

DEPARTMENT OF ENGLISH & PHILOSOPHY
Fall 2018 Course Descriptions
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 3000-01W Research and Methodology, Dr. Lisa Crafton

MW 11:00am-12:15pm

DSW course. English Department approval required to register. Email your UWG ID# to sholland@westga.edu for permission to register. Only 6 hours of upper-division work may be taken before the completion of this course. Not offered in the summer session.

Description: No reading is “innocent.” We’ll begin with this assertion and ponder who/what are the influences that shape our ability to read, both the written word and the world. As a required prerequisite for upper-division English studies, this course provides an introduction to representative critical approaches to literature and an intensive participation in critical reading, analytical thinking, and argumentative writing. Enabling students to develop and articulate interpretations from a variety of theoretical approaches, the course investigates the key assumptions and methodologies of significant schools of literary criticism. Introducing students to theories that are based both on close textual study (formalism) and on contexts, such as psychoanalytic theories, gender studies, and postcolonialism, the course requires application of different kinds of critical readings to literary and filmic texts in a variety of genres and writing of short, analytical papers as well as a substantive documented paper.

Texts: Bressler *Practical Criticism*; Toni Morrison, *Sula*; film *Get Out*; Angela Carter, *The Bloody Chamber*; selected poetry online including Seamus Heaney and Adrienne Rich; *MLA Handbook for Writers* hard copy or online.

Requirements: Short analytical papers, oral report on reading popular culture, substantive research project of 12-15 pages (including prospectus, annotated bibliography, and progress reports), midterm.

ENGL 3000-02W Research and Methodology, Dr. Randy Hendricks

MW 2:00pm-3:15pm

DSW course. English Department approval required to register. Email your UWG ID# to sholland@westga.edu for permission to register. Only 6 hours of upper-division work may be taken before the completion of this course. Not offered in the summer session.

Description: Concentrating on a small number of primary texts, students in this course will develop, through practice, skills in close reading of literary works; methods of literary research, understanding and assessing individual works of literary criticism, and analytical, research-based writing. Students will also be introduced to various schools of literary theory. We’ll begin with a thorough study of Kate Chopin’s “The Story of an Hour,” then turn to a longer text (TBD). We’ll also examine a number of short poems throughout the term. In consultation with the instructor, students will select a text or texts to focus on for a research project.

Texts: TBD

Requirements: two short analytical essays, research paper, daily quizzes or other brief writing responses, total participation.

ENGL 3000-03W Research and Methodology, Dr. Matt Franks

Minority literatures and theories of difference

TR 09:30am-10:45am

DSW course. English Department approval required to register. Email your UWG ID# to sholland@westga.edu for permission to register. Only 6 hours of upper-division work may be taken before the completion of this course. Not offered in the summer session.

Description: In this class we will acquire the tools to write scholarship within the field of literary studies. To do this we will practice using specific critical approaches to interpret literature, and we will learn how to incorporate research into our writing. This will involve applying our critical toolkit to small, digestible texts like poems and short stories, as well as one novel. Specifically, we will focus on minority literatures and theories of difference. This approach insists that literary criticism and research are never neutral: we inherit Western-centered critical traditions and bring our own prejudices to our interpretations. Thus we will explore literary studies not only as an academic skill but also a means of empowerment, since practicing

research and methodology gives us the ability to enter into transformative debates about larger social issues of race, gender, nationality, and belonging.

Texts: Robert Dale Parker, *How to Interpret Literature*, 3rd edition; Wayne Booth et al., *The Craft of Research*, 4th edition; Toni Morrison, *Sula*; additional short stories, poetry, and films will be made available.

Requirements: in-class participation, two short papers (2-3 pages), final paper (8-9 pages), annotated bibliography, exams, and an individual presentation on an article.

ENGL 3200-01W Intermediate Creative Writing-Creative Nonfiction, Dr. Chad Davidson

MW 2:00pm-3:15pm

DSW course. Prerequisite: ENGL 2060. May be repeated up to 6 hours as topics vary. No more than 2 courses may be counted toward the major in English.

