

**DEPARTMENT OF ENGLISH & PHILOSOPHY**  
**Spring 2015 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.

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**ENGL 3000-01W**                      **Research and Methodology-Education**                      **Prof. Mitzi McFarland**  
MW 11:00 a.m.-12:20 p.m.      TLC 1204

*DSW Course. ED STUDENTS ONLY. EDUCATION STUDENTS ARE REQUIRED TO TAKE THIS SECTION OF ENGL 3000. English Department approval required to register. Email your UWG ID# and CRN number of this class to sholland@westga.edu for permission to register.*

Please contact the instructor for course details.

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**ENGL 3000-02W**                      **Research and Methodology**                      **Dr. Gregory Fraser**  
TR 11:00 a.m.-12:20 p.m.      TLC 1204

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

**Description:** This course serves as an introduction to effective critical interpretation. Students will explore a range of theoretical perspectives and write college-level studies on a variety of literary texts.

**Texts:** *Analyze Anything*, ISBN: 978-1441107305; *Red Azalea*, ISBN: 978-1400096985; *The Great Gatsby*, ISBN: 978-0743273565.

**Requirements:** Periodic quizzes and homework assignments; two interpretative essays of at least 1,500 words each; final essay of at least 2,500 words; final portfolio of critical work; active participation in class discussions.

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**ENGL 3000-03W**                      **Research and Methodology**                      **Dr. Debra MacComb**  
MW 12:30 p.m.-1:50 p.m.      TLC 1204

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

Please contact the instructor for course details.

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**ENGL 3200-01W**                      **Intermediate Creative Writing-Screenwriting**                      **Dr. Alison Umminger**  
MW 09:30 a.m.-10:50 a.m.      TLC 1204

*DSW Course. Satisfies the following Major requirement: Writing & Language.*

**Description:** This is an intermediate level creative writing class that will focus on screenwriting. Students will learn the basic format and structure for screenplays, read excellent examples of contemporary work, create their own viewing list, and write one full length screenplay (GULP – it's DOABLE!). Screenwriting is an especially valuable class not only for aspiring screenwriters but for fiction writers who want to focus on plot, dialogue, and tension in scenes. No previous screenwriting experience is required.

**Texts:** Russin, Robin and Downs, William, *Screenplay: Writing the Picture*; Trotter, David, *The Screenwriter's Bible: A Complete Guide*; Affleck, Ben and Damon Matt, *Good Will Hunting: A Screenplay*; Ardnt, Michael, *Little Miss Sunshine*; Coen, Joel and Ethan, *Collected Screenplays 1*.

**Requirements:** Film journal, screenplay (written in sections and workshopped). Class participation in workshops.

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**ENGL 3200-02W**                      **Intermediate Creative Writing-Poetry**                      **Dr. Gregory Fraser**  
TR 12:30 p.m.-1:50 p.m.      TLC 1204

*DSW Course. Satisfies the following Major requirement: Writing & Language.*

**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 com-

menting 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*, ISBN: 978-0230008120; *Swift Hour*, ISBN: 978-0881464696; *Gravel and Hawk*, ISBN: 978-0821419892.

**Requirements:** Regular readings and quizzes; three journal submissions, written and oral contributions to workshop; a final portfolio of polished writing, including a critical preface.

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**ENGL 3200-03W**                      **Intermediate Creative Writing-Nonfiction**                      **Dr. Emily Hipchen**  
TR 2:00 p.m.-3:20 p.m.                      TLC 1204  
*DSW Course. Satisfies the following Major requirement: Writing & Language.*

Please contact the instructor for course details.

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**ENGL 3350-01W**                      **Intro to Africana Studies**                      **Dr. Stacy Boyd**  
TR 2:00 p.m.-3:20 p.m.                      HUM 208  
*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.

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

**Requirements:** group presentations, quizzes, book review, research essay

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**ENGL 3400-01**                      **Pedagogy and Writing**                      **Dr. Kevin Casper**  
MW 2:00 p.m.-3:20 p.m.                      PAF 307  
*Satisfies the following Major requirement: Writing & Language.*

**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 4<sup>th</sup> edition*; Vonnegut, Kurt, *Slaughterhouse Five*.

**Requirements:** Reading Response Journal (30%), Pedagogy Presentations (30%), Final Project (40%)

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**ENGL 3405-01W**                      **Professional & Technical Writing**                      **Prof. Crystal Shelnett**  
TR 09:30 a.m.-10:50 a.m.                      TLC 1109  
*DSW Course. Satisfies the following Major requirement: Writing & Language.*

**Description:** English 3405-02W will introduce students to basic ethical and rhetorical concepts that govern a multitude of professional and technical situations.

