DEPARTMENT OF ENGLISH & PHILOSOPHY
Spring 2017 Course Descriptions
Upper-Division English Classes

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

ENGL 2120-25H: British Literature-HONORS, Dr. Angela Insenga
TR 12:30pm-1:45pm, TLC 1204

Honors course. 3.2 GPA required. Call the Honors College at 678-839-6636 or email sholland@westga.edu for permission to register.

Description:

"Every age embraces the vampire it needs." —Nina Auerbach

Philosopher Friedrich Nietzsche cautions that, "Whoever battles with monsters had better see that it does not turn him into a monster" and warns those who do choose to tangle with beasts that if they "gaze long into an abyss, the abyss will gaze back into [them]." British artists repeatedly ignore Nietzsche's advice and plumb the depths to create monsters of their own. These fictional creatures can reflect chaos in times of cultural transition; represent metaphorically the dominant anxieties of an era; or critique power structures in place. Our class, a survey of British literature, will investigate fiends born of authors' minds across a variety of literary periods. Taking as our general premise that humanity needs its hobgoblins, we will focus on artistic creations that pit humans against demons, both real and emblematic, and ask ourselves the purposes these grotesque figures may serve in their various incarnations.

Texts: *Rime of the Ancient Mariner*, Samuel Taylor Coleridge; *Rebecca*, Daphne DuMaurier; *Beowulf*, Seamus Heaney; *Paradise Lost*, John Milton; *Titus Andronicus*, William Shakespeare; *The Village*, M. Night Shyamalan; *Strange Case of Dr. Jekyll and Mr. Hyde*, Robert Louis Stevenson.

Course packet contents (nothing to buy): *Selected Canterbury Tales* by Geoffrey Chaucer ("The General Prologue"; "The Wife of Bath's Tale"; "The Prioress's Tale"); poetry by William Wordsworth; poetry by Robert Browning; Christina Rossetti's "Goblin Market"; various WWI poets; Auden poetry; Elizabeth Gaskell's "The Old Nurse's Story"; James Joyce's "The Dead"; and Katherine Mansfield's "The Garden Party."

Requirements: two tests; two short papers; one discussion-generating presentation

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ENGL 2130-01: American Literature, Dr. Patrick Erben
Red Riding Hood in the New World: Fairytales in America—American Fairytales
MW 11:00am-12:15pm, Pafford 308

Description: Though sanitized through Walt Disney, the fairytales of the European tradition express many of the dark and secret passions, fears, and hopes of the human psyche. This course examines how many of the fairytale motifs were transformed and adapted in America, and how the diverse peoples and traditions of the New World created new narratives reflecting the peculiar experiences, conflicts, myths, and desires that shaped America. We will meet Indian princesses and Old World knights; we will venture into darks woods and encounter horrible monsters; we will dance with the "witches" of Salem and the warriors of the Plains Indians; we will venture on quests through uncharted wildernesses and the plighted landscapes of modern-day inner cities; we will follow poets into the scary depths of the human soul; and, finally, we will analyze and deconstruct the most persistent of all American fairytales—the "American dream."

Texts: Examples of texts studied in this course include Native American oral narratives; John Smith, writings on Virginia and Pocahontas; Edgar Allan Poe, selected stories; Washington Irving, selected stories; *The Village* (M. Night Shyamalan); German-American ghost stories; William Faulkner, "The Bear;" Anne Sexton, "Cinderella," documents of the Salem Witchcraft Trials; Arthur Miller, *The Crucible*; August Wilson, *Fences*.

Requirements: Regular attendance and active oral participation; quizzes; two close analyses; oral presentation; midterm and final exam.