Description: In this class, we will study a host of contemporary essayists, memoirists, and otherwise uncategorizable prose writers in an attempt to help us write our own essays, with one foot in the cold world of facts and the other in the province of the imagination. Along the way, we will question our innate sense of words such as “autobiography,” “life-writing,” and even “the truth.” Caution: this is not a “sit in a circle and tell each other how wonderful we are” type of class. We will be in the business of sharp, objective criticism and a shared sense of purpose: namely to make all of us better writers capable of producing at least forty pages of original prose.

Texts: Lex Williford and Michael Martone, eds., *Touchstone Anthology of Contemporary Creative Nonfiction*; plus additional materials distributed in class.

Requirements: Weekly quizzes, electronic journal, workshopping, and a detailed final portfolio.

ENGL 3200-02W Intermediate Creative Writing-Poetry, Dr. Greg Fraser

MW 12:30pm-1:45pm

DSW course. Prerequisite: ENGL 2060. May be repeated up to 6 hours as topics vary. No more than 2 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 poetry cultures in the Atlanta metro area.

Texts: *Writing Poetry*, Davidson-Fraser

Requirements: Regular readings, exercises, and homework assignments; written and oral contributions to workshop; periodic quizzes, exams, and journal submissions; a final portfolio of polished writing, including a critical preface.

ENGL 3200-03W Intermediate Creative Writing-Fiction, Dr. Margaret Mitchell

TR 3:30pm-4:45pm

DSW course. Prerequisite: ENGL 2060. May be repeated up to 6 hours as topics vary. No more than 2 courses may be counted toward the major in English.

Contact instructor for course details.

ENGL 3400-01W Pedagogy and Writing, Prof. Brittney Beth Drummond

MW 12:30pm-1:45pm

DSW course. ENGL 3400 is required for students in the English Education program.

Contact instructor for course details.

ENGL 3405-01W Professional & Technical Writing, Prof. Crystal Shelnett

MW 09:30am-10:45am

DSW course.

Description: Increasingly, employers rank communication skills as essential to career advancement, with “about half of private employers and over 60% of state government employers” asserting that, “writing skills impact promotion decisions.” Others estimate that writing remediation costs employers as much as 3.1 billion dollars annually (National Commission on Writing, 2004, 2005).

English 3405 will therefore familiarize students with rhetorical strategies and writing forms required for diverse technical and professional situations. Emphasizing the planning, revising, and editing processes, this course will teach students how to construct appropriate written communications to accommodate workplace needs as well as how to edit and adapt their own writing skills for the ever-changing media landscape.

Texts: TBA

Requirements: Daily Activities; Dossier of Business-related Documents; Professional Online Portfolio; Formal Recommendation Report.

ENGL 3405-02W Professional & Technical Writing, Prof. Crystal Shelnett

MW 3:30pm-4:45pm

DSW course.

Same as above.

ENGL 3405-03W Professional & Technical Writing, Prof. Amy Ellison

TR 11:00am-12:15pm

DSW course.

Contact instructor for course details.

ENGL 3405-04W Professional & Technical Writing, Prof. Lori Snaith

TR 12:30pm-1:45pm

DSW course.

Contact instructor for course details.

ENGL 3405-05W Professional & Technical Writing, Prof. Amy Ellison

TR 2:00pm-3:15pm

DSW course.

Contact instructor for course details.

ENGL 3410-1DW Technology for Editors and Writers, Dr. Emily Hipchen

100% Online Course.

DSW course.

Contact instructor for course details.

ENGL 4/5000-01W Studies in British Literature I-Renaissance Lit, Dr. Meg Pearson

TR 11:00am-12:15pm

DSW course. Variable topics course. ENGL 4000 is required for the English major.

Description: A survey of early modern English poetry, prose, and drama. We will begin in the feisty court of King Henry VIII, travel through the age of sonnets, read several non-Shakespearean plays, revel in the early seventeenth century's verse and prose, and end with the English Civil War and John Milton.