Highlighting the importance of the writing process, this course will concentrate on the fundamentals within professional writing communities in order to train students in effective and persuasive communication.

Students will gain intensive practice in composing powerful audience-driven documents such as letters, memos, and job application materials, as well as instructions and formal reports. Covering a wide range of business principles—from gathering data through primary and secondary research to the planning and organizing of workplace genre sets—this course provides practical advice regarding the professional standards that students will encounter in their future careers.

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

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

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

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**ENGL 3405-02W**

**Professional & Technical Writing**

**Prof. Crystal Shelnett**

TR 3:30 p.m.-4:50 p.m.

TLC 1109

*DSW Course. Satisfies the following Major requirement: Writing & Language.*

**Description:** English 3405-02W will introduce students to basic ethical and rhetorical concepts that govern a multitude of professional and technical situations.

Highlighting the importance of the writing process, this course will concentrate on the fundamentals within professional writing communities in order to train students in effective and persuasive communication.

Students will gain intensive practice in composing powerful audience-driven documents such as letters, memos, and job application materials, as well as instructions and formal reports. Covering a wide range of business principles—from gathering data through primary and secondary research to the planning and organizing of workplace genre sets—this course provides practical advice regarding the professional standards that students will encounter in their future careers.

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

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

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

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**ENGL 3405-E1W**

**Professional & Technical Writing**

**Prof. Brooke Parks**

online

*DSW Course. 100% online. Satisfies the following Major requirement: Writing & Language.*

**Description:** In this course, we will study the basic concepts of rhetoric, the writing process, and the standards of professional and technical writing. Students will plan, draft, and revise a variety of powerful, audience-driven documents common in a wide range of professional and technical situations (resumes and other job application materials, letters, memos, proposals, and formal reports, among others). Students will gain valuable experience in navigating several online platforms common in the business world.

**Texts:** *Technical Communication, 10<sup>th</sup> edition* by Mike Markel (Bedford/St. Martin's; 978-0-312-67948-4) **OR** the e-edition: E-Book for Technical Communication (Access Card) A Bedford/St. Martin's Interactive e-Book, Tenth Edition; ISBN-10: 1-4576-0032-3; ISBN-13: 978-1-4576-0032-6 Ebook (Both versions are available on [bedfordstmartins.com](http://bedfordstmartins.com))

**Requirements:** Weekly discussion posts and reading quizzes; group and individual projects; final exam. Please be aware that this class carries a "W" designation which means it is writing-intensive. [Note: This is a fully-online class and will meet online 100% of the time. I'll send an email to all registered students about a week before class starts that will explain the online set up, but please be aware of the online format as you're registering.]

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**ENGL 4/5106-01W**

**Studies in Genre-Persona Poetry**

**Dr. Melanie Jordan**

Confessions and Lies: Persona Poetry

MW 3:30 p.m.-4:50 p.m.

PAF 109

*DSW Course. Satisfies the following Major requirement: Genre & Theory.*

**Description:** This course is an intense study of how poetry works and how it means. We will examine poetic tradition and technique as well as the ways in which poetry affects, is affected by, and intersects history and culture. Specifically, we will investigate early specimens of the persona poem in English, stretching back to the Anglo-Saxons; then we'll push forward through its trajectory as a popular contemporary form. We will discuss the approaches of Robert Browning, Augusta Webster, and Ezra Pound, among many others. The course will culminate in a study of two contemporary texts representative of the state of the persona poem in our time. The course aims to incorporate multiple aesthetics and approaches. Ultimately, students will exit the course after immersion in persona poems, familiar with their usual intersections with mask-wearing, psychology, and drama.

**Texts:** Brown, Stacey Lynn and Oliver de la Paz, eds. *A Face to Meet the Faces: An Anthology of Contemporary Persona Poetry*. Akron: University of Akron Press, 2012; selected poems of Robert Browning; Byron, Glennis. *Dramatic Monologue*:

*The New Critical Idiom Series*. London: Routledge, 2003; Fraser, Gregory and Chad Davidson, eds. *Analyze Anything: A Guide to Critical Reading and Writing*. London: Bloomsbury Academic, 2012; Matejka, Adrian. *The Big Smoke*. New York: Penguin, 2013; Webster, Augusta. *Portraits and Other Poems*. Peterborough, Ontario: Broadview Literary Press, 2000; posted readings in CourseDen.