ENGL 2130 02: American Literature, Dr. Randy Hendricks
MW 3:30pm-4:45pm, Pafford 109

Description: In this class we will devote much of our time to reading, discussing, and writing about such classic texts in American literature as Franklin's *Autobiography*, Cooper's *The Last of the Mohicans* (through Michael Mann's film adaptation and selected passages from the novel), Douglass's *Narrative of the Life of Frederick Douglass,* Thoreau's *Walden*, Whitman's and Dickinson's poems, Twain's *Adventures of Huckleberry Finn,* Fitzgerald's *The Great Gatsby,* Eliot's *The Love Song of J. Alfred Prufrock*, and more. Reading the texts in whole or in part, we will focus on the way in which they, through their forms, themes, and language, echo and even parody each other as they record a cultural/literary debate on the issue of American identity with its related questions of what constitutes an American self, society, and attitudes toward nature. We will use the examples to work toward a definition of the qualities beyond "written in America" that make a work of literature "American." Additional readings from the anthology will supplement the primary ones.

Texts: *The Norton Anthology of American Literature*, Shorter Eighth Edition, ed. Nina Baym, et. Al; *The Great Gatsby*, by Fitzgerald Scott Fitzgerald.

Requirements: two analytical papers, mid-term and final exams, quizzes, scrupulous preparation for class.

ENGL 3000-01W: Research and Methodology, Dr. Laura Miller
MW 9:30am-10:45am, Pafford 309

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

Description: When people think about the research of scholars in English departments, they often envision people sitting around reading wonderful works of literature and appreciating literature's aesthetic qualities. Although this happens from time to time, the vast majority of literary research involves, well, *research*. Research includes the use of an appropriate method to solve a problem or prove a hypothesis. In literary study, problems and hypotheses are identified and solved through a variety of approaches, which we will detail in this class. Just like scientists choose particular formulae that are best suited to the problems they address, so too do literary scholars. This class will teach you what several important methods are for literary study, and it will give you exposure in applying those methods to literary texts. You will encounter both the history of literary theory and literary theory as it is practiced today using the most current methods. As students progress in English departments and grow from undergraduates to graduate students to professors (if they want to get that far!), their methodologies grow more sophisticated and exacting. For now, however, we'll start off gradually and show you some basic tools that you will use to write research papers about literature, as well as understand the literary criticism you encounter when you're assigned research papers in senior-level classes.

Texts: Peter Barry, *Literary Theory* (3rd edition). ISBN 9780719079276 (You need this one right away); *Broadview Anthology of British Literature, The 20th Century and Beyond*. ISBN 1551116146 (You need this one by the second week of class), Steven Venturino, *Complete Idiot's Guide to Literary Theory*, 978-1615642410

Requirements: Short response papers, Long research paper, Final exam on literary theory and criticism.

ENGL 3000-02W: Research and Methodology, Dr. Matthew Franks
Minority literatures and theories of difference
MW 12:30pm-1:45pm, Pafford 309

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 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, 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, three short position papers (2-3 pages), final paper (4-5 pages), midterm exam, final exam, and an individual presentation on an article.

ENGL 3000-03W: Research and Methodology, Dr. Lisa Crafton
TR 11:00am-12:15pm, TLC 1204

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

Description: As a prerequisite for upper-division English studies, this course provides an introduction to representative critical approaches to literature. As English majors, the methods we all use to frame our interpretation of any text make us practicing literary critics, whether we know it or not. This course enables students to develop and articulate interpretations from a variety of theoretical approaches; we will investigate the historical development and key assumptions and methodologies of a select group of theories, but more importantly in their application to texts. Our case studies will be the film *Fight Club* and Toni Morrison's novel *Sula*. Students will write essays from different critical perspectives on short selections from various genres (short fiction, nonfiction, poems, films) we have read together in class. Students' final work will be a documented research paper and an oral presentation on contemporary film, music, or art.

Texts: Bonnycastle, Stephen. *In Search of Authority*; Morrison, Sula; *Fight Club* (film); and select poems/stories and films on electronic reserve. Recommended text: Gibaldi, *MLA Handbook for Writers*

Requirements: class participation, 3 critical essays, documented research paper (with proposal, annotated bibliography, drafts and peer reviews), oral report on critical approach to contemporary film/music.

ENGL 3200-01W: Intermediate Creative Writing-Fiction, Dr. Randy Hendricks
MW 12:30pm-1:45pm, TLC 1204

DSW course.