Texts: The Norton Anthology of English Literature (Ninth Edition) (Vol. B)

Requirements: Much reading and writing and an independent research project.

ENGL 4/5002-01W Studies in British Literature II-20th Century British Lit, Dr. Matt Franks

TR 2:00pm-3:15pm

DSW course. Variable topics course. ENGL 4002 is required for the English major.

Description: This course offers an examination of selected twentieth-century texts from the British Isles. We will examine the ways that notions of development, freedom, and civilization came into crisis in Britain after 1900. Wars of unprecedented scale scarred physical and psychic landscapes; women claimed property and voting rights; uprisings in India and other colonies led to the downfall of the British Empire; and challenges to long-held religious, psychological, economic, and

scientific doctrines brought a sense of terrifying uncertainty and utopian possibility. We will examine how the modernist and postmodern literature of the twentieth century spoke back to and participated in these major cultural shifts.

Texts: specific works TBA by authors such as Joseph Conrad, W.B. Yeats, Virginia Woolf, James Joyce, T.S. Eliot, Jean Rhys, Angela Carter, Kazuo Ishiguro, and Jackie Kay.

Requirements: Two short essays, final research paper, presentation, in-class participation, timeline project.

ENGL 4/5003-01W Studies in American Literature I-Colonial and Early American Lit, Dr. Patrick Erben
Fear and Loathing in Early America

TR 12:30pm-1:45pm

DSW course. Variable topics course. ENGL 4003 is required for the English major.

Description: This course descends deep into the many phobias that plagued early Americans: savagery and cannibalism, witchcraft and magic, fallen women and rebellious slaves, Catholics and Bavarian Illuminati, immigrants of all stripes, and above all the wilderness and its dreadful beasts and demons. As you can already tell, we owe most of these fears to white, male, straight, European explorers and settler-colonists, who projected a host of vastly distorted ideas onto the indigenous people and the environment of the Americas, while equally fearing and seeking to purge deviance and transgression in their own midst. At each turn, we will examine both the dominant construction/paradigm as well as the flipped/subverted perspective of women and children, indigenous people, enslaved and freed Africans, gender non-conformists, and a variety of free-thinkers and malcontents who tested, challenged, and exploded the notion of white, male, Anglo-Protestant dominance and exceptionalism. So if you really want to understand what's nagging our national psyche today, you have to go back to the beginnings. In other words, take this class!

Texts: Including, but not limited to--Cabeza de Vaca, *Relación* (a tale of Spanish conquistadors who end up eating their own horses and each other); Hannah Webster Foster, *The Coquette* (an epistolary novel about a woman who just wants her independence while everyone else wants her to get married...and she gets some terrible advice on the "social media" of the day--letters!); Charles Brockden Brown, *Wieland, or the Transformation* (a novel about fake voices, foreign infiltration, a crisis in knowledge, murder, and so much more...); women's travel narratives; slave poetry; indigenous autobiographies; and the infamous court trials of a woman who dared to teach men in her own home and claimed direct communication from God--Anne Hutchinson (the original "nasty woman").

Requirements: A multi-modal project linking a specific early American fear to a present-day phobia; short response papers; an oral group project; and some original archival research (yes, the truth is not out there, but in the archive...).

ENGL 4/5005-01W Studies in American Lit II-Contemporary American Lit, Dr. Alison Umminger
MW 2:00pm-3:15pm

DSW course. Variable topics course. ENGL 4005 is required for the English major.

Contact instructor for course details.

ENGL 4/5106-01W Studies in Genre-Gothic, Dr. Lisa Crafton
Bodies of Horror: Gothic Literature, Film, and Music

MW 09:30am-10:45am

DSW course. May be repeated for credit as genre or topic varies. Students may enroll up to three semesters.