**Requirements:** This is not a survey course, nor is it a creative writing course (though it may contain elements of both). The class will focus daily on close reading and interpretation. The four major writing projects will require rigorous critical writing. Daily work will include quizzes. A presentation of a Final Project will be required. A midterm exam will ask for identification of major texts and terms and will contain one or more discussion questions asking for a synthesis of major concepts from the course.

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**ENGL 4/5106-02W                      Studies in Genre-Travel Literature**

**Dr. Patrick Erben**

“Should I Stay or Should I Go?” Coming and Going, Staying and Leaving in Travel Literature

TR 09:30 a.m.-10:50 a.m.      PAF 306

*DSW Course. Satisfies the following Major requirement: Genre & Theory.*

**Description:** In their 1982 hit single, the English punk rock band “The Clash” sang of a confused lover trying to determine if he should leave the beloved. While going meant “trouble,” staying would result in “double.” The decision was momentous: “Should I cool it or should I blow?” Why do we travel—because we need to get out of town, we need to leave something or somebody behind, we search for something new and exciting, or we simply enjoy the ride? Looking beyond the many clichés that travel and travel literature have generated (“life is a journey,” “life is a highway,” “the road less traveled”), our course explores the manifold motivations for travelling (and returning), and it probes how literature deals with a problem it has in common with travel—all texts and all trips must come to an end. This class focuses on several themes in travel literature, such as discovery and exploration of new worlds, personal identity formation and rites of passage, gender and sex, religion and the divine, race and ethnicity. Written texts will be supplemented by several films, TV shows, and music focusing on travel.

**Texts:** Include, but are not limited to, (texts) Carl Thompson, *Travel Writing*; Alvar Nunez Cabeza de Vaca, *Account*; Henry David Thoreau, *A Week on the Concord and Merrimack Rivers*; Earnest Hemingway, *A Moveable Feast*; Jack Kerouac, *On the Road*; Zora Neal Hurston, *Their Eyes Were Watching God*; Barbara Kingsolver, *The Poisonwood Bible*; Douglas Adams, *The Hitchhiker’s Guide to the Galaxy*; (films) Chris Eyre, *Smoke Signals*; Sofia Coppola, *Lost in Translation*; Wes Anderson, *The Darjeeling Limited*.

**Requirements:** Regular and active participation; a reading journal; a travel vignette (exploring a theme from our readings through your own travel experience); oral presentation (introducing an outside text to the class); short analytical paper; research paper.

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**ENGL 4/5108-01W                      Studies in the Novel-British**

**Dr. Laura Miller**

TR 12:30 p.m.-1:50 p.m.      PAF 109

*DSW Course. Satisfies the following Major requirement: British Lit II.*

**Description:** One class. Six landmark novels. This class explores the origins and development of the novel in Britain, and the influence of the British novel on other writers. We will read essential texts from the history of the British novel, including representatives of the eighteenth-century epistolary novel, the nineteenth-century literary novel, the high modernist novel, and the contemporary novel. We will investigate the development of the novel in Britain’s colonies and its connection to the European and American novel. These texts are touchstones through which I have understood and engaged with prose fiction across my career, and I want to share them with you. We will read the bestselling, brilliant, eighteenth-century novel *Clarissa* in abridged form (at nearly 1,000,000 words, the unabridged version is rarely taught in the undergraduate classroom). We will also read *Ulysses*, one of the most challenging novels ever written in English, and a highlight of my own undergraduate and graduate reading experience. (You will have many tools to help you with *Ulysses*.) Nabokov’s devastating masterpiece *Lolita*, one of the most important novels ever written, will represent the trajectory of the novel in Europe and the US, and Arundhati Roy’s *The God of Small Things* will help us to contextualize postcolonial responses to British fiction. Works by Oscar Wilde and Sarah Waters (*The Picture of Dorian Gray*, *Fingersmith*) will show the path that gay and lesbian prose fiction has taken in Britain since the 19<sup>th</sup> century and enhance the diversity of our discussions of the novel as a vehicle for self-knowledge.

