

DEPARTMENT OF ENGLISH & PHILOSOPHY
Fall 2019 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.

CRN 81507 ENGL 2110-01 World Literature, Dr. Laura Miller

Transgressions

MW 2:00pm-3:15pm

Description: This class explores world literatures through the common topic of transgression and the crossing of normative limits or boundaries--whether political, geographic, ideological, or gendered. From the earliest literatures to the present day, literature has explored transgression across genre, geography and history. We will read older texts alongside contemporary ones, and see how our ideas about what is transgressive or normative have shifted across place and time. This class meets the requirements for the minor in Asian Studies.

Texts: *Norton Anthology of World Literature: Beginnings to 1650*; *Americanah*, Chimamanda Ngozi Adichie; *Home Fire*, Kamila Shamsie; *Signs Preceding the End of the World*, Yuri Herrera; other readings to be made available on CourseDen.

Requirements: Assignments include quizzes, short writing assignments, a written final project, and a final exam.

CRN 81508 2110-02 World Literature, Prof. Brittney Beth Drummond

TR 3:30pm-4:45pm

Description: A survey of important works of world literature in translation. Our readings this semester will focus on works from the Middle East, Europe, the Americas, and Africa and will range historically from literature written by ancient civilizations through works written in the twentieth century. Because we cannot cover all of world literature in one semester, this course will introduce you to critical strategies for reading literary works from different historical eras and cultural traditions. The course will emphasize the critical analysis of texts and literary genres, as well as situating literary works within their appropriate historical and cultural contexts. We also will use comparative methods to analyze relationships (similarities and differences) between works written by different cultures in different historical eras and consider how these works relate to our own lives and human experiences. Students will develop the ability to recognize and identify significant achievements in world literature and will demonstrate this understanding through developed analytical, thesis-driven papers and two exams. 815308235682280

Texts: Course packet from the bookstore (includes various creation myths from around the world and selections from *Gilgamesh*, *Odyssey*, *Inferno*, *One Thousand and One Nights*, Grimm's Fairy Tales, and a short story from Leslie Marmon Silko; *Things Fall Apart* by Achebe.

Requirements: Two critical essays, a midterm, a final exam, and reading quizzes

CRN 81510 ENGL 2120-01 British Literature, Dr. Lisa Crafton

Game of Thrones: Female Warriors and Princesses in British Literature, Film, and Music

MW 11:00am-12:15pm

Description: British literature is full of diverse female characters whose powers are tested or countered by the cultural norms of their times and the game of thrones that is British history. From the fiery Anglo-Saxon Judith to the "Virgin Queen" Elizabeth, to fairies, witches, storytellers, and Carter's contemporary revisions of fairy tale figures, this course explores representations of female warriors, princesses and queens and the cultural norms they overcome in British literature, film, and music.

Texts: Select literary texts by Pearl Poet, Shakespeare, Blake, Rosetti, Yeats, Heaney, Churchill, and Carter, the film *Elizabeth*, and contemporary music.

Requirements: Short response papers, online discussion posts, midterm, final, class discussion, and presentations on contemporary music.

CRN 81511 ENGL 2120-02 British Literature, Prof. Amy Ellison

Monsters and Mayhem

TR 8:00am-9:15am

Description: A study of issues, themes, and ideologies in selections of British literature through the lens of the monstrous and grotesque. In this course, we still study literary and artistic depictions of figures of the monster, a central figure in much of British literature, from medieval times through late 20th century literature. Looking at monsters and monstrous behavior across a thousand years of British literature will give us a chance to consider depictions of monsters and how they change (or stay the same) in different historical periods and genres, and how monsters provide insight into the fears and challenges of humankind.

Texts: Including but not limited to: *Beowulf*, *Frankenstein*, *Dracula*, *The Island of Dr. Moreau*, *Alien*, and *Shaun of the Dead*

Requirements: Interactive discussion, short response essays, and a multimodal project and presentation.

CRN 81512 ENGL 2120-03 British Literature, Dr. Meg Pearson

Beauty

TR 9:30am-10:45am

Description: We're looking for what the English and British have considered beautiful through the ages. We'll meet gorgeous nymphs and pulchritudinous lovers as well as their opposites: terrifying beasts and self-loathing demons.

Texts: Norton Anthology of British Lit: Major Authors 9th edition. ISBN: 978-0-393-91963-9

Requirements: Midterm and Final Exam, several short close reading papers.

CRN 81787 ENGL 2130-01 American Literature, Dr. Dionne Bremyer

MW 3:30pm-4:45pm

Description: This course serves as an introduction to the art of creative writing. In our class, we will study the elements of craft that lead to successful writing, hone our critical skills by assessing the work of established authors, and craft our own literary artifacts throughout the semester. Students will study the process of creative writing from a wide range of historical and cultural contexts and learn to model their artistic endeavors on the works of innovative artists. Our class will investigate the convergence of personal experience and creativity as well as the reception of literary arts in our culture.