Description: Students in this course will improve their knowledge of and practice in the art of fiction first of all by writing and then by submitting their work for evaluation by the instructor and other members of the class. Students are also expected to learn to read as writers read--with an eye for the techniques and effects an artist brings to his or her work.

Texts: Oates, Joyce Carol, *Telling Stories: An Anthology for Writers*

Requirements: Three original narratives, formal critiques for workshops, two analytical essays, a final portfolio, and a number of shorter writings/exercises along the way.

ENGL 3200-02W: Intermediate Creative Writing-CNF, Dr. Emily Hipchen
TR 9:30am-10:45am, Pafford 309

DSW course.

TBA

ENGL 3200-03W: Intermediate Creative Writing-Poetry, Dr. Gregory Fraser
TR 12:30pm-1:45pm, Pafford 309

DSW course.

TBA

ENGL 3350-01W: Intro to Africana Studies, Dr. Stacy Boyd
MW 11:00am-12:15pm, Humanities 231

DSW course. Same as 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 in Africana Studies.

Texts: I will make texts available online or in class.

Requirements: group presentations, quizzes, book review, essays

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ENGL 3400-01W: Pedagogy and Writing, Dr. Kevin Casper
MW 2:00pm-3:15pm, Pafford 309
DSW course.

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%).

ENGL 3405- 01W: Professional and Technical Writing, Prof. Amy Ellison
MW 11:00am-12:15pm, TLC 1109
DSW course.

TBA

ENGL 3405-02W: Professional and Technical Writing, Dr. Melanie Jordan
TR 3:30pm-4:45pm, TLC 1109
DSW course.

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

Texts: Lannon, John. *Technical Communication*. (13th edition). Boston: Pearson, 2014.

Requirements: [may change at instructor's discretion] **Individual Assignments:** Quizzes (100 pts.) (11%); Document Analysis (100 pts.) (11%); Resumé/CV & Cover Letter (200 pts.) (22%); Feasibility Report (200 pts.) (22%); Lab exercises (50 pts; 5@10 pts. each) (5.5%). **Group Assignments:** Group Project Proposal (50 pts.) (5.5%); Weekly memos (50 pts.) (5.5%); PR (50 pts.) (5.5%); Social Media (50 pts.) (5.5%); Final Group Presentation (50 pts.) (5.5%).

ENGL 3405-03W: Professional and Technical Writing, Prof. Crystal Shelnutt
TR 5:30pm-6:45pm, TLC 1109
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. 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 teach 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. In addition, students will learn to craft effective presentations supported with appropriate documentary and visual aids as they collaborate on technical research and reporting projects with peers.

Texts: *The Essentials of Technical Communication*. 3rd ed. Elizabeth Tebeaux & Sam Dragga. Oxford UP; *The Business Writer's Handbook*. 10th ed. Gerald j. Alred, Charles T. Brusaw, & Walter E. Oliu. Bedford St. Martins.

Requirements: Daily Activities, Professional Portfolio, Formal Recommendation Report

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ENGL 3405-04W: Professional and Technical Writing, Prof. Amy Ellison
MW 9:30am-10:45am, TLC 1109
DSW course.

TBA

ENGL 3405- 05W: Professional and Technical Writing, Dr. Melanie Jordan
TR 12:30pm-1:45pm, TLC 1109
DSW course.

TBA

ENGL 4/5000-01W: British Literature I: Ballads, Broadsides, & Working-Class Literature, Dr. Laura Miller
MW 2:00pm-3:15pm, Pafford 307
DSW course.

Description: This class surveys Restoration and Eighteenth-Century British literature through representations of workers: slaves, servants, prostitutes, sailors, thieves, and con artists. 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 pave the way for the modern musical and *Pamela* was a divisive novel about a servant girl's rise to elite status. We will read *Memoirs of a Woman of Pleasure*, the coming-of-age sexually explicit novel about a prostitute that became one of the most banned (and sought-after!) books of all time. We will also spend time on the art of William Hogarth, whose sequential art anticipates contemporary genres like the graphic novel. From this class, students will learn how short and long forms illuminate working-class perspectives.