**Texts:** Richardson, Samuel, *Clarissa* (Abridged), 978-1551114750, Broadview; Wilde, Oscar, *The Picture of Dorian Gray*, 9781551111261, Broadview; Joyce, James, *Ulysses*, 978-0394743127, Vintage; Blamires, Harry, *The New Bloomsday Book* (guide to *Ulysses*), 978-0415138581, Routledge; Nabokov, Vladimir, *Lolita*, 978-0679723165, Vintage; Roy, Arundhati, *The God of Small Things*, 978-0812979657, Random House; Waters, Sarah, *Fingersmith*, 978-1573229722, Riverhead Trade.

**Requirements:** In-class presentation, mapping project, two middle-sized papers, an optional midterm, and a final exam.

**ENGL 4/5109-01W Film as Literature****Dr. Lisa Crafton**

It's Alive: Frankenstein on Film

MW 09:30 a.m.-10:50 a.m. TLC 1200

*DSW Course. Satisfies the following Major requirement: Genre & Theory.*

**Description:** Hanafi says that a monster is “whatever we are not, what is radically other.” The central literary text which powerfully generated such study of monstrosity is still “alive” almost two hundred years later. Shelley’s narrative of Frankenstein is an enduring cinemyth, a story retold and adapted by many historical moments. The tale of a scientist playing God with the notion of “the human,” the novel has been used as a cautionary tale for many of the catastrophes of the 20th century (revolution, industrialization, Nazism), and its exploration of “monstrosity” finds analogy in contemporary challenges to the boundary of human/machine (clones, replicants, cyborgs, robotics). This course explores the cinematic history of the myth, including not only conscious adaptations (Whale’s and Branagh’s) but manipulations of the story in science fiction, fantasy, horror, and comedy genres. We’ll also examine *Gods and Monsters*, a fictional imagining of director James Whale’s own “monsters” and, as a class, create a collaborative archive of cultural and filmic examples of how the Frankenstein myth lives (*Frankenweenie* anyone?).

**Texts:** Shelley’s *Frankenstein*, Corrigan’s *Film and Literature*, and these films: *Frankenstein*, *Bride of Frankenstein*, *Gods and Monsters*, *Mary Shelley’s Frankenstein*, *Young Frankenstein*, *Bladerunner*, *Edward Scissorhands et al.*

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

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**ENGL 4/5120-01W Seventeenth-Century British Literature****Dr. Meg Pearson**

TR 09:30 a.m.-10:50 a.m. HUM 209

*DSW Course. Satisfies the following Major requirement: British Lit I.*

**Description:** From the sexy spirituality of John Donne to the epic adventures of John Milton to the thrilling bawdiness of the Restoration Stage, the seventeenth century has a great deal to offer. This course will investigate multiple genres of writing across the course of a century that featured the legal execution of a monarch, the arrival of women on the stage, the invention of the umbrella, and the development of the multiplication sign!

**Texts:** Broadview Seventeenth Century Poetry and Prose.

**Requirements:** TBA

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**ENGL 4/5165-01W Contemporary British & American Literature****Dr. Alison Umminger**

American and British Literature Of the new Millennium

MW 12:30 p.m.-1:50 p.m. HUM 208

*DSW Course. Satisfies the following Major requirement: American Lit II -OR- British Lit II.*

**Description:** We will be looking at the best of the writing produced in the last 15 years, through the lens of history as well as race, class, and gender analysis. The post 9/11, post Katrina landscape will figure largely in our discussion.

**Texts:** Jemyn Ward, *Salvage the Bones*. Junot Diaz, *The Brief and Wondrous life of Oscar Wao*. Kiese Laymon, *How to Slowly Kill Yourself and Others in America*. Zadie Smith, *White Teeth*. Mohsin Hamid, *The Reluctant Fundamentalist*. Ben Fountain, *Billy Lynn’s Long Half-Time Walk*. Emma Donoghue, *Room*. Tana French, *In The Woods*. Slavoj Zizek, *Welcome to the Desert of the Real*. Ian McEwan, *Saturday*. Marilynne Robinson, *Gilead*. Gillian Flynn, *Gone Girl*.

**Requirements:** Students will be expected to write two microthemes and present those to the class, be active participants in class discussion, take a midterm and final, and produce an 8-10 page final research paper.