Texts: TBA

Requirements: TBA

CRN 81513 ENGL 2130-02 American Literature, Dr. Randy Hendricks

TR 11:00am-12:15pm

Contact instructor for details.

CRN 81514 ENGL 2130-03 American Literature, Dr. Joshua Masters

The Road to Identity

TR 12:30pm-1:45pm

This course will examine the relationship between travel and identity in American fiction and film. The need for travel, exploration, and escape operates as perhaps the defining motive in American literature--in early adventure tales out West or at sea, in slave narratives, and in the enduring "quest" for both personal and national identity.

Texts: Our readings and films will traverse the nineteenth, twentieth, and twenty-first centuries, and they will include works of short fiction, non-fiction, poetry, two novels, and at least two films. All materials will be available through Coursedon except for our two novels, which you MUST purchase for the class: Toni Morrison's *Song of Solomon* and Russell Banks's *Rule of the Bone*.

Requirements: Weekly quizzes and writing assignments, a midterm exam, a final exam, and a final paper.

CRN 81515 ENGL 2130-91 American Literature, Prof. Melissa Jackson

TR 9:00am-10:15am

This class meets in Newnan.

Contact instructor for details.

CRN 82353 ENGL 2180-01 African-American Literature, Dr. Stacy Boyd

Stay Woke!

TR 9:30am-10:45am

Description: This African American literature course will focus on interpreting significant texts by African Americans and their emphasis on social justice, and the “social justice and the necessity to be committed to it, with particular regards to racism.” According to Celine Angelelchty, “The ever growing interest around this stance made it the new watchword in conversations on racial discrimination, blackness and white privilege, and for a long time many artists advocating social equality have—directly and indirectly—used this powerful expression in their work.” Ideally, by the end of the course you will gain the skills necessary to literature in general and to convey your own ideas about African American related themes with which such works engage.

Texts: We will read poetry, fiction, and nonfiction selections by African Americans. Texts will be online and available to students within CourseDen.

Requirements: Shorts essays, quizzes, unit tests.

CRN 81517 ENGL 2190-01 Literature by Women, Dr. Matthew Franks

Gender & Sci-Fi

MW 5:30pm-6:45pm

Description: In this class, we will read science fiction and speculative poetry by women that imagine alternative futures, presents, and pasts. We will explore feminist sci-fi that challenges current forms of sexism and proposes new ways for understanding gender. Some of the texts we will read ask us questions such as: what would it be like in a world without men? What if we had more than two genders? How will climate change impact women? Is technology good or bad for women? How should we fight for and defend women’s rights? Can we challenge the patriarchy of the past, present, and future? Overall, we will focus on building skills to read and interpret literature by women, using science fiction as a way to engage with women’s history, experiences, and empowerment.

Texts: Margaret Cavendish, *The Blazing World*; Charlotte Perkins Gilman, *Herland*; Joanna Russ, *The Female Man*; Octavia E. Butler, *Kindred*; Margaret Atwood, *The Handmaid’s Tale*; N.K. Jemisin, *The Fifth Season*; Jennifer Haley, *The Nether* (play); Charlie Jane Anders, *The City in the Middle of the Night*; Stories by Nalo Hopkinson, Jewelle Gomez, and Nnedi Okorafor; Poems by Christina Rossetti, Tracy K. Smith, Cathy Park Hong, and others

Requirements: Reading journals, skills worksheets, discussion questions, final paper, final project, participation

CRN 81516 ENGL 2190-02 Literature by Women, Dr. Debra MacComb

TR 2:00pm-3:15pm

Contact instructor for details.

CRN 81518 ENGL 3000-01W Research and Methodology, Dr. Rebecca Harrison

(Re)Theorizing Body Politics

MW 12:30pm-1:45pm

DSW course. English Department approval required to register. Email your UWG ID# to sholland@westga.edu for permission to register.

Description: An introduction to critical theory, ENGL 3000 provides the English major with a solid foundation of theoretical approaches to reading literature, analyzing texts, and engaging in worthwhile research. As a collaborative liberal arts research community, this course will aid students in developing critical lenses and individual approaches to the advanced study of texts by focusing on (re)constructions of gender, sexuality, and female artistry in literature that enforce and/or transgress national, cultural, and political agendas.

Texts: A course reading packet and two novellas (TBD).

Requirements: A reading journal, two short essays, a research project, and a final oral presentation with a multimodal component.

CRN 81519 ENGL 3000-02W Research and Methodology, Dr. Randy Hendricks

TR 9:30am-10:45am

DSW course. English Department approval required to register. Email your UWG ID# to sholland@westga.edu for permission to register.