Texts: Samuel Richardson, *Pamela* 978-0199536498; John Cleland, *Memoirs of a Woman of Pleasure* 978-0140432497; John Gay, *The Beggar's Opera* 978-0140432206; William Hogarth, Ed. Shesgreen *Engravings by Hogarth* 978-0486224794.

Requirements: Old Bailey Online research project, short response papers, English Broadside Ballad Archive project, final exam.

ENGL 4/5002-01W: British Literature II-Victorian&NeoVict., Dr. Margaret Mitchell
TR 12:30pm-1:45pm, Humanities 208
DSW course.

ENGL 4/5003-01W: American Literature I-Colonial, Dr. Patrick Erben
Everything You Always Wanted Know about Early American Literature in One Semester!
MW 9:30am-10:45am, Pafford 307
DSW course.

Description: This course will study some of the most important genres, texts, and authors from the Anglo-American tradition as well Native American, African American, and non-English voices (in translation): for example, Iroquois creation stories, Cabeza de Vaca's and John Smith's exploration accounts, William Bradford's chronicle of Plymouth Plantation, Anne Bradstreet's and Edward Taylor's religious meditations, Sor Juana Inez de la Cruz's proto-feminist convent poetry (really!), Mary Rowlandson's and Hannah Dustan's captivity narratives, Ben Franklin's and Samson Occom's autobiographies, Phillis Wheatley's poetry, Hannah Webster Foster's epistolary novel *The Coquette*, and poetry and prose visions of the American West and Native American removal. Readings will be supplemented with current pop culture phenomena centering on colonial and revolutionary America, including the Broadway musical *Hamilton*, the TV shows *Turn* and *Salem*, and films such as *The New World* and *Yo, La Peor de Todas*.

Most of all, you will find out that early American literature is anything but boring or stuffy—I mean, what's not interesting about cannibalism, shipwrecks, Indian princesses and English adventurers, witchcraft, swarthy Indian captors and wayward Puritan goodwives, extramarital sex and seduction, and so much more…?! Ok—surely we will also complicate such clichés, but it's still going to be a lot of fun and a wild ride.

Texts: *The Norton Anthology of Early American Literature*, 8th edition, volume A.

Requirements: Regular Attendance, active participation, daily reading quizzes, oral presentation on historicist research, short analytical paper (combining textual and visual analysis), brief research paper, final exam.

ENGL 4/5005-01W: American Literature II-Harlem Renaissance, Dr. Stacy Boyd
MW 12:30pm-1:45pm, Pafford 206
DSW course.

Description: This course is a survey of the "Harlem Renaissance" aka "New Negro Renaissance" aka "Jazz Age," the time period from roughly 1919 to 1940. Nestled between two world wars, the Harlem Renaissance was a decade of black artistic production that some scholars say is unparalleled in American history. David Levering Lewis, editor of *The Portable Harlem Renaissance Reader*, our anthology for this semester, writes:

> ... the Harlem Renaissance evolved through three stages. The first phase, ending in 1923 with the publication of Jean Toomer's unique prose poem *Cane*, was deeply influenced by white artists and writers —Bohemians and Revolutionaries—fascinated for a variety of reasons with the life of black people. The second phase, from early 1924 to mid-1926, was presided over by the Civil Rights Establishment of the NUL and the NAACP, a period of interracial collaboration between Zora Neale Hurston's "Negrotarian" whites and the African American Talented Tenth. The last phase, from mid-1926 to the Harlem Riot of March 1935, was increasingly dominated by the African American artists themselves—the "Niggerati," in Hurston's pungent phrase. The movement, then, was above all literary and self-consciously an enterprise of high culture well into its middle years. (xv-xvi).

In addition to studying the particular poems, essays, novels, short stories, and other works of art from the period, we will explore controversies of racial representation and identification, the role of African American cultural production in national discourse, criteria for judging the success or failure of the movement, and factors leading to the demise of this "self-conscious" collaboration.

