

DEPARTMENT OF ENGLISH & PHILOSOPHY
Spring 2019 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.

11467 ENGL 3000-02W 02W Research and Methodology

MW 2:00pm-3:15pm Dr. Matt Franks

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

Description: In this class we will acquire the tools to write scholarship within 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 short texts like poems and short stories, as well as one novel. Specifically, we will focus on minority literatures. 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. So 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, 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*

Requirements: Presentation, two short papers, annotated bibliography, final research paper, three take-home tests, participation

11468 ENGL 3000-03W 03W Research and Methodology (Re)Theorizing Body Politics

TR 12:30pm-1:45pm Dr. Rebecca Harrison

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: TBD.

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

11472 ENGL 3200-01W 01W Intermediate Creative Writing-Screenwriting

MW 09:30am-10:45am Dr. Alison Umminger

DSW course. Students attempting to register for ENGL 3200 with the XIDS 2100: The Creative Process prereq should email sholland@westga.edu for permission.

Contact instructor for details.

11482 ENGL 3200-03W 03W Intermediate Creative Writing-Fiction

TR 2:00pm-3:15pm Dr. Randy Hendricks

DSW course. Students attempting to register for ENGL 3200 with the XIDS 2100: The Creative Process prereq should email sholland@westga.edu for permission.

Contact instructor for details.

11821 ENGL 3200-04W 04W Intermediate Creative Writing-Poetry

TR 11:00am-12:15pm Dr. Gregory Fraser

DSW course. Students attempting to register for ENGL 3200 with the XIDS 2100: The Creative Process prereq should email sholland@westga.edu for permission.

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; two journal submissions; two poetry identification exams and a final exam; assessments of peer creative-writing submissions; a final portfolio of polished writing, including a critical preface.

13049 ENGL 3350-01W 01W Intro to Africana Studies

MW 11:00am-12:15pm Dr. Stacy Boyd

DSW course. Same as HIST 3350. Cross-listed with HIST 3350.

Description: This multidisciplinary course introduces students to the field of Africana (African American) Studies by surveying some of the major areas of development in historical studies, literary studies, social sciences, and the arts. Beginning with the birth of Black Studies out of the black student movement, the course will then explore topics within the following categories: 1) African and Diaspora—i.e., the history of ancient African civilizations and the consequences of the transatlantic slave trade; 2) expressive arts and culture—i.e., the oral, musical, and literary creativity; 3) identities, ideologies, and institutions—i.e., the black freedoms struggle, gender, sexuality, and class issues within Black religious and social institutions. We will conclude the semester with discussion of contemporary issues and Africana contributions.

Texts: All texts will be available online.

Requirements: Book Review 25%; Cultural Event 15%; Map Test 15%; Presentation 20%; Research Paper 25%.

13050 ENGL 3400-01W 01W Pedagogy and Writing

TR 09:30am-10:45am Prof. Brittney Beth Drummond

DSW course.

Description: Establishing purposeful and authentic writing practices can be challenging for teachers of writing, and complicating matters is the fact that students come to our classrooms with myriad skills, views, and needs. Our goal, then, is to understand the unique marriage between theoretical and practical writing instruction. Our class will be two-fold: we will focus on our own study of important texts often taught at the secondary level and we will also discuss and explore ways of using those texts, as examples, to teach writing

Texts: Manga Macbeth, *Understanding Rhetoric: A Graphic Guide to Writing*

Requirements: Observations, Observation Reflections, Two Critical Essays, Final Project

12361 ENGL 3400-02W 02W Pedagogy and Writing

MW 12:30pm-1:45pm Dr. Kevin Casper

DSW course.

Description: English 3400 has two complementary purposes: first, it is designed to refine and enhance the composition and grammatical skills of potential teachers through a variety of readings and assignments that explore critical strategies common to academic writing. We will examine and apply current composition theory to our own writing and will focus on writing as a recursive process that involves planning, drafting, and revision. Second, the course will help potential educators learn how to teach their students to read, comprehend, and analyze complex texts and to compose responses to those texts in clear, insightful academic prose. As teachers, we will practice the recursive process of planning, instructing, and assessing. Therefore, the course is designed to align the recursive work we do as educators with the recursive work readers and writers do in the language arts classroom. In short, as we explore the challenging social and cultural conditions confronting teachers in the 21st century and consider some possible remedies, we must remember that we are all teachers and learners in this course; I ask that we strive to create a collegial atmosphere where we can share and compare philosophies, strategies, concerns, and questions with one another openly and productively.