Description: The excessive motifs of Gothic plots--haunted houses, trembling virgins, cruel aristocrats, family curses, madness and sexual transgression--continually 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 18th and 19th century gothic fiction, include Coleridge's lesbian vampire poem *Christabel* and Rosetti's parabolic *Goblin Market*. Along the way we will consider the cultural function of urban gothic in the film *Fight Club*, queer gothic in *Bride of Frankenstein*, the uncanny in *The Haunting of Hill House* as well as postmodern gothic in fiction of Angela Carter. We will also explore significant theoretical studies of gothic (including the multiple definitions of "genre" itself). Students will work in groups to collect cutting-edge theories of gothic as well as explore gothic in pop culture/music.

Texts: *The Haunting of Hill House*, *The Bloody Chamber*, films *Bride of Frankenstein*, *Fight Club*, online poetry excerpts, and online critical theory excerpts.

Requirements: Class discussion, group oral reports, response papers, research project, midterm and final exam.

ENGL 4/5109-01W Film as Literature-Cinema of the 1970s, Dr. Erin Lee Mock

MW 2:00pm-3:15pm

DSW course. May be repeated for credit as topic varies.

Description: It was the climax of New Hollywood, the apogee of verite documentary, the golden age of porno and blaxploitation, the heyday of horror film, a key moment in video art and experimental film, and the most internationally integrated era in cinema. This course considers the aesthetically innovative and culturally significant period of the 1970s in American and global cinema.

Texts: Available on CourseDen and in the English department's film library

Requirements: 1 significant paper, 1 presentation, informal writing, participation

ENGL 4/5109-02W Film as Literature-Sick Cinema: Contagion on Film, Dr. Angela Insenga

TR 09:30am-10:45am

DSW course. May be repeated for credit as topic varies.

Description: In "An Elegy on the Death of John Keats," Percy Bysshe Shelley extols his friend and fellow poet, lamenting the loss of one so dear. But ultimately, Shelley imagines Keats soaring above the cares of this world when he writes, "And that unrest which men miscall delight / Can touch him not and torture not again; / From the contagion of the world's slow stain / He is secure." Safe from the world's decay, Keats awakens in death to be tainted no more by the world. Shelley's aesthetic perspective is not isolate. Artists of all stripes conceive of worlds in which literal and figurative contagion and blight hound us, change our "civilized" nature, and mold us anew. This semester's literature as film course will investigate representations of "stained" worlds and the people that create, perpetuate, inhabit, or desire to escape them. Our journey will take us through several genres and filmic styles and will sometimes require us to view American culture from the Other's perspective.

Join us. It's going to be sick!

Texts: *Planet of the Apes* (1968), directed by Franklin Schaffner; *And the Band Played On* (1993), directed by Roger Spottiswoode; *Safe* (1995), directed by Todd Haynes; *Pleasantville* (1998), directed by Gary Ross; *V for Vendetta* (2006), directed by James McTeigue; *[•REC]* (2007), directed by Jaume Balagueró and Paco Plaza; *Shaun of the Dead* (2004), directed by Edgar Wright; *The Host* (2005), directed by Joon-ho Bong; *Pontypool* (2008), directed by Bruce McDonald; *Monsters* (2010), directed by Gareth Edward; *Pandemic 3*, Crazy Monkey Games.

There will also be various supplemental readings, some foundational to course theme and reading film and others paired with specific films.

Requirements: 4-6 page "Anatomy of a Scene" essay; "Film Talk": a discussion-centered presentation; 6-8 page critical review on a contagion film; "Sick Cinema Festival"—multimedia final examination; Class and Community (collegiality and participation).

ENGL 4/5170-01W Studies in African-American Literature, Dr. Stacy Boyd

Early African American Literature

TR 11:00am-12:15pm

DSW course. May be repeated for credit as topic varies.

Description: This course intends to expose students to the multivalent nature of early African American literature. We are taking the long view of nineteenth-century literature beginning with Phillis Wheatley and ending before the Harlem Renaissance. From the jeremiad to the autobiography and the political treatise, we will explore African American's early preoccupation with the realities and implications of slavery and disempowerment, the complexities of race and color, and coming to terms with the "American" in African American. We will consider spiritual narratives and sermons, the slave narrative, pamphleteers and propagandists, and nineteenth-century novelists and poets.