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**ENGL 4/5188-01W Individual Authors-Jane Austen****Dr. Lisa Crafton**

Jane Austen: Passion, Performance, and Propriety

MW 11:00 a.m.-12:20 p.m. HUM 209

*DSW Course. Satisfies the following Major requirement: British Lit II. May be taken to satisfy the Individual Authors Major requirement.*

**Description:** Pop Goes Jane Austen! With a film legacy that is its own “cinemyth” and contemporary versions of classics (like *Pride and Prejudice* and *Zombies*), Austen continues to be redefined in each generation. Although they present a complex web of culture, shaped especially by gender relations, the novels are far from being conventional “marriage plot” narratives. Austen’s texts highlight the struggles between individual desire and decorum in their representation of identities formed within social, sexual, and economic arenas. Attacking conventional 18th century models of female compliance, Austen’s heroines represent rational feminism and the possibilities of egalitarian marriage as well as the relation between property and propriety, especially in *Mansfield Park*, which we’ll examine through queer and postcolonial lenses as well

as performance theory. But as all Austen readers know, these are texts that cannot be reduced to the level of sociocultural inscription; as she debunks cherished icons of literary history (as in her relentless satires upon both sentimental fiction and gothic), Austen offers intricately effective narrative structures, verbal techniques of sarcasm and irony (compliments paid to the smart reader's intelligence), and a larger mythic framework of comedy which offers an affirmation of the human spirit through an overtly irreverent tone and radical freedom of spirit. In this course, we will study her novels and excerpts from significant writers in her cultural context as well as consider cinematic Jane Austen, from adaptations of the novels to contemporary versions of her stories (fictional, biographical, and parodic).

**Texts:** *Love and Friendship*, *Northanger Abbey*, *Pride and Prejudice*, *Sense and Sensibility* (and film), *Mansfield Park* (and film), and *Persuasion*.

**Requirements:** Two response essays, research paper, midterm, take-home final, and class participation.

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**ENGL 4/5210-01W                      Advanced Creative Writing-Poetry                      Dr. Chad Davidson**

The Poetry of Witness

MW 2:00 p.m.-3:20 p.m.      TLC 1204

*DSW Course. Satisfies the following Major requirement: Writing & Language.*

**Description:** "To write poetry after Auschwitz," Theodor Adorno famously remarked, "is barbaric." That is, to construct beauty out of language after the horrors of the Holocaust seems frivolous at best, hopelessly insensitive and blithe at worst. We might counter that notion, however, by suggesting that *not* writing poetry in the face of horror is just as awful. In fact, many poets take atrocity in all its myriad guises (genocide, war, torture, ethnic cleansing) as the very subject of their poems. We will look at what contemporary poet and anthologist Carolyn Forché calls "poetry of witness" and will construct our own poems around similar materials, if on a subtler scale. How does one write about trauma, be it on a monumental or a personal scale? What are the poetics involved in writing about the things we least want to write about? Come take the course and find out.

**Texts:** *Against Forgetting: Twentieth Century Poetry of Witness* (Carolyn Forché, ed.); *Writing Poetry: Creative and Critical Approaches* (Gregory Fraser and Chad Davidson).

**Requirements:** participation, intensive journaling, workshop criticism, daily calisthenics, final portfolio.

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**ENGL 4/5210-02W                      Advanced Creative Writing-Nonfiction                      Dr. Emily Hipchen**

TR 12:30 p.m.-1:50 p.m.

PAF 309

*DSW Course. Satisfies the following Major requirement: Writing & Language.*

Please contact the instructor for course details.

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**ENGL 4286-01                      Teaching Internship                      Dr. Rebecca Harrison**

Monday      5:30 p.m.-8:00 p.m.      TLC 2237

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

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

**Texts:** All readings will be provided electronically.

**Requirements:** Six mandatory field observations, including lesson plans with standards and a polished, final portfolio containing necessary professional artifacts such as a resume, cover letter, and teaching philosophy. Keeping up with the reading and active seminar participation is a must.