Texts: George Schuyler, *Black No More* 978-0486480404; Levering Lewis, *The Portable Harlem Renaissance Reader* 978-0140170368; Nella Larsen, *Passing* 978-0142437278; James Johnson, *Autobiography of Ex-Colored Man* 978-0486285122.

Requirements: presentation, essays, midterm, final exam

ENGL 4/5106-01W: Studies in Genre: Fiction, Dr. Randy Hendricks
MW 11:00am-12:15pm, Pafford 307
DSW course.

Description: Using both practical and theoretical approaches to the interpretation of prose fiction, and with attention to the history and evolution of fictional forms to the extent that such knowledge enhances interpretation, we will devote the semester to reading, discussing, and writing about several short stories and one novel. Our range will run the ground of well established classic short stories, and there will be opportunities for studying short stories published as recently as the past decade or so. Students can expect to learn the terms associated with close analysis of fiction and to become familiar with some of the more important theoretical statements that have defined and shaped fiction. Detailed written responses to reading assignments will help students prepare for class and lead to more formal writing assignments.

Texts: Bausch and Cassill, eds. *Norton Anthology of Short Fiction*. Shorter Eighth Edition; Brontë, Emily. *Wuthering Heights* Case Studies in Contemporary Criticism. Second Edition. Edited by Linda H. Peterson. **Must have this edition.**

Requirements: a reading notebook, two short essays, and research paper. **Requirements for 5106:** Three short analytical essay and an independent research project shaped in consultation with the instructor.

ENGL 4/5109-01W: Film as Lit-The Documentary, Dr. Erin Lee Mock
MW 2:00pm-3:15pm, TLC 1200
DSW course.

Description: What is "truth" in a time of "truthiness"? What is "real" in the reality TV era? Why do we crave authenticity and how do we know it when we see it? Whose stories are told, which stories should be told, and who is entitled and able to tell them? How do cinematic structures and techniques serve or obscure depictions of reality? And how do the constraints of documentary production impact what we see?

This course on documentary considers these questions and more ethically, historically, theoretically, and aesthetically.

Films may include: *Nanook of the North*, *Hoop Dreams*, *Chronicle of a Summer*, *Black Power Mixtape*, *Grey Gardens*, *Bowling for Columbine, Welfare, Amy*, *Biggie and Tupcac, Plow on the Plains, Taxi to the Dark Side, Grizzly Man, Harlan County USA, Brother's Keeper, An Honest Liar, Capturing the Friedmans, The Thin Blue Line, The Fog of War, The Gleaners and I*, *Titicut Follies, Crumb*, *F for Fake, Hearts of Darkness, The Act of Killing*, *Murderball, Sherman's March, Tarnation, Jesus Camp, Burden of Dreams, Endless Summer, Paris is Burning*, *Shoah, Triumph of the Will, Harvest of Shame, 13th, Man on Wire, 20 Feet from Stardom, How to Survive a Plague, Don't Look Back, 4 Little Girls, Let the Fire Burn, The Jinx, 30 for 30s, Making of a Murderer*, *Serial,* and others.

No textbooks required (all reading on Courseden). Films available in the English Department Film Library or other sources.

Requirements: Short Paper (20%), Long-Form Research Project (40%), Informal Writing (10%), Podcast (10%), Participation (20%).

ENGL 4/5109- 02W: Film as Lit: Becoming Cyborg: From Frankenstein to Ex-Machina, Dr. Lisa Crafton
TR 2:00pm-3:15pm, TLC 1200.
DSW course.

What constitutes the border between man and machine? In this course we will explore the notion of "becoming cyborg." From the classic tale of the scientist Victor Frankenstein playing God by creating a monster (and the many filmic variations of this story) to dystopian science fiction explorations of clones, replicants, cyborgs, robots, we will analyze filmic representations with the help of readings foregrounding the effects of race, gender and nationality in cyborg theory.

Texts: Theoretical readings on cyborg theory (courseden); the films *Frankenstein*, *Bladerunner*, *Edward Scissorhands*, *Ex Machina*, and others to be determined by the class.