Texts: *Teaching Students to Write* - Beth Neman; *Reading Rhetorically* - John Bean; *Player Piano* - Kurt Vonnegut

Requirements: Rhetorical Analysis Essay; Three Stage Teaching Project (Planning, Instructing, Self-Assessing); Observations; Homework and other writing.

11503 ENGL 3405-01W 01W Professional & Technical Writing

MW 09:30am-10:45am Prof. Crystal Shelnutt

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). With those figures in mind, English 3405 will seek to 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: *Business and Professional Writing: A Basic guide for Americans*. Paul MacRae. Broadview Press. 978-1-55481-331-5

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

11757 ENGL 3405-04W 04W Professional & Technical Writing

TR 11:00am-12:15pm Prof. Amy Ellison

DSW course.

Description: This writing-intensive course introduces students to the basics of workplace writing and communication, including the production of job application materials, exploration of professional genres, and creation of diverse company presentations. Students will develop their own professional identities and create major-specific final products that recognize, analyze, and engage with a variety of professional genres. You will leave the course with a professional job portfolio that can be enhanced throughout your university career and beyond.

Texts: None--the class is no-cost!

Requirements: We will generate different products that employ a variety of media while also performing various rhetorical functions. All assignments will be compiled into a working professional portfolio website.

13088 ENGL 3405-91 Professional & Technical Writing

TR 5:30pm-6:45pm Prof. Crystal Shelnutt

DSW course. This class meets in Newnan.

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). With those figures in mind, English 3405 will seek to 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: *Business and Professional Writing: A Basic guide for Americans*. Paul MacRae. Broadview Press. 978-1-55481-331-5

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

13051 ENGL 3410-1DW Technology for Editors/Writers Special Skills for Editors and Writers

Online. Dr. Laura Miller

DSW course. 100% online course. No face-to-face meetings required.

Description: This course is designed to help you start to become proficient in the technologies useful in classrooms and in the work world that editors and writers will encounter. Some of these technologies include MS Word, PowerPoint, and Excel; Adobe Reader and InDesign, and Google functionalities. At the end of the course you should have a working knowledge of these technologies to pass the course. This is an online-only course.

Texts: N/A

Requirements: Pre-quizzes, post-quizzes, midterm, final

**11524/11590 ENGL 4/5000-01W British Lit I-18th Century
Broadside Ballads and Working-Class Literature**

MW 09:30am-10:45am Dr. Laura Miller

DSW course.

Description: This class surveys Restoration and Eighteenth-Century British literature through representations of workers. We will read popular works that were accessible to a wide range of readers, including cheap, one-penny broadside ballads that told tragic or entertaining stories taken directly from the headlines. Some of the longer texts we will read had tremendous influence: *The Beggar's Opera* helped originate the modern musical with its tales of thieves, rakes, and sex workers; *Pamela* was a divisive novel about a servant girl's rise to elite status born out of rape culture that speaks to contemporary issues. We will read *Memoirs of a Woman of Pleasure*, the coming-of-age sexually explicit novel about a sex worker that became one of the most banned (and sought-after!) books of all time. We will also spend time on William Hogarth, whose sequential art anticipates contemporary genres like the graphic novel, and also study Sarah Fielding's novel about a governess and her pupils. From this class, students will learn how short and long forms illuminate what we now call working-class perspectives.

Texts: John Gay, *The Beggar's Opera*, Sarah Fielding, *The Governess*, John Cleland, *Memoirs of a Woman of Pleasure*, Samuel Richardson, *Pamela*, and other works online

Requirements: Reading quizzes, short analytical papers, lead discussion. Final project: Ballad performance, Game or Toy Design.

**11535/11591 ENGL 4/5002-01W British Lit II-Romanticism
"You Say You Want a Revolution? British Romanticism"**

TR 2:00pm-3:15pm Dr. Lisa Crafton

DSW course.