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**ENGL 4/5295-01W****Young Adult Literature****Dr. Angela Insenga**

“A Great Abyss”: Young Adult Literature, Adolescent Literacy, and the Slough of Despond

TR 3:30 p.m.-4:50 p.m. PAF 307

*DSW Course. Satisfies the following Major requirement: Genre & Theory.*

**Description:** The uninitiated frequently see the genre of young adult literature (YA) as “a great abyss between the wonderfully exciting and engaging materials for children and those for adults” (Vandergrift). Bauerlin and Stotsky define YA as “easy-to-read, short novels about teenagers and problems such as drug addiction, teenage pregnancy, alcoholism, domestic violence, divorced parents and bullying” and see these texts as a prime reason for the decline in reading and thinking skills amongst pupils. Literacy specialist Applebee, however, notes that only one of the top ten books taught in secondary schools qualifies as YA. And scholars Bushman and Haas contend that YA, at its simplest, is “*anything* that young adults read (emphasis mine).” Oodles of ostensibly unworthy monsters unsurprisingly exist in this quagmire of words: sparkly vegetarian vampires; Native American weaklings; Shadowhunters; Latinos; cutters; Margaret, her head full of God; dudes; fat girls; drugged girls; mean girls; footballers; ballers; and a bevy of post-apocalyptic brawlers. So many populate this dark place that, after awhile, one may believe everything is YA. It is no wonder that murkiness abounds.

Even if defining the genre is tricky, we know that this chasm is one into which millions of adolescents gaze; publishers—who have their own definitions of YA—report that the market grew an astonishing 150% between 2006 and 2012. And yet curriculum specialists willfully exclude it. Parents fear it. Teachers attached to their own dated training snub it. Scholars of more traditional fare label it as low-brow. But what of adolescents? They read it, read it again, and then pass it on to a friend before talking about it in elective after-school reading groups. So what gives?

In a climate where virtually every teacher-training program, school administrator, teacher, and parent trumpet the educational imperative that students become civic-minded lifelong learners and advanced readers, why ignore the obvious means at our disposal? Why not honor the academic value of adolescents reading and thinking about high quality YA texts that mirror developmental moments in their diverse lives? To answer questions like these, we will venture into the YA “slough of despond” in search of a workable definition for this category of literature. During our exploration, we will grapple with the tangle of theoretical contexts—pedagogical, political, legal, and literary—that frame the genre.

**Texts** (in the order we will read them): John Bushman and Kay Parks Haas, *Using Young Adult Literature in the English Classroom* (4th Edition); Kenneth Grahame, *The Wind in the Willows*; J.D. Salinger, *The Catcher in the Rye*; Robert Cormier, *The Chocolate War*; Lois Duncan, *Written in the Stars*; Pat Mora, *My Own True Name*; Malala Yousafzai, *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*; Patricia Riggen, *La Misma Luna (Under the Same Moon)*; Laurie Halse Anderson, *Fever, 1793*; Cassandra Clare, *City of Bones*; and Barry Lyga, *I Hunt Killers*

**Requirements:** Daily Driving questions; 10 plot-level quizzes; three 3-5 page papers, one of which is a lesson plan; full participation during in-class work groups; and avid discussion

**ENGL 4/5300-01****Studies In English Language-Grammar****Dr. David Newton**

MW 09:30 a.m.-10:50 a.m. PAF 109

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

**Description:** In this course we will explore the syntax or grammar of the English language and work toward understanding the principles or structural rules that are used to create phrases and clauses of increasing complexity. This course is designed for English majors who seek to improve their writing and editing skills and for future teachers at the secondary and college level. This course also has applications for students entering business, science and medical fields, law and politics, media and public relations, or anyone who recognizes how effective use 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. We will also learn how elements of the language (verbs, nouns, sentence structures, pronouns, etc.) emerged and changed over time to create the English language we use today.

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

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

**ENGL 4384-01W Senior Seminar****Dr. Debra MacComb**

MW 5:30 p.m.-6:50 p.m. 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](mailto:sholland@westga.edu) for permission to register.*

Please contact the instructor for course details.

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

"To Tell a Free Story": Representations of Race and Slavery in Literature and Film

TR 11:00 a.m.-12:20 p.m. PAF 309

*English Department approval required to register. Email your UWG ID# and the CRN number of this class to [sholland@westga.edu](mailto:sholland@westga.edu) for permission to register.*

**Description:** Since the 1990's, issues of slavery and slave trade have taken center stage as museums and monuments feature exhibits to highlight and abolition of the trade and the importance of this trade to many societies. Many universities have established commissions to examine the impact of the slave trade on their institutions. In 2011, Emory hosted "Slavery and the University: History and Legacies," the first conference of its kind to explore these largely unexamined relationships. The commercial and critical successes of *Django Unchained* and *12 Years a Slave* in more recent years attest to the popularity of representations of slavery. This seminar will examine the representation of race and slavery. We will occupy ourselves with tracing the origins and early influences of slave narratives, examining this genre within historical and literary contexts, and decoding the complex links between audience, author, and publication. After we have identified the fundamental aesthetic features of the genre, we will move to a consideration of neo-slave narratives and investigate how questions of race, gender and sexuality interplay within these iterations of slave narratives. Finally, students will consider these issues as they examine representations of slavery in film as they prepare the anthology.