Description: A gateway course that introduces students to representative critical approaches that they will encounter in the major. Emphasis will be given to research skills, methodology and analytical writing. Required for the major and minor in English. Only six hours of upper division work may be taken before the completion of this course.

Texts: Adventures of Huckleberry Finn; Case Studies in Critical Controversy

Requirements: A number of short papers as assigned: 20%; Five-page analytical paper: 30%; Research project involving several steps and culminating in 12-15 page paper: 50%; Scrupulous preparation for class

CRN 81520 ENGL 3000-03W Research and Methodology, Dr. Debra MacComb

TR 12:30pm-1:45pm

DSW course. English Department approval required to register. Email your UWG ID# to sholland@westga.edu for permission to register.

Contact instructor for details.

CRN 82354 ENGL 3200-01W Intermediate Creative Writing: Poetry, Dr. Katie Chaple

MW 11:00am-12:15pm

DSW course. Pre-requisites: ENGL 2060 or XIDS 2100 (The Creative Process). 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 class is an intermediate-level workshop focused on the study and craft of poetry. We'll study various poetic forms, delve more deeply into the fundamentals and forms of poetry; we'll refine critical reading and workshop skills, and students will create original poems, learning to situate their work in the contemporary poetic movement.

Texts: Kim Addonizio & Dorianne Laux *The Poet's Companion: A Guide to the Pleasures of Writing Poetry*; Additional texts online.

Requirements: In-Class Poetry Exercises (10%); Attend Poetry Readings (10%); Reading Responses/Out-of-Class Poetry Exercises (25%); Two Poetry ID Tests (10%); Workshop Responses (25%); Final Portfolio with Critical Preface (20%)

CRN 81521 ENGL 3200-02W Intermediate Creative Writing: Screenwriting, Dr. Alison Umminger

MW 9:30am-10:45am

DSW course. Pre-requisites: ENGL 2060 or XIDS 2100 (The Creative Process). May be repeated up to 6 hours as topics vary. No more than 2 courses may be counted toward the major in English.

Description: 3200 is an intermediate creative writing class focusing on the art/craft of screenwriting. For this class you will be watching movies, talking about movies, and writing the first two acts (45-60 pages) of a full-length screenplay.

We will be reading a number of screenplays, doing in-class brainstorming and exercises, and you will be viewing films outside of class as well. We will be focusing heavily on form and structure as well as on the content of your screenplay.

Texts: TBD

Requirements: Students will write the first 2 acts of a screenplay, and also a beat sheet for the full narrative. Workshop and a film journal are the other components of the class.

CRN 81522 ENGL 3200-03W Intermediate Creative Writing: Fiction, Dr. Dionne Bremyer

MW 2:00pm-3:15pm

DSW course. Pre-requisites: ENGL 2060 or XIDS 2100 (The Creative Process). 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 course serves as an introduction to the art of fiction. In our class, we will explore some of the basic elements of successful, engaging fiction by discussing craft concerns such as plot, character, point of view, scene, setting, dialogue, and voice. We will investigate all of these in an effort to answer the question: What makes a good story? Our class will privilege a process of discovery as we examine short fiction from accomplished writers, reading closely to see just what makes them work. Subsequently, we will apply the same principles to our own writing and examine it under the same mi-

roscope. Throughout the semester, you will participate in numerous writing exercises and engage with the work of your classmates and other contemporary fiction writers. The emphasis of the course is on your literary development as both a reader and a writer.

Texts: TBA

Requirements: TBA

CRN 83094 ENGL 3200-04W Intermediate Creative Writing: Poetry, Dr. Melanie Jordan

TR 12:30pm-1:45pm

DSW course. Pre-requisites: ENGL 2060 or XIDS 2100 (The Creative Process). 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 details.

CRN 83095 ENGL 3200-05W Intermediate Creative Writing: Creative Nonfiction, Dr. Chad Davidson

TR 2:00pm-3:15pm

DSW course. Pre-requisites: ENGL 2060 or XIDS 2100 (The Creative Process). 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.” 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 thirty 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.

CRN 81523 ENGL 3400-01W Pedagogy and Writing, Dr. Kevin Casper

Tuesdays 5:30pm-8:00pm

DSW course. Required for students in the English Education program. Can be taken as an elective for the B.A. degree in English.

Description: English 3400 is a thematic survey of the major foundational pedagogical practices in writing pedagogy. A partial list of topics this course will explore include the historical relationship between rhetoric and composition, the reading-writing connection, writing assessment and evaluation, ESL in the composition classroom, writing in new media and the digital composition classroom, and the recursive nature of the writing process. Built in components include research, both reflective and theoretical writing, as well as the preparation and presentation of lessons, writing assignments, and course materials.