Texts: TBA

Requirements: Attendance, Quizzes, Response Papers, Analytical Essay, Research Essay, Oral Presentation

ENGL 4/5180-01W Studies in Regional Literature-Southern Literature, Dr. Randy Hendricks

MW 3:30pm-4:45pm

DSW course. May be repeated for credit as topic varies.

Description: In 1936 Margaret Mitchell published the wildly popular *Gone with the Wind*. In that same year William Faulkner published what many consider his greatest novel, *Absalom, Absalom!* We'll use these two novels, essentially, to frame the course, beginning with Mitchell, ending with Faulkner. In between we'll study works by Katherine Anne Porter, Eudora Welty, Robert Penn Warren, Walker Percy, Flannery O'Connor, Ernest Gaines, and Alice Walker. We'll also read a sample of shorter writings by

other authors from the late nineteenth century to the present. Our reading will be informed by lectures on and discussion of the personal, political, social, and critical/academic history that influenced the production and study of Southern writing.

Texts: *Gone with the Wind*; *Absalom, Absalom!*; *Collected Stories of Katherine Anne Porter*; *The Ponder Heart* (Welty); *Flannery O'Connor: The Complete Stories*; *The Moviegoer* (Percy); *A Lesson Before Dying* (Gaines); "Everyday Use" (Walker); and others available online or provided by instructor.

Requirements: short analytical essay, midterm and final exams, research paper, daily quizzes or other brief writing responses, total participation.

ENGL 4/5210-01W Advanced Creative Writing-Poetry, Dr. Greg Fraser

MW 11:00am-12:15pm

DSW course. Prerequisite: ENGL 3200 with a minimum grade of C and ENGL 2060. May be repeated for credit as topic varies.

Description: Designed to help advanced students refine their talents as makers of poetry, this course explores a range of methods for generating verse. It also builds upon the critical reading and commenting skills that students have developed in previous creative-writing classes. Students will learn to situate their work in the contemporary poetic moment and engage with poetry cultures in the Atlanta metro area.

Texts: *Writing Poetry*, Davidson-Fraser

Requirements: Regular readings, exercises, and homework assignments; written and oral contributions to workshop; periodic quizzes, exams, and journal submissions; a final portfolio of polished writing, including a critical preface.

ENGL 4/5210-02W Advanced Creative Writing-Screenwriting, Dr. Alison Umminger

MW 12:30pm-1:45pm

DSW course. Prerequisite: ENGL 3200 with a minimum grade of C and ENGL 2060. May be repeated for credit as topic varies.

Contact instructor for course details.

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

TR 5:30pm-6:45pm

DSW course. Prerequisite: ENGL 3200 with a minimum grade of C and ENGL 2060. May be repeated for credit as topic varies.

Contact instructor for course details.

ENGL 4/5300-01 Studies in the English Language-Grammar, Dr. David Newton

MW 3:30pm-4:45pm

ENGL 4300 is required for students in the English Education program. ENGL 4300 can be taken as an elective for the B.A. degree in English. May be repeated for credit as topic varies.

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 structure 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, whether they are standard forms or not. 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 and friends, 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.).

ENGL 4/5310-01W Literary Theory: (Southern)Feminism, Dr. Rebecca Harrison

MW 09:30am-10:45am

DSW course. May be repeated for credit as topic varies.

Description: *The last few decades have ushered in a new era of innovative feminist theoretical developments in the literary scholarship of the American South. This generation of critics has sought to explode what many of them refer to as a traditionally homogeneous and monolithic critical tradition represented by the Rubin and King generations. As a class, then, we'll wade deep into the swamp of what is now recognized as a codified canon of feminist theories of the American South. We will explore the sacred groves and ravaged gardens of Westling's work, the haunted bodies of Donaldson's, Mark's revolutionary dragon's blood, and the "finger sucking" dirt, desire, and luminous trash of Yaeger's critical contributions, among others. We'll also examine the pioneering theorists, like Kristeva, Butler, and Cixous, who inspired their work, as we consider these critics' unique, regional applications that are responsible for the redefinition of critical paradigms available for examining Southern women's writing.*

Texts: All of the critical readings will be provided electronically. The literature readings (TBA) will consist of a sampling of touchstone texts that pair with the critical paradigms noted above; these will be made available at the UWG bookstore.