Requirements: two response essays, final, research paper, group oral report, class participation.

ENGL 4/5180-01W: Regional Literature: Southern Women Writers, Dr. Rebecca Harrison
TR 11:00am-12:15pm, Humanities 209
DSW course.

Description: The Pulitzer prize winning Southern author Eudora Welty once said that the term "regional" was a "careless term, as well as a condescending one," especially when applied to women writers, "because what it does is fail to differentiate between the localized raw material of life and its outcome as art." In this course, we'll wrestle with the literary identification of regionalism—and its polemics—through an examination of the female tradition in Southern literature. While the class will study a representative grouping of Southern women writing in and around the modernist period, we'll also venture forward to contemporary trends, such as Grit Lit. From counter pastoral traditions that engage the gothic and grotesque to conflicts of modernity to realism and surrealism, our course will dive deep dive into the myriad ways in which Southern women engage with the restrictive cultural and contested ideologies of the South, and their own complex, diverse, and, at times, problematic conceptions of self, community, race, history, aesthetic sensibilities, and, of course, their plight as Southern women writers.

Texts: The class will read works by Carson McCullers, Ellen Glasgow, Eudora Welty, Evelyn Scott, Lillian Smith, and Dorothy Allison, among others.

Requirements: Active participation, a reading journal, two brief essays, a team teaching demonstration, and a final term paper.

ENGL 4/5188-01W: Individual Authors: (Cannibalizing) Chaucer, Dr. Leah Haught
MW 3:30pm-4:45pm, Pafford 308
DSW course.

Description: As the sheer number of surviving manuscripts (eighty-three for the *Canterbury Tales* alone) and early printed editions of his work suggest, the late fourteenth-century poet Geoffrey Chaucer is one of the first poets to reach diverse and popular audiences in the newly emergent English vernacular. He is also among the first writers in a recognizably English tradition to be emulated widely and, indeed, almost immediately by other authors. In fact, many manuscripts and early printed works attributed to Chaucer we now know were written by his contemporaries or literary descendants in what are clear attempts to imitate, and in some instances even cannibalize, Chaucer's style. Over the course of our semester together, we will read a variety of "authentic" Chaucerian works—from short poems and dream visions, to select *Canterbury Tales* and *Troilus and Criseyde*—alongside some of their more significant impersonations or continuations by medieval and modern authors alike. Our goals in doing this are twofold. First, we will pay careful attention to the style and subject matter of Chaucer himself; considering, for example, how his manipulation of genre and his recasting of source materials destabilizes traditional representations of class, gender, and narrative authority. Second, we will explore how later Chaucerians evoke Chaucer's poetics to advance agendas of their own. At stake here are the questions of how we understand the Chaucerian tradition, and how perceptions of "Chaucer" and authorship continue to change.

Texts: *Dream Visions and Other Poems* (Norton); *Troilus and Criseyde* (Broadview); *The Canterbury Tales: A Selection*; (Broadview); Patience Agbabi, *Telling Tales*; *A Knight's Tale* (movie); supplementary readings provided by me

Requirements: active participation in class discussions; short analysis paper; adaptation pitch; 7-8 page research paper; presentation; final exam

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ENGL 4/5210-01W: Advanced Creative Writing: Poetry, Dr. Gregory Fraser
TR 9:30am-10:45am, Pafford 308
DSW course.

TBA

ENGL 4/5210-02W: Advanced Creative Writing: YA Lit, Dr. Alison Umminger
TR 2:00pm-3:15pm, Pafford 309
DSW course.

TBA

ENGL 4/5210-03W: Advanced Creative Writing: Fiction, Dr. Margaret Mitchell
TR 3:30pm-4:45pm, Pafford 309
DSW course.

TBA

ENGL 4/5295-01W: Studies in Young Adult Literature, Dr. Angela Insenga
Terrific Friends? Adolescents, Literacy, and Young Adult Literature
TR 5:30pm-6:45pm, Pafford 110
DSW course.