Texts: Neman, Beth, *Teaching Students to Write*; Bean, John, *Reading Rhetorically 4th edition*; Vonnegut, Kurt, *Slaughterhouse Five*.

Requirements: Reading Response Journal (30%); Pedagogy Presentations (30%); Final Project (40%).

CRN 81524 ENGL 3405-01W Professional & Technical Writing, Prof. Crystal Shelnett

TR 11:00am-12:15pm

DSW course.

Description: English 3405 will familiarize students with rhetorical strategies and writing forms required for diverse technical and professional situations. Students will learn to analyze the communication goals of today’s high-technology industries, the audiences within those industries, and the documents produced by their professionals. Emphasizing the planning, revising, and editing processes, this course will instruct students how to construct appropriate written communications to accommodate workplace needs. Further, material covered in this course will equip students to edit and adapt their own writing skills to protocols and expectations within the ever-changing media landscape. This course offers intensive practice in composing powerful, audience-driven documents for a variety of private and non-private organizations.

Texts: No texts required. All course materials will be accessed online.

Requirements: Evaluation Components; Discussion Board Participation, Online Course Assignments, & Quizzes, 25%; Major Project I: Ethics Memo, 15%; Major Project II: Bad News Letter, 15%; Major Project III: Job Dossier, 15%; Major Project IV: Proposal, Presentation, & Short Report, 30%. Total 100%

CRN 81525 ENGL 3405-02W Professional & Technical Writing, Prof. Crystal Shelnett

TR 5:30pm-6:45pm

DSW course.

Same as above.

CRN 81526 ENGL 3405-3DW Professional & Technical Writing, Prof. Crystal Shelnett

100% Online.

DSW course. 100% online course.

Same as above.

CRN 82355 ENGL 3405-04W Professional & Technical Writing, Prof. Joshua Black

MW 3:30pm-4:45pm

DSW course. This class meets in Douglasville.

Contact instructor for details.

CRN 83098 ENGL 3405-91W Professional & Technical Writing, Dr. Melanie Jordan

TR 5:30pm-6:45pm

DSW course. This class meets in Newnan.

Contact instructor for details.

CRN 82388 ENGL 3410-1DW Technology for Editors/Writers, Dr. Leah Haught

100% Online.

DSW course. 100% online course.

Description: This course is designed to help you start to become proficient in the technologies that writers and editors will find useful, both in the classroom and in the work world. Some of these technologies include MS Word, Publisher, and Excel; Adobe Reader and InDesign; PowerPoint, and various Google functionalities. You will progress through a series of online tutorials designed to familiarize you with each technology, and you may proceed through these tutorials at your own pace as long as you meet a set of basic deadlines. At the end of the course you should have operational knowledge of each covered technology, which should prove useful to your work as students and as professionals.

Texts: All online

Requirements: online tutorials with pre-tests and post-tests, midterm, final

CRN 81527/81539 ENGL 4/5000-01W Studies in British Literature I, Dr. Leah Haught

#MedievalsDidItFirst

TR 5:30pm-6:45pm

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

Description: Vikings? Check. Chivalry? For sure. Perilous travels abroad? You bet. Fart jokes? But of course. Welcome to medieval Britain! In this course we will read widely in the diverse genres, subjects, and linguistic traditions associated with the roughly thousand-year period of literary history commonly referred to as the Middle Ages. More specifically, we will consider the broader social and cultural implications of the period's status as a "middle" age by paying careful attention to what, if anything, the texts characterized as "medieval" have in common with each other as well as with literatures of other eras, including our own.

Texts: *The Broadview Anthology of British Literature: The Medieval Period* (Vol. 1), Ed. Joseph Black, 3rd ed.; supplementary materials made available by me

Requirements: active participation in class discussions; group presentation; analytical paper; research paper; personal miscellany project; final exam

CRN 81528/81540 ENGL 4/5002-01W Studies in British Literature II, Dr. Matthew Franks
Postcolonial Anglophone Literature

MW 2:00pm-3:15pm

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

Description: As the glacial force of British imperialism retreated under the heat of anti-colonial resistance, a transformed landscape was left behind. Former colonies sought to move beyond the experience and aftermath of colonialism by asserting their independence through armed revolution, cultural renewal, and national rebirth. This course explores how English-language authors from former British colonies mapped these movements, and especially in terms of race, gender, class, (dis)ability, and sexuality. We will read contemporary postcolonial fiction (1958-present) in order to address questions such as: what are the legacies of colonialism in different locations? How are these racialized and gendered in specific ways? How do authors make use of and produce postcolonial theory? How do they transform the English language? How have they imagined worlds beyond the reach of colonization?