Description: The "revolutionary" spirit of Romanticism is defined by political/cultural revolutions of the time but also by the equally subversive Romantic imagination—a desire to escape into what Shelley called the "still cave of the witch Poesy." Using contemporary critical lenses, we will begin with theories of revolution, read a diverse selection of Romantic texts, and explore the movement of Romantic vision from imaginative reverie to graphic renditions of history: Blake's critiques of sexual, political, and spiritual oppression, Wordsworth's revolutionary (and postcolonial) ballads, Coleridge's and Keats' sites of imaginative retreats (a magical snake, a pleasure dome and opium), the gothic in Shelley, the performance of gender/empire in Austen, and some little-known political pamphlets that prove language is the ultimate tool of revolution.

Texts: Austen, *Mansfield Park*; Shelley, *Frankenstein*; select poetry by Coleridge, Wordsworth, Keats, Byron, Hemans, More and excerpts from political pamphlets of 1790s.

Requirements: Two essays, in-class group work, midterm, research paper, take-home final

12363/12365 ENGL 4/5005-02W American Lit II-20th Century

TR 09:30am-10:45am Dr. Randy Hendricks

DSW course.

Contact instructor for details.

12364/11593 ENGL 4/5106-01W Studies in Genre: Time Travel

TR 3:30pm-4:45pm Dr. Leah Haught

DSW course.

Description: Common sense dictates that we live in the present. By extension, we tend to conceive of the past as that which is behind us and the future as that which is ahead of us in no small part because our consciousness and our aging bodies tell us that time can only move in one direction. But what if time isn't as linear or as unchangeable as it first appears? How then would we define concepts like history or progress? Should we want to take advantage of traveling backward or forward in time if doing so was indeed possible? How might the technology of time travel, broadly defined, change our understanding of the complicated relationships between past, present, and future? In this course, we will explore how a representative sampling of time travel narratives from different historical periods attempts to answer these and other fundamental questions about the human experience.

Texts: *The Time Machine* (Wells); *Connecticut Yankee in King Arthur's Court* (Twain); *Kindred* (Butler); *Time and Again* (Finney); *A Wrinkle in Time* (L'Engle); *All You Need is Kill* (Sakurazaka); *Back to the Future* (film); *Days of Future Past* (film); short stories and supplementary materials made available by me

Requirements: daily participation in course discussions; short analytical paper; research proposal and bibliography; research paper; group presentation; final exam.

**11580/11594 ENGL 4/5109-01W Film as Literature
Filming the Resistance**

MW 12:30pm-1:45pm Dr. Patrick Erben

DSW course.

Description: In film, the rebel (with or without a cause) is one of the most intriguing figures. Resistance against social, political, cultural, individual, and sexual injustice, power, and oppression, moreover, can create a powerful mythos (such as the Star Wars franchise's driving principle of rebellion against the empire), and it can chronicle, honor, and perhaps even launch concrete protest movements (such as the film *13th* and its lambasting of racial injustice in the U.S. prison and criminal justice system). This course will read films about resistance as literary texts, while taking seriously their potential for agency in the public sphere. Perhaps, resistance is *not* futile.

Texts: Documentary and fictional films about political, personal, cultural, social, and intellectual resistance and resistance movements.

Requirements: Regular attendance, film review, scene analysis, oral presentation, research/analytical paper.

13057/13059 ENGL 4/5185-01W Studies in Literature by Women

MW 11:00am-12:15pm Dr. Alison Umminger

DSW course.

Contact instructor for details.

11582/11595 ENGL 4/5188-01W Individual Authors-Chimamanda Ngozi Adichie

MW 11:00am-12:15pm Dr. Dionne Bremyer

DSW course.