Description: Reflecting on reading, mordant teenager Holden Caulfield says, "What really knocks me out is a book that, when you're all done reading it, you wish the author that wrote it was a terrific friend of yours and you could call him up on the phone whenever you felt like it." He quickly adds, "That doesn't happen much, though." We will take our cues from Holden in this spring's YA course, examining the intensely affectionate yet ambivalent relationship adolescents have with their own literacy. Our primary reading will include classic and contemporary YA in the genres of the novel, poetry, and the short story. We will consider each piece within a framework we create from our secondary readings about models of adolescent cognitive and moral development and sundry ways that artists represent--and we literary critics interpret--teens within aesthetic renderings.

Our assignments will include a midterm and final examination; two short papers; and a collaborative service-learning project for which students will work at a self-selected community site to implement their literacy program or reading group for adolescent or new adult audiences.

Texts: *Chains*, Laurie Halse Anderson; *Written in the Stars*, Lois Duncan; *Darwen Arkwright and the Peregrine Pact*, A.J. Hartley; *The Giver*, Lois Lowry; *Yaqui Delgado Wants to Kick Your Ass*, Meg Medina; *My Own True Name*, Pat Mora; *Luna*, Julie Ann Peters; *The Catcher in the Rye*, J.D. Salinger; *Between Shades of Grey*, Ruta Sepetys; Supplemental short readings, all found on Course Den (nothing to purchase).

Requirements: Two tests; two short papers; one collaborative service learning project

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ENGL 4/5300-01: Studies in the English Language-Grammar, Dr. David Newton
MW 9:30am-10:45am, Humanities 208
ENGL 4300 is required for students in the English Education program.

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 level of knowledge. We will refer frequently to Standard English, and, certainly, one of the benefits of this course is that it will help you refine your written and verbal language skills. However, this is not simply a course about grammatical correctness; instead, this course is designed to help you understand how the English language functions, what structural rules are behind the sentence constructions that you and others create every day. To accomplish this task, we will learn some basic linguistic and grammatical concepts, and we will learn how to analyze (and diagram) different phrase and clause constructions. If that still is not persuasive enough, you will learn to amaze your family, forge new alliances, and vanquish your enemies, all with the power of grammar. Grammar rules!

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

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 4384- 01W: Senior Seminar, Dr. Matthew Franks
Biopolitics
MW 5:30pm-6:45pm, TLC 1204

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.

Description: What do prisons, schools, and hospitals have in common? They are all biopolitical institutions that discipline bodies and populations. Biopolitics describes these meeting points between power and life itself. It accounts for how political forces shape our very biological lives. It is a theory that explains not only how those in power control bodies and populations, but also how we discipline one another and even ourselves. In this class we will read about biopolitics and apply biopolitical approaches to literary texts. In particular we will focus on biopolitics in terms of race, sexuality, and disability as three primary ways that bodies and populations are managed. Topics will include: mass incarceration, microaggressions, environmental disaster, and HIV/AIDS. Overall we will investigate how power infiltrates life and where we can find forms of resistance.

Texts: Claudia Rankine, *Citizen*; Indra Sinha, *Animal's People*; Joseph Williams et al., *Style, Lessons in Clarity and Grace*, 12th edition; additional critical readings, literary texts, and films will be made available.

Requirements: In-class participation, short response papers, individual presentation, major semester-long research project including an abstract, annotated bibliography, drafts, and final research paper (7-8 pages).

ENGL 4384-02W: Senior Seminar, Dr. Alison Umminger
LA Stories
TR 9:30am-10:45am, TLC 1204

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.

Description: We will be looking at Los Angeles as a destination in the American imagination -- as the heart of the entertainment industry, as the geographic limit of American expansion -- the place where people have always gone to dream, and where dreams go to die (pessimistic? or part of the allure?) -- Texts will include the recent documentary OJ: MADE IN AMERICA, the novels DAY OF THE LOCUST, WEETZY BAT, IF HE HOLLERS LET HIM GO and Dana Johnson's short stories, as well as the essays of Joan Didion in SLOUCHING TOWARDS BETHLEHEM. Students will write a final research paper on a topic of their own choice, related directly or tangentially to these text.