Texts: Achebe, Chinua. *Things Fall Apart*; Friel, Brian. *Translations*; Coetzee, J. M. *Waiting for the Barbarians*; Roy, Arundhati. *The God of Small Things*; Walcott, Derek. *Omeros*; Cliff, Michelle. *No Telephone to Heaven*; Additional short stories, poems, and critical readings.

Requirements: Reading responses, two short essays, final research paper, final project, participation

CRN 81529/81541 ENGL 4/5003-01W Studies in American Literature I, Dr. Patrick Erben
Radical Romanticisms

TR 12:30pm-1:45pm

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

Description: Emerson, Thoreau, Hawthorne, Melville, Whitman, Dickinson—if a list of these 19th-century American authors makes you yawn, this course will help you wake up to the fresh and radical ideas of a generation of writers who tried to rouse their contemporaries from the dusty remains of Puritanism, the complacent acceptance of slavery, the mindless imitation of European literature and culture, the smug belief in the exceptionalism of American liberty, the debasing of human sexuality as filth, and—above all—the inability to think independently. Women writers such as Margaret Fuller and Fanny Fern as well as escaped slaves such as Frederick Douglass and Harriet Jacobs, moreover, fueled the spirit of discontent and radical change from the “margins.” In this course, we will study how the new art forms, philosophies, and social movements emerging from this period affected 19th century America, but we will also explore how they have influenced writers and activists across the ages. When Thoreau famously postulated “Let your life be a counter-friction to stop the machine,” he also inspired activists from Mahatma Gandhi to Martin Luther King. This fall, come along and take a dip in the cool waters of “Walden Pond.”

This course will provide a useful overview of mid-19th century American literature to anyone planning on attending graduate school and anyone training to teach at the secondary school level. 82280

Texts: Selections from Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Herman Melville, Walt Whitman, Emily Dickinson, Margaret Fuller, Fanny Fern, Frederick Douglass, and Harriet Jacobs.

Requirements: Lively participation; regular quizzes; one oral presentation; one short paper; one research paper, exploring how American Romanticism reverberates in 20th-century and present-day culture (secondary education students will be able to tailor this project to a teaching unit).

CRN 81530/81542 ENGL 4/5005-01W Studies in American Literature II, Dr. Joshua Masters
The Post-American Novel and Film

TR 3:30pm-4:45pm

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

Description: This course will examine six post-apocalyptic novels and several films—written/produced in the last 25 years—that imagine an “America” after the American nation-state has collapsed or is in the process of collapsing. Why has the American-End become such a popular and pervasive trope in both film and literature over the last three decades? How do such imaginings act as a kind of telescope or microscope (or even time-machine) through which to see the America(s) we currently inhabit?

Readings: Octavia Butler’s *Parable of the Sower*, M.T. Anderson’s *Feed*, Margaret Atwood’s *Oryx and Crake*, Cormac McCarthy’s *The Road*, Emily St. John Mandel’s *Station Eleven*, Omar El Akkad’s *American War*

Requirements: Weekly quizzes and writing assignments, a midterm exam, two short papers, a final final research paper.

CRN 81531/82362 ENGL 4/5106-01W Studies in Genre: Drama, Dr. Laura Miller

The Musical

MW 5:30pm-6:45pm

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

Description: This course surveys the genre of drama through the lens of music and theater. From Ancient Greek and Roman performances for which music was instrumental, to Renaissance masques, elaborate processions that incorporated music and drama, to eighteenth-century oratorios and ballad operas--music and theater have long been intertwined. This course begins by tracing those roots and the form's global origins, including its roots in Japan and West Africa. From there, we will turn to the modern to learn musical theater history and its cultural contexts, continuing up to the contemporary moment, and studying performances and shows across cultures. Topics covered will include Vaudeville and Burlesque, Minstrelsy, Tin Pan Alley, the Book Musical, Rock Musicals, Megamusicals, and much more. The class includes a wide variety of written, visual, and musical sources. Be prepared to participate in a wide range of activities, including lectures, discussions, creative exercises, presentations, and design/adaptation projects.

Texts: *Showtime: A History of the Broadway Musical Theatre* by Larry Stempel, *The Threepenny Opera* by Bertolt Brecht, *Sweeney Todd* by Stephen Sondheim, *London Road* by Alecky Blythe, *Hamilton: The Revolution* by Lin-Manuel Miranda. Other readings and media will be uploaded to CourseDen. A streaming music service membership (like Spotify) is strongly recommended for the duration of this class--there will be a lot of listening.

Requirements: a presentation (on a topic of your choice), a design or adaptation project with a research writing component, quizzes, and a final exam.