Requirements: TBA.

ENGL 4384-01W Senior Seminar, Dr. Josh Masters

Madness and the Asylum in Literature and Film

MW 5:30pm-6:45pm

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. Required for the English major. Not offered during summer session. Prerequisites: Completion of Major Core area F, ENGL 3000, and 18 hours of upper-division ENGL classes with a grade of C or better.

Description: This seminar will examine the persistent and pervasive presence of "madness"—as a trope, social construct, and psychopathology—in film and literature, as well as the various institutions designed to control and contain it.

Texts: Ken Kesey's *One Flew Over the Cuckoo's Nest* and Michel Foucault's *Madness and Civilization*.

Requirements: A 12-15 research paper, many short writing assignments, and avid participation.

ENGL 4384-02W Senior Seminar, Dr. Stacy Boyd

Get Out: Representations of Racial Consumption, Fear, and Terrorism in Literature and Film

TR 09:30am-10:45am

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. Required for the English major. Not offered during summer session. Prerequisites: Completion of Major Core area F, ENGL 3000, and 18 hours of upper-division ENGL classes with a grade of C or better.

Description: Inspired by the 2017 film *Get Out*, this course will explore the connection between representations of race, fear and terrorism in literature and film. We will begin by grounding our discussion in historical, cultural, and literary texts that help us establish a framework for understanding cultural appropriation, racial objectification, and medical experimentation. We will work to broaden our understanding of ethnic notions and their dependence on language, image, and ideology. Finally, students will collaborate on editing and compiling an anthology of our investigations.

Texts: In addition to the film, we will read short stories and critical texts

Requirements: Class participation and workshop editing; preparatory reading and research assignments; short writing exercises in preparation for anthology development

ENGL 4385-01W/ BIOL 4985-01 Translating Science, Dr. Laura Miller (English) and Dr. Janet Genz (Biology)

Translating Science: Science Communication in Society

TR 12:30pm-1:45pm

DSW course. Cross-listed with BIOL 4985. Same as BIOL 4985. Requires permission of the department chair to repeat.

Description: Discover the beauty, the horror, and the drama of science, culture, and literature. This innovative course uses creative projects, fun historical labs, and unique readings to show how creativity and science have been linked over time. We will explore how both science and literature communicate essential information to our culture about what it means to be human. You'll also develop skills to write better about scientific topics for a wider audience. No scientific background is required.

Texts: Cormack and Ede, *A History of Science in Society: From Philosophy to Utility* (Third Edition); Nelson-McDermott, LePan, Buzzard, *Science in Society: An Anthology for Readers and Writers*.

Requirements: The class will consist of analytical writing, creative work, and fun labs, as well as occasional quizzes and a final exam.

ENGL 4/5385-02W “Based on a story....”: Adaptation, Translation or Annihilation?, Dr. Dionne Irving Bremyer

TR 3:30pm-4:45pm

DSW course. Requires permission of the department chair to repeat.

Description: An ekphrastic poem vividly describes a scene or a work of art, and some argue that such a poem is an act of adaptation or translation. Yet adaptive or translative acts take place all the time using literature as the starting point. Great books and stories have been translated into film, graphic novels, songs, plays, visual art, and more. But how does a filmmaker turn a great book into a film? Which novels lend themselves to graphic adaptations? What words or poems work well as song lyrics? What kinds of choices do artists make when they translate the work of another artist into a different medium? Finally, what is gained from that translation or adaptation, and what is lost or annihilated? And alongside all of these questions: Why?