Description: "I'm a storyteller. And I would like to tell you a few personal stories about what I like to call 'the danger of the single story.'" So begins Chimamanda Ngozi Adichie's 2009 cautionary TED Talk about the dangers of privileging a single narrative or a single form of storytelling. In this course we will attempt to cultivate a more comprehensive understanding of Adichie's project by engaging with a range of the author's narratives and forms, including her 2012 TEDx talk, "We should all be feminists" (co-opted by Beyonce for her 2013 song "Flawless"), and works of fiction like *Half of a Yellow Sun* (2006) and *Americanah* (2013), which won the National Book Award. Adichie's work avoids elevating a single story and instead privileges a chorus of visions and voices, thereby helping us examine issues of race, gender, sexuality, and social class in literary representations of America, Nigeria, and the pan-African diaspora. By paying particular attention to how one narrative might announce different worlds to different people, we will better understand the inherent power of storytelling, particularly within a postcolonial context.

Texts: *The Thing Around Your Neck*, *Americanah*, *Half of a Yellow Sun*, *We Should All be Feminists*, *Dear Ijeawele*, or *A Feminist Manifesto in Fifteen Suggestions*

Requirements: 3 papers

11583/11596 ENGL 4/5210-01W 01W Advanced Creative Writing-Creative Nonfiction

MW 3:30pm-4:45pm Dr. Chad Davidson

DSW course.

Description: This class—the last in our three-tiered series designed to improve your writing process, output, and criticism—will be heavily weighted toward student workshop. As such, it assumes not only success in 2060 and 3200 (in creative nonfiction) but also the desire to go beyond the classroom with your writing. 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 fifty pages of original prose.

The prerequisite for this course is ENGL 3200, the intermediate workshop in creative nonfiction. This means that you should already possess a substantive archive of contemporary writers; a fair understanding of process-oriented strategies for writing; a high degree of familiarity with the dynamics of in-class workshoping; 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 contemporary creative nonfiction 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: *Best American Travel Writing 2013*; *The Shift*, by Theresa Brown

Requirements: Electronic journaling each week; various outside reading assignments; at least two drafts for workshop, substantive workshopping criticism; and a final portfolio including at least one complete essay of fifteen pages (with drafts saved as well).

11584/11597 ENGL 4/5210-02W Advanced Creative Writing-Poetry

TR 09:30am-10:45am Dr. Gregory Fraser

DSW course.

Description: Designed to help advanced students refine their talents as makers of poetry, this course highlights sustainable methods of generating verse and 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 larger poetry cultures in regional, national, and international contexts.

Texts: *Writing Poetry*, Davidson-Fraser

Requirements: Regular readings, exercises, and homework assignments; written and oral contributions to workshop; two journal submissions; two poetry identification exams and a final exam; assessments of peer creative-writing submissions; a final portfolio of polished writing, including a critical preface.

11585/11598 ENGL 4/5210-03W Advanced Creative Writing-Fiction

TR 12:30pm-1:45pm Dr. Margaret Mitchell

DSW course.

Contact instructor for details.

11586/11599 ENGL 4/5295-01W Studies in Young Adult Literature

Like Roses in Concrete: Kids on Trial

Thursdays 5:30pm-8:00pm Dr. Angela Insenga

DSW course.

Description:

Like Roses in Concrete: Kids on Trial

“Did you hear about the rose that grew from a crack in the concrete? Proving nature’s law is wrong, it learned to walk without having feet. Funny, it seems, but it’s keeping its dreams. It’s learned to breathe fresh air. Long live the rose that grew from concrete, when no one else ever cared.”

--Tupac Shakur

In the third edition of his seminal work *Young Adult Literature: From Romance to Realism* (2016), scholar Michael Cart produces a State of the Genre report, focusing on a wide range of market and cultural forces before concentrating on texts. Since the early nineties, the appetite for Young Adult literature (YA) has increased exponentially. Then, around 250 titles made their way to adolescents’ bookshelves each year; now, publishing houses produce over 7,000 titles annually, and sales of YA spiked over 22% in 2014 alone. Interestingly, adults make up over half of the buyership of YA, and they aren’t just purchasing for their teens. They consume YA with none of the embarrassment that highbrow pundits and bloggers controversially insist they should feel. It is an understatement, then, to say that the state of YA is strong. Its reach extends from popular culture into secondary and post-secondary academic arenas, and its ability to offer age-appropriate, complex narrative to increase efferent and aesthetic reading skills endows it with power to transform reader literacy.