ENGL 6105-01: British Literature I: Medieval Monster Culture, Dr. Leah Haught
Medieval Monster Culture and Its Modern Afterlives
Monday 5:30pm-8:00pm, Pafford 309

Registration requires permission of the Director of Graduate Studies.

Description: What do J.R.R. Tolkien and J.K. Rowling have in common besides their first initial? A fascination with medieval monsters, of course! In this class we will explore a variety of foundational medieval monsters, from the dragons and giants that lurk on the outskirts of England's earliest "national" myths, to the shapeshifters, hybrid bodies, and aggressive appetites that threaten an emerging sense of English identity from within. In addition to paying careful attention to how and why the rhetoric of monstrosity is employed at specific historical moments, we will seek to understand what the fears of our medieval forebears might teach us about being human, then as well as now. How are the depictions of gender, sexuality, race, ethnicity, religion, and personhood suggested by medieval monsters in conversation with more modern discussions about these same identity markers? To what extent are certain identity markers privileged over others in the construction of any sense of community at the national and local levels? And why do twenty-first century audiences seem to have an endless appetite for medieval monsters? To answer these and other related questions, we will consider several modern adaptations of medieval monster culture alongside their source materials.

Texts: *Beowulf* (Broadview, ed. Liuzza); *Sir Gawain and the Green Knight* (Broadview, ed. Winny); *The King of Tars* (MIP, ed. Chandler); *The Death of King Arthur* (Norton, ed. Armitage); John Mandeville, *The Book of Marvels and Travels* (Oxford, ed. Bale); John Gardner, *Grendel*; J.R.R. Tolkien, *The Hobbit*; *The 300* (movie); additional readings provided by me

Requirements: active participation in class discussions; midterm (aka, oral exam prep); presentation; 15-18 page research paper (developed in stages)

ENGL 6120-02: Seminar in American Literature II, Dr. Rebecca Harrison
The Female Aesthetic in the Modern South: "A Confederacy of Water Moccasins."
Tuesday 5:30pm-8:00pm, Pafford 309

Registration requires permission of the Director of Graduate Studies.

Description:

"Two or three things I know for sure, and one is that I'd rather go naked than wear the coat the world has made for me."—Dorothy Allison

"'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 they 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 revisionists scholars we'll study and who are responsible for the increased visibility of the women writers of the South.

Texts: We'll study authors such as Lillian Smith, Ellen Glasgow, Carson McCullers, Evelyn Scott, Eudora Welty, and Dorothy Allison, among others. Additional secondary, critical readings will complement our primary texts.

Requirements: TBD.

ENGL 6385- 03: Special Topics: EcoCriticism, Dr. Lisa Crafton
Thursday 5:30pm-8:00pm, Pafford 309

Registration requires permission of the Director of Graduate Studies.

Because of the centrality of the topos of "Nature" in Romantic studies, ecocriticism has a long alliance with the field. Most recently, however, an examination of the relationship between "place" / "habitation" and individual and collective identity has included the effects of Britain as empire, as colonizing force. Wordsworth's brother, for example, died in shipwreck in the tropics as an official of the East India Company—the basic fact supports our inquiry of Wordsworth's representation of "home" and "exile" in exciting new readings of Romantic texts. We will explore the burgeoning topic of "postcolonial ecopoetics" by contextualizing Romantic works by Wordsworth, Coleridge, and Blake (as well as Mary Shelley) both in terms of green readings of Romanticism but also the effects of the colonial power of England on individual and national identity. The course offers an intensive study of significant writers pertinent to the British Literature II M. A. reading list as well as postcolonial theory (topics such as hybridity, unhomeliness, reinhabitation).

Texts: Wordsworth, *Select Poetry*. Shelley, *Frankenstein*; online poetry by Blake and Coleridge; online critical readings.

Requirements: Two response essays, 12-15 page research paper, oral report and class leadership on one text, class discussion.