**Texts:** Possible texts include Toni Morrison's *Beloved*, Henry Louis Gates's *The Slave Narrative*, and Andre Seewood's *Slave Cinema*. Films include *12 Years a Slave*, *Belle*, *Django Unchained*, and *Butler*

**Requirements:** group presentations, quizzes, shorter essays, research essay

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**ENGL 4/5385-01W Special Topics****Dr. Patrick Erben**

Secret Societies, Conspiracies, and the Hidden Worlds of Early American Literature

TR 2:00 p.m.-3:20 p.m. PAF 307

*DSW Course. Satisfies the following Major requirement: American Lit I.*

**Description:** It didn't just start with the JFK assassination—American history and literature are from the start full of conspiracies, cover-ups, scandals, and secret societies and groups that (allegedly) plan the overthrow of church and/or state, radical-esoteric sects and cults, and more! This course will look at early American literature and culture from its hidden and dark underbelly, which has regularly been the subject of speculation and fascination. As literary scholars, we have the luxury not to attend so much to what really happened but to analyze and study the American fascination with all things hidden, occult, secretly subversive, fundamentally deranged, and simply "out there."

*Just to give you a foretaste of the things we will be looking into:* Anne Hutchinson's rebellion against the Puritans and her supposed "monstrous births;" the Salem witchcraft trials; the Rosicrucian "hoax" and the society's attempt to build a "universal college;" the Moravian Church and their secret experimentation with sacred sex (performed in the infamous "blue room" adjacent to church sanctuaries); the Benedict Arnold-John André conspiracy and the American spy ring that uncovered their treason; the Bavarian Illuminati and the Freemason's supposed infiltration of the early American Republic and founding fathers; the secret and then highly publicized scandal surrounding Jefferson's relationship with his slave Sally Hemings; and VP Aaron Burr's duel with Alexander Hamilton and Burr's conspiracy with Spanish-American collaborator James Wilkinson to build an independent Republic out west. Beyond studying the early American sources, we will regularly make parallels with current pop culture phenomena, from TV shows and films about the witchcraft trials, to AMC's spy show *Turn*, to the wildly popular Dan Brown novels, to the *National Treasure* franchise, and finally to ABC's *Scandal* and its thematic re-hashing of a long-term affair between a black woman and a white POTUS.

**Texts:** A selection of texts made available on Courseden, including early American and European writings about the Antinomian Controversy, the Salem Witchcraft Trials, the Rosicrucian Society, the Illuminati and the Freemasons, Benjamin Franklin, Thomas Jefferson, George Washington, John Adams, Aaron Burr, etc. Current pop culture texts presented by students. All assigned texts are de-classified, but whatever else you discover is on you . . .

**Requirements:** Regular and active participation; a reading journal; an oral presentation introducing a current pop culture phenomenon; a primary-source archival sleuthing paper; a short analysis paper; a final research project.

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

Eighteenth-Century Fiction and the Past and Future of Print

Tuesday 5:30 p.m.-8:00 p.m. TLC 1204

*Registration requires permission of the Director of Graduate Studies.*

**Description:** This class will explore two exciting topics: eighteenth-century studies and print history. The eighteenth century, which saw the development of the novel as well as the emergence of a large market for fiction readership, is an exceptionally rich period for analyzing the histories of print and reading. Print history not only helps scholars to understand eighteenth-century media culture within its own context, but it also directs our attention to the future of books and print in contemporary culture. In this class, we will read well-known novels, some lesser-known novels that were popular in their day, and shorter printed works like broadside ballads and poems. Several “case histories” will explore some crucial topics in eighteenth-century print history more deeply, including the mysterious posthumous attribution of two novels to writer Daniel Defoe, the collecting practices of diarist Samuel Pepys, and the popularity of British fiction in colonial America. To some extent, this is an update of the traditional English graduate course that would detail “the rise of the novel” in the eighteenth century. We will of course explore the novel’s history during the course, but I am organizing it differently for two reasons: one is that the novel doesn’t have as simple a trajectory as previously assumed; and two, the theoretical approach—that of print/media history—allows for a point of entry into the class for students with diverse theoretical and historical interests. We all read printed and electronic texts. Book history and book “futurity” will be integral to the discipline of English studies for many years to come.