These qualities aside, what of the literature? Cart notes, “after a decade of obsessively focusing on speculative fiction, we are finally returning to a renaissance of realistic fiction.” Sparkly vampires and a country carved into districts where children fight to the death, while still beloved by leagues of fans, are no longer the standard fare. Our spring course will reflect this return to the genre’s origins as we examine high-quality YA representative of reality. We will encounter adolescents on trial as they fight for basic human rights, speak truth to power, suffer through physical and mental trauma, and triumph over crippling self-doubt and servitude in unimaginable cultural circumstances occurring far beyond the boundaries of our nation. Our assigned texts will comprise historical fiction, a classic multimodal text, a book-length poem, a teen memoir, the novel, and even a graphic novel. Through our reading, we will expand our critical understanding of the economic, social, academic, and political threads connected to—and generated by—YA.

The bulk of the work you produce will allow you to showcase your collegiate-level interpretive skills and engagement with assigned course materials, while some will necessarily focus on the target demographic YA authors wish to reach: teenagers, ages 12-18, and their cognitive and moral development. I will often model reading, annotating, and analytical strategies in class, and we will spend time discussing ways to distill our advanced reading practices for adolescents. English Education majors will be required to complete at least one pedagogy project which focuses upon close reading strategies, while those in other major tracks or minors can choose literary analysis or creative projects.

Required Texts, in the order we will read them: *Between Shades of Gray*, by Ruta Sepetys; *Sold*, by Patricia McCormick; *I Have the Right To*, by Chessy Prout, with Hope Abelson; *Boy Toy*, by Barry Lyga; *Burn Baby Burn*, by Meg Medina; *My Friend Dahmer*, Derf Backderf; *Monster*, by Walter Dean Myers; *The Hate U Give*, by Angie Thomas; *Tradition*, by Brendan Kiely; *One of Us is Lying*, by Karen M. McManus; *This is Where it Ends*, by Marieke Nijkamp.

Requirements: Reading Quizzes (1 per class); 2, 4-6 page papers; Multimodal final examination.

**11588 ENGL 4384-01W Senior Seminar
Humans and Animals**

MW 12:30pm-1:45pm Dr. Laura Miller

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. Prerequisites: 2000-level ENGL courses in Area F, ENGL 3000, and 18 additional hours of upper-level ENGL courses with a C or higher.

Description: In recent years, many scholars have explored the relationship between literature and the environment. One subset of this relationship—the connections between humans and animals in literature and culture—will be the focus of this course. Because human-animal interactions range from domestication to observation to protection and stewardship, literary scholarship on humans and animals can vary likewise. From ecocriticism to postcolonial criticism to Marxist criticism, there are many ways to explore humans and animals in literary research. We will explore several works that represent humans' relationships to other species, including novels, the film *Jurassic Park*, and even a vegan cookbook, and you will develop your own research project on a related topic that interests you.

Texts: *Beautiful Joe* (Saunders), *Disgrace* (Coetzee), *The Beetle* (Marsh), *Veganomicon* (Moskowitz and Romero), *Jurassic Park* (dir. Spielberg).

Requirements: Oral presentation on reading; Food assignment (to include cooking or not--student's choice); Research proposal for final paper; Final paper; Cover letter for final paper describing your experience in the class and your growth as a writer/editor.

**11589 ENGL 4384-02W Senior Seminar
Beg, Steal, and Borrow: Adaptations, Mash-ups, and Samplings**

TR 11:00am-12:15pm Dr. Lisa Crafton

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. Prerequisites: 2000-level ENGL courses in Area F, ENGL 3000, and 18 additional hours of upper-level ENGL courses with a C or higher.

Description: "In many ways, the African American experience is this country's Frankenstein monster," says Jordan Peele of his 2017 film *Get Out*, signifying that an adaptation of an original text/image can serve both literary and cultural functions. Adaptation theory has come a long way—from questioning a film's "fidelity" to an original to creatively exploring how appropriations, adaptations, mashups, remixes, sampling are all forms that allow us to "see" both the original and the new. How did *Get Out* radically rewrite a 19th century horror story that has become an iconic legend? How does a performance of Shakespeare's *The Tempest* by prisoners who revise the script make the play different and yet more itself? How does sampling in music and music videos transform the original but also spotlight authorship and copyright issues (Messy Mya/Beyonce)? We will explore these ideas as we see how versions, performances, and remixes of original texts make them new, and our study will enable diverse and creative student projects.