CRN 82356/82363 ENGL 4/5109-01W Film as Literature, Dr. Lisa Crafton

Becoming Cyborg

MW 9:30am-10:45am

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

Description: From Ovid's story of Pygmalion to Frankenstein's creature to contemporary AI, *cyborg* has become a synonym for the complex web of interrelated ethical questions that we ask about human nature, its history and its future development. What exactly is it that makes us human and distinguishes us from other animals: Our bodies? Our minds? Our souls? If we alter ourselves genetically, will we have committed a sin against the laws of nature or engaged in progress? Is the cyborg figure threatening or liberating? This course explores the figure of the cyborg in film, from the early twentieth century to today and considers not only the metaphysical questions suggested above but also how the cyborg figure interrogates questions of gender, technology, race, and power.

Texts: Whale's 1931 *Frankenstein*, *Bladerunner*, *Gods and Monsters*, *Terminator*, *Ex Machina*, *Get Out*, select episodes from *Black Mirror*, and critical readings by Short, Haraway, and others.

Requirements: Short response papers, research paper, take-home final, online discussion posts, and class participation

CRN 81532/81543 ENGL 4/5109-02W Film as Literature, Dr. Rebecca Harrison

Language (Un)Bound: Representations of Language on Film

MW 3:30pm-4:45pm

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

Description: What constitutes "valuable" language? How is language used to create and maintain social institutions and hierarchies? How do we use language to express difference and critique the status quo? This course explores the ways in which film makes the variety of *languages* visible and asks what happens to language in moments of both crisis and translation/transformation—the contact with alien races, the questioning of faith, the boundaries of science, constructs of gender and identity, the extinction of species, peoples, and languages, and the search for alternative forms of utterance among those whom our society and culture has left speechless.

Texts: We'll study a variety of films, including but not limited to, *Arrival*, *I Origins*, *The Linguists*, *Beasts of the Southern Wild*, *The Piano*, and *The Cove*. We'll also read a complement of short fiction and non-fiction alongside them.

Requirements: TBD.

CRN 82357/82364 ENGL 4/5170-01W African-American Literature, Dr. Stacy Boyd
Get Out: Representations of Race, Fear, and Terrorism in Literature and Film

TR 11:00am-12:15pm

DSW course.

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.

Texts: *Get Out* and other texts to be determined.

Requirements: Research paper, two shorter essays, group work, exams, and presentations

CRN 82358/82365 ENGL 4/5180-01W Regional Literature: Southern, Dr. Randy Hendricks

TR 2:00pm-3:15pm

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

Description: Through readings and lectures concentrated primarily on the twentieth century we'll consider a variety of voices responding to historical and cultural developments in the American South.

Texts: Margaret Mitchell, *Gone with the Wind*; *Collected Stories of Katherine Anne Porter*; *Selected Poems of Robert Penn Warren*; Eudora Welty, *The Ponder Heart*; Walker Percy, *The Moviegoer*; Flannery O'Connor, *Complete Stories*; Ernest Gaines, *A Lesson before Dying*; Lee Smith, *Oral History*; William Faulkner, *Oral History*

Requirements: Two Five-page analytical papers; Final Exam; Research project involving several steps and culminating in 12-15 page paper; Oral presentation; Scrupulous preparation for class.

CRN 83106/83107 ENGL 4/5185-01W Studies in Literature by Women, Dr. Rebecca Harrison
American Intersections

MW 11:00am-12:15pm

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

Description: How does the construction of "woman" intersect with issues of race, class, sexuality, and nation? In what ways do female authors respond to the pressing issues at the core of systematic, interconnected, and co-constitutive oppression in America? This class will examine the complex intersections of race, class, sexuality, and nationality in the multi-cultural literatures by and/or about American women (historical and contemporary), and the multifaceted ways in which these writers, as Maxine Baca Zinn and Bonnie Thornton Dill articulate, "challenge systems of domination, not merely as gendered subjects but as women whose lives are affected by . . . [their] location in multiple hierarchies."

Texts: We'll study a variety of authors, including but not limited to, Julia Alvarez, Amy Tan, Alice Walker, and Leslie Marmon Silko.

Requirements: TBD.

CRN 81533/81544 ENGL 4/5210-01W Advanced Creative Writing: Fiction, Dr. Margaret Mitchell
Tackling the Novel

MW 12:30pm-1:45pm

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

Description: This class will offer an intensive immersion in the art of fiction. For purely practical reasons, fiction classes are often devoted to the short story. In this class you will move through the early stages of writing a novel (or a novella)—conceiving, planning, drafting, revising. No one but Stephen King and Joyce Carol Oates could actually complete a good novel in a semester, and of course you won't be expected to. But you will make a very solid start!

Texts: TBA

Requirements: Writing Journal, reading journal, building exercises, several chapters of a novel, workshops.