During the course of the semester, we will consider what happens to short stories and novels when they are reimagined as films, visual and graphic arts, or songs — and we will engage in our own acts of adaption, translation, and (or?) annihilation. Our critical analysis of this process in relation to the texts produced by other artists will inform the students' own work and our workshop sessions, which will help us consider the work produced by students within the theoretical framework of the class.

ENGL 6105-01 Seminar in British Literature I, Dr. Laura Miller

Making it Old: Eighteenth-Century Studies in the 21st Century

Thursdays 5:30pm-8:00pm

Registration requires permission of the Director of Graduate Studies.

Description: This class will be part detective work and part cutting-edge technology and scholarship.

You'll...

--learn to use digital tools for literary research in historical fields.

--discover unique primary texts that are available in open-source formats.

--receive extensive coverage of the eighteenth century's most significant contribution to genre: the novel.

--read newly-discovered works of eighteenth-century literature as well as investigate works that have been taught for a century or more.

--learn about teaching eighteenth-century studies.

Texts: Anonymous, *The Woman of Colour: A Tale*; John Cleland, *Memoirs of a Woman of Pleasure*; Samuel Richardson, *Pamela: Or, Virtue Rewarded*; Linda Colley, *Captives: Britain, Empire, and the World, 1600-1850*; Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding*; Jane Austen, *Persuasion*; [and other works that will be made available electronically].

Requirements: An article presentation, a short response paper, a teaching presentation, and a research paper.

ENGL 6385-01 Seminar in Special Topics-Teaching Writing, Dr. Kevin Casper

Mondays 5:30pm-8:00pm

Registration requires permission of the Director of Graduate Studies.

Description: Anyone who has ever tried to teach students how to write knows how daunting a task it can be. ENGL 6385 is designed to demystify this vitally important educational challenge by taking a comprehensive and holistic survey of composition theories and methods. Topics covered will include historic and current trends in composition pedagogy, the reading/writing connection, critical thinking strategies, assessing student writing, designing courses and writing prompts, improving student metacognition, and much more. Whether you are a current graduate student interested in pursuing a college teaching career, a secondary education teacher looking for ways to better support student writing in your classes, or a student who simply wants to learn new writing skills, this course is for you!

Texts: (Mostly) Will be compiled in course handbook: *Classical Rhetoric for the Modern Student* by Edward Corbett (Oxford, 4th edition, ISBN: 0-1951-1542-2); *Concepts in Composition* by Irene Clark (Routledge, 2nd edition, ISBN: 0-4158-8516-7); *Teaching Students to Write* by Beth Newman (Oxford, 2nd edition, ISBN: 0-19-506428-3); *An Introduction to Composition Studies* by Erika Lindemann & Gary Tate (Oxford, ISBN: 0-19-506363-5); *Reading Rhetorically* by John Bean (Pearson Longman, 3rd edition, ISBN: 0-2057-4193-2); *Second-Language Writing in the Composition Classroom* by Paul Kei Matsuda, et al (Bedford St. Martins ISBN:0-312-44473-7); *Assessing, Responding, Evaluating* by Edward White (Bedford St. Martins ISBN: 0-312-43930-x).

Requirements: Reading Response Journal (20%); Classroom & Writing Center Observations and Reflection Writing Assignments (20%); Pedagogy Presentation and Essay (20%); Capstone Project (40%).

ENGL 6385-02 Seminar in Special Topics-Autobiography, Dr. Emily Hipchen

Tuesdays 5:30pm-8:00pm

Registration requires permission of the Director of Graduate Studies.

Description: This course is designed to introduce you to the field of autobiography (the old-fashioned word for life writing). Because we have Leigh Gilmore coming in October, we'll do some work with her subject matter: witnessing, digital life writing, refugee life narratives, and socio-political movements that use life narrative in their push for social justice. You'll learn not only what constitutes the canon of the genre and read primary and secondary materials as well as life writing theory but also get a chance to do some practicing writing and reading other students' work in the genre.

Texts: TBA

Requirements: TBA