Texts: *Adaptation: The New Critical Idiom*; film *Get Out*; video version of *The Tempest*; select music lyrics

Requirements: Response essays, all stages of research paper from abstract to final copy, collaboration in student editing of anthology

13137 ENGL 4/5385-02 Arts Management

MW 12:30pm-1:45pm Dr. John Graham

Same as ART 4985: Arts Management, MUSIC 4985: Arts Management, and THEA 4485: Arts Management. Cross-listed with ART 4985: Arts Management, MUSIC 4985: Arts Management, and THEA 4485: Arts Management.

Contact instructor for details.

**13058 ENGL 4405-01W Publishing and Editing
Editing—Because Facts and Language Matter!**

MW 09:30am-10:45am Dr. Patrick Erben

This course is 50% online. Prerequisites: ENGL 3410 and ENGL 4300: Grammar.

Description: In our so-called post-truth moment, facts and details no longer seem to matter; opinions seem to be swayed primarily by mass dis-information. In this context, skilled editing and publishing take on the increasingly crucial role of producing and safeguarding precision, correctness, and, above all, the ethical dissemination of reliable knowledge. From academia to journalism to business communication, moreover, advanced skills in editing and publishing are valuable and sought-after assets in the job search. Thus, this course will help you acquire critical skills for maintaining civil discourse and the foundations of a democratic society, while gaining the concrete tools for success in the workplace.

Texts: All required readings will be online and/or provided by the instructor free of charge.

Requirements: Regular attendance, skills exercises, publishing genre paper, issues in publishing and editing paper, oral presentation (deconstructing a poorly edited source), job portfolio and mock interview, professional editing project (anthology/reader of primary writings by minority/marginalized writers).

13065 ENGL 6115-01 Seminar in British Lit II

Thursdays 5:30pm-8:00pm Dr. Margaret Mitchell

Registration requires the permission of the Director of Graduate Studies.

Contact instructor for details.

**13309 ENGL 6120-01 Seminar in American Lit II- Southern Lit
The Female Aesthetic in the Modern South: “A Confederacy of Water Moccasins”**

Thursdays 5:30pm-8:00pm Dr. Rebecca Harrison

Registration requires the permission of the Director of Graduate Studies.

“‘Regional,’ I think, is a careless term, as well as a condescending one, because what it does is fail to differentiate between the localized raw material of life and its outcome as art.”—Eudora Welty

“In the face of brutality I was prudent. Before injustice I held my peace. I sacrificed the things in hand for the good of [the] hypothetical whole. I believed in the tongue instead of the fist. As an armor against oppression I taught patience and faith in the human soul I know now how wrong I was. I have been a traitor to myself and to my people. All that is not. Now is the time to act and to act quickly. Fight cunning with cunning and might with might.”—Carson McCullers

As these quotes demonstrate, this course will lead you into the murky swamp of modern Southern women’s literature—into what Patricia Yaegar calls “dirt eating, finger sucking” writing—where we’ll take a deep dive into their forward thinking imaginary and, at times, even dangerous engagement with the restrictive cultural and contested ideologies of the South. From literary legends like Ellen Glasgow and Eudora Welty to the forgotten voices of Evelyn Scott and Beatrice Ravenel, we’ll examine a selection of understudied texts that stand *against* traditions of moonlight and magnolias in favor of a modern, grotesque, provocative, and even violent aesthetic focused on contending with the haunted bodies of the region. We’ll also fast forward to the raw realism—the moonshine and Marlboros—of contemporary Grit lit alongside a journey with the surreal and the decaying South as spotlighted in contemporary works like *Beasts of the Southern Wild*. Additionally, students will have the opportunity to do original research on a selection of unpublished manuscript materials, following in the tradition of the revisionist scholars we’ll study and who are responsible for the increased visibility of the women writers of the South.

12452 ENGL 6385-01 1 Special Topics-Film

Wednesdays 5:30pm-8:00pm Dr. Erin Lee Mock

Registration requires permission of Director of Graduate Studies.

Contact instructor for details.