CRN 81534/82366 ENGL 4/5210-02W Advanced Creative Writing: Poetry, Dr. Gregory Fraser

TR 11:00am-12:15pm

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

Description: This class focuses on the art of making poetry. We will study various poetic forms, refine our sense of the fundamentals of versification, work on viable 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 of their place and time.

Texts: Writing Poetry, Davidson/Fraser, Palgrave-Macmillan

Requirements: Poetry memorizations, regular journals, in-class workshop commentary, reports on literary readings, and a final portfolio with a comprehensive critical introduction.

CRN 81535/81545 ENGL 4/5210-03W Advanced Creative Writing: Creative Nonfiction, Dr. Emily Hipchen

TR 2:00pm-3:15pm

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

Contact instructor for details.

CRN 81536/81546 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 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.).

CRN 82280/82367 ENGL 4/5310-01W Studies in Literary Theory, Dr. Laura Miller

Love and Money

MW 12:30pm-1:45pm

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

Description: If you've felt stressed out and wondered where to turn, maybe you read something that promised you answers--how to get more out of your day, or more fulfillment from your relationships, or better sex and more money. If so, you're not alone: we live in a time when our resources are scarce and advice for how to cope with scarcity abounds. This course is about self-help and love in the age of late capitalism. We will explore a deep-dive into what critics have called Affective Materialism--how money, tangible realities, and feelings work together in contemporary culture--as well as sampling the

many self-help and business books that have proliferated in the last decade or so. We will read about business, love, marriage, and sexuality, paired with theoretical works that lead us in new intellectual directions, in search of understanding our cultural moment through writing about it. We will even spend the semester working on our own self-improvement projects, big and small.

Texts: *24/7: Late Capitalism and the Ends of Sleep*, Jonathan Crary; *Our Iceberg is Melting*, John Kotter; *The Great Derangement*, Amitav Ghosh; *This Time Next Year: 365 Days of Exploration*, Cynthia Scher; *The Gifts of Imperfection*, Brené Brown; *The Seven Principles for Making Marriage Work*, John Gottman; *Mating in Captivity*, Esther Perel. Other readings by contemporary theorists will be made available on CourseDen. You will also review a book of your choice for the class and give a related presentation, so that this class will be connected more tightly to your interests.

Requirements: Assignments include a book review and related presentation, a proposal for a self-help book inspired by a theory from our class, a journal, and short writing assignments.

CRN 82281 ENGL 4384-01W Senior Seminar, Dr. Margaret Mitchell On Beauty

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. Prerequisite: ENGL 3000 and at least 18 hours of upper-division ENGL classes with a grade of C or better.

Description: Oscar Wilde wrote: “Beauty is a form of Genius--is higher, indeed, than Genius, as it needs no explanation. It is one of the great facts of the world, like sunlight, or springtime, or the reflection in the dark waters of that silver shell we call the moon. It cannot be questioned. It has divine right of sovereignty. It makes princes of those who have it.”

In this class we will recklessly disregard Wilde’s assertion that beauty needs no explanation as we explore the concept of beauty in various theoretical, historical, and cultural contexts in preparation for a major research project. Early readings will frame the topic and pave the way for your more independent work later in the semester. Some questions to consider: What is beauty? How do we define it? Represent it? What does it do? Does it have a moral dimension? Is it political? What is its role in culture? In history?

As the capstone course for the English major, senior seminar offers an opportunity to engage in a semester-long exploration of a specific topic—in this case, beauty. We will begin by exploring some theories of beauty, both classical and contemporary. We will seek to understand some of the ways in which representations of beauty can function in literary texts. And you will devise a research project of your own, choosing relevant literary texts and adopting a theoretical lens you find compelling, as well as raising provocative questions about the nature and function of beauty in history, culture and literature.

Texts: *History of Beauty*. Umberto Eco, ed. Other texts TBA.

Requirements: Reading journal, “Building block” writing assignments, brief oral presentations, Research paper (15-20 pages; includes prospectus, drafts, annotated bibliography), collaborative editorial work.

CRN 81537 ENGL 4384-02W Senior Seminar, Dr. Patrick Erben “Savage Delight”: Food and Eating in Literature and Popular Culture

TR 9:30am-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. Prerequisite: ENGL 3000 and at least 18 hours of upper-division ENGL classes with a grade of C or better.

Description: If the adage that “We are what we eat” is true, then food reflects and determines our identity, our subjectivity, and our very being. Food can epitomize cultural refinement; industrial production and genetic manipulation today highlight our increasing separation from food sources; and yet, eating still links us to our own brutish nature. When he “caught a glimpse of a woodchuck stealing across [his] path,” Henry David Thoreau reported in *Walden*, he “felt a strange thrill of savage delight, and was strongly tempted to seize and devour him raw; not that I was hungry then, except for that wildness which he represented.” We eat so we may live, but more intriguingly, we desire what food represents—fullness and fulfillment, sensory stimulation, love and sex, family and community, tradition and cultural authenticity, diversion and excitement, a return to our primal selves, a remembrance of things past, and even a communion with the divine. And yet, our superabundance and excess consumption of food contrasts sharply with food scarcity at home and across the world.

