract, an annotated bibliography or research sources, multiple drafts, peer editing, and final digital and hard-copy version for inclusion in the seminar anthology; active and constructive participation in the organization, design, and editing of the seminar anthology.

CRN 11454 ENGL 4384-02W Senior Seminar**Dr. Kevin Casper**

We’re Number One!: Power, Contest, and the Ethics of Winning

TR 3:30pm-4:50pm Pafford 309

DSW COURSE. English Department approval required to register. Email your UWG ID# and the CRN number of this class to sholland@westga.edu for permission to register. ENGL 4384 is required for the English major (all tracks). It cannot be taken until ENGL 1101, 1102 and core area F have been completed, all with a minimum passing grade of C. It cannot be taken until a minimum of 18 hours of upper level (3000/4000) ENGL courses.

Description: Why do we care if our team wins or loses? Is it because of some innate, human love of competition? Or an innocent need for shared social bonds? Or a sensual desire for the aesthetic pleasures found in athletic grace and physical excellence? Perhaps ... But what if, as Noam Chomsky suggests, the real reason we cheer is because sport “offers people something to pay attention to that’s of no importance, that keeps them from worrying about things that matter to their lives.” From *The Great Gatsby* to *The Big Lebowski*, representations of sports permeate our cultural landscape. But what is all this rooting and cheering and winning and losing actually doing to us? In this seminar, we will explore the innumerable representations of sports in American literature and culture to uncover the very real political issues that lurk behind the foam fingers, the fight songs, and the fourteen-point spreads.

Texts (Subject to Change Slightly): *Welcome to the Terrordome: The Pain, Politics, and Promise of Sports* - Dave Zirin; *He Got Game* (film) directed by Spike Lee; *North Dallas Forty* (novel) – Peter Gent.

Requirements: Two Short Critical-Writing Assignments, Workshop Participation, Final Seminar Paper

CRN 11455/11701 ENGL 4/5385-01W Queer Theory and the Fictions of Empire**Dr. Matthew Franks**

MW 3:30pm-4:50pm Pafford 307

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

Description: In early twentieth century Britain, portrayals of “the Orient” were rife with homoerotic imagery. Spreading such representations of exotic locations and primitive cultures helped to secure British rule over its colonies by representing them as perverse, backwards, and uncivilized. Such fantasies also allowed European artists and writers to explore forbidden sexual desires by imagining places where they might be accepted. On the other hand, authors from formerly colonized parts of the world (such as the Caribbean, Africa, the Middle-East, and South East Asia) have long resisted such imaginary depictions that cast them as inferior, while also wrestling with how to express sexuality in alternative ways.

Is homosexuality a western concept that has been imposed on former colonies? Or are there native forms of queerness that reject imperialism? To address these kinds of questions, this course will offer an introduction to queer theory through the lens of British colonial and postcolonial LGBT literature. We will read texts that map out how sexuality was used as a tool of

domination, and also as a weapon of resistance. Our interpretations of these texts will be rooted in our discussions of queer theory, which has been accused of imposing its own kinds of imperialism but has also been used to challenge Orientalist understandings of non-European sexualities.

Texts: *Trumpet*, Jackie Kay; *Abeng*, Michelle Cliff; *Cereus Blooms at Night*, Shani Mootoo; *The Immoralist*, Andre Gide; shorter works by Chimamanda Ngozi Adichie, Sherman Alexie, Gloria Anzaldúa, Katharine Mansfield, and others; film.

CRN 12047/12194 ENGL 4/5385-02W Eighteenth-Century British Literature

Dr. Laura Miller¶

Restoration and Eighteenth-Century Coffeehouse Culture

MW 2:00pm-3:20pm Humanities 206

DSW COURSE. Satisfies the following Major requirement: British Lit I.

Description: Between the Restoration in 1660 and the end of the eighteenth century, Britain experienced significant transformations in both public and private life that affected its cultural productions. This class will look at the cultural significance of one important aspect of the period known as the long eighteenth century (1660-1800): the coffeehouse. Coffeehouses were places where literature was conceived, written, and read, where philosophical ideas were debated and scientific hypotheses tested, and where caffeine addictions were grown and nurtured. In short, the coffeehouse was a crossroads of eighteenth-century culture, one that resonates with our information culture and coffee culture today.

Here's some of what you'll discover:

- The history of coffee itself, including analysis of the coffeehouses' coffee, sugar, and chocolate as linked with British imperialism.
- The history of coffeehouses, including their associations with universities and education.
- The technology of how periodicals and books were printed during the hand-press period, and some examples of early printed books.
- Periodicals and essays that circulated at coffeehouses.
- Popular literature that would have been hotly debated in British urban culture—including the controversial early novel *Pamela* from 1740, poetry, and plays.
- Literature about coffee houses themselves, including comedy and satire.

This class will differ from other classes in the kinds of experiences it will offer: from coffee and chocolate tastings (optional) to handling rare books, listening to early music, and watching live experiments, this class will present the full sensorium of eighteenth-century culture to UWG students.

Texts: Mark Pendergrast, *Uncommon Grounds: The History of Coffee and How It Transformed Our World*, Basic Books 978-0465018369; *Broadview Anthology of Restoration and Eighteenth-century British Literature* 2e, 978-1554810475; *The Woman of Colour: A Tale*, Broadview 978-1551111766; *Pamela, or, Virtue Rewarded*, Oxford World's Classics 978-0199536498;

Requirements: a presentation, two medium-length papers, and a final museum project.

CRN 12048/12192 ENGL 4/5385-03W American Realism and Naturalism

Dr. Debra MacComb¶

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

DSW COURSE. Satisfies the following Major requirement: American Lit I.

TBA

CRN 12049/12191 ENGL 4/5385-04W Twentieth-Century American Literature

Dr. Stacy Boyd

Literature of the Jazz Age

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

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

Description: This course will be a focused study of the intersections of American modernism and the Harlem Renaissance from roughly 1919 to 1929. We will explore the problematics of racial representation and identification within the context of American nationalism. Students should be prepared to analyze the literary discourses of race, identity, cultural nationalism, modernist aesthetics, and modern black aesthetics within fiction, poetry, and essays of the era.

Texts: Authors might include Gertrude Stein, F. Scott Fitzgerald, Jean Toomer, Ernest Hemingway, Langston Hughes, Claude McKay, Carl Van Vechten, and Nella Larsen.

Requirements: attendance, oral presentation, short essays, and a longer research essay.

CRN 12186 ENGL 6110-01D Seminar in American Lit I

Dr. Debra MacComb

Thursday 5:30pm-8:00pm TLC 1204

Registration requires permission of the Director of Graduate Studies.

TBA

CRN 12187 ENGL 6115-01 Seminar in British Lit II

Dr. Margaret Mitchell

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

Registration requires permission of the Director of Graduate Studies.

TBA

CRN 12188 ENGL 6385-01 Seminar in Special Topics

Dr. Alison Umminger

Wednesday 5:30pm-8:00pm TLC 1204

Registration requires permission of the Director of Graduate Studies.