Literature (as well as music, film, visual art) abounds in images of food and the actions of producing (growing, killing, or engineering), preparing, craving, eating, sharing, wasting, and digesting it. This seminar unpacks and digs into the many intersections—both real and metaphorical—between food and language which writers and artists have prepared for us. We will study a smorgasbord of texts, films, and images to whet our appetites for theoretical and critical interrogation. Like true foodies, we will together sample and critique these works, and collaboratively create an anthology of essays demonstrating that, as English majors, you have become true connoisseurs of arts and letters.

Texts: The seminar will cover a variety of written and visual texts, including selected episodes of TV cooking shows (*Top Chef*, *Chopped*, *Hell's Kitchen*, etc.); films such as *Babette's Feast* (Dir. Gabriel Axel, 1987) and *Wasted!* (2017); Laura Esquivel's novel, *Like Water for Chocolate*; Brian Wood's graphic novel *Starve* (Vol. 1); selections from Michael Pollan's *Omnivore's Dilemma* (non-fiction); Hemingway's semi-autobiographical *A Moveable Feast*; Boris Fishman's memoir/cookbook, *Savage Feast*.

Requirements: Regular and timely attendance; active seminar participation; online journal; one review of a local restaurant or farm; one short paper on a literary or visual text; one oral presentation; research paper (to be turned into an anthology essay), including various stages of drafting and revision; active seminar participation; repeated peer review and editorial collaboration on the course anthology.

CRN 81538/81547 ENGL 4/5385-02W Special Topics: American Gothic, Dr. Debra MacComb

TR 9:30am-10:45am

DSW course. Variable topics course. Can be repeated for credit as topic varies.

Contact instructor for details.

CRN 83109 ENGL 6120-01 Seminar in American Lit II, Dr. Joshua Masters

The American Novel in Black and White, 1892 to the Present

Tuesdays 5:30pm-8:00pm

Registration requires permission of the Director of Graduate Studies.

Description: This course takes as its point of origin the case of Plessy vs. Ferguson, filed in 1892 in protest of the racial segregation of America's railways, and ending with the ignominious 1896 Supreme Court decision that made "separate but equal" the law of the land. In it we will explore how what W.E.B. Du Bois famously dubbed "the color line" informed 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 Postmodernism 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. The historical context surrounding each novel--both its moment of production and the historical moment(s) it reproduces--will thus be a central rather than peripheral concern of the class.

Texts: Mark Twain's *Pudd'nhead Wilson* (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), Danzy Senna's *Caucasia* (1998), Percival Everett's *Erasure* (2002), Jon Clinch's *Finn* (2007), Colson Whitehead's *Underground Railroad* (2016).

Requirements: Weekly writing assignments, three short papers, an oral presentation, 15-20 page research paper.

CRN 82368 ENGL 6385-01 Seminar in Special Topics: Creative Writing: Fiction, Dr. Alison Umminger
Research Based Fiction Writing

Mondays 5:30pm-8:15pm

Registration requires permission of the Director of Graduate Studies.

Description: Most fiction writers, at some point or another, use research to further their writing. This can involve anything from reading books and surfing the web to traveling to new and interesting locations, reading novels that other people have written about your topic or locale, interviewing relevant people, contacting strangers on the internet (not in the creepy way), taking classes, going to different churches, learning to ski, etc. The more you know the world of your writing, the more that world will give you relevant detail and perhaps more importantly, metaphor. Research is essential for giving a novel depth and verisimilitude that it might otherwise lack -- it keeps you from looking like an idiot to your more informed readers, and it opens up new vistas in your work.

While you are welcome to work on short stories for this class, I would suggest that you think longer, a novella (40-60 pages) or part of a novel. Think of this as "world building" but not in the fantasy sense, rather in the sense of building a coherent and tight world out of the real world.

For this class you will be reading short fiction and a craft text to stay grounded in the current fiction landscape while you are creating a research plan and then executing it. After the first three weeks every week will involve a combination of workshop and discussion of stories. At the end of the semester you will turn in 40-60 pages of polished prose as well as a short paper detailing how your research affected your work. Written responses to other students' writing are, as in any workshop, mandatory and essential for the class to run properly.

Texts: TBD

Requirements: 40-60 pages of researched, creative writing

CRN 82288 ENGL 6385-02 Seminar in Special Topics: Teaching Writing, Dr. Kevin Casper

Wednesdays 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%).