**Texts:** Eds Finkelstein and Mcleery, *Routledge Book History Reader, Second Edition*, 978-0415359481, Routledge; Lennox, Charlotte, *The Female Quixote*, 978-0199540242, Oxford World’s Classics; Richardson, Samuel, *Clarissa* (Abridged, Broadview Edition), 978-1551114750, Broadview; Laclos, Choderlos, Trans. Parmée, *Les Liaisons Dangereuses*, 978-0199536481, Oxford World’s Classics; Gitelman, Lisa, *Toward a Media History of Documents*, 978-0822356578, Duke UP; Piper, Andrew, *Book Was There: Reading in Electronic Times*, 978-0226103488, *U of Chicago P*; Moretti, Franco, *Distant Reading*, 978-1781680841, Verso; Defoe, Daniel, *Roxana*, 9781551118079, Broadview.

**Requirements:** Assignments will include a scholarly presentation and accompanying short paper, a pedagogy presentation, an abstract, and a final research paper.

**ENGL 6120-01 Seminar in American Literature II****Dr. Rebecca Harrison**

“A Confederacy of Water Moccasins”: The Female Aesthetic in the Modern South

Wednesday 5:30 p.m.-8:00 p.m. PAF 309

*Registration requires permission of the Director of Graduate Studies.*

**Description:** The literature of the American South has been an established, growing, and prolific area of study since the 1950s. Yet, shaped by the Agrarian movement and New Criticism, this trajectory of canonization and criticism marginalized women and minority writers. Indeed, Southern women writers occupied an ambiguous position where their “feminine” style was historically dismissed as frivolous, domestic, local color, and outside the mainstream of historical concerns and significance allegedly identifiable in the works of white Southern men. In his 1980 collection *A Southern Renaissance*, Richard King goes as far as justifying the exclusion of women from his volume because they were not “concerned primarily with the larger cultural, racial, and political themes” of the South. This critical paradigm politely moves the women writers of the Southern Renaissance to the sidelines as King argues they neglect to place the “true” concerns of the region “at the center of their imaginative visions” (8-9). Such exclusions, as Susan Donaldson notes, are misguided, political, and depend on the ways in which history, culture, legitimacy, and the centrality of region are defined and controlled.

This class examines the growing field of the female tradition in Southern literature based around a representative grouping of Southern women writing in and around the modernist period (with a nod toward contemporary trends such as “Grit Lit”). As a class, we will investigate their complex, diverse, and, at times, problematic conceptions of self, community, race, history, aesthetic sensibilities, and, of course, their plight as Southern women.

**Texts:** We will cover representative texts written by Lillian Smith, Ellen Glasgow, Eudora Welty, Julia Peterkin, Carson McCullers, Evelyn Scott, Elizabeth Madox Roberts, Beatrice Witte Ravenel, and Dorothy Allison.

**Requirements:** TBA.**ENGL 6385-01 Seminar in Special Topics****Dr. Kevin Casper**

How to Talk Dirty and Influence People: The Rhetorical Force of Humor and Laughter

Monday 5:30 p.m.-8:00 p.m. PAF 309

*Registration requires permission of the Director of Graduate Studies.*

**Description:** Anyone who has ever suffered a fit of hysterical laughter at precisely the wrong moment, or has begun to laugh spontaneously at an inappropriate joke before stopping short, can attest to laughter’s uniquely uncontrollable force. Beyond all reason and control, laughter interrupts us and reminds us of the limits of the human subject. Because laughter does not *signify* meaning in the traditional communicative sense, it exerts an *asignifying* force irreducible to the questions

of truth, understanding, and presence. While rhetoricians like Aristotle, Cicero and Quintilian attempt to confine laughter's force to calculated aspects of persuasion, their approaches simultaneously reveal an understanding that laughter's effects lie beyond the rational control of the orator. By tracing the often-unintended effects of humor through a range of comedic texts, this class will explore how laughter's rhetorical power resides not in what it *means*, but in what it *does*. And, because we really *feel* its effects (the joke that "kills" versus the joke that "bombs," for example), all discussions of laughter present educators with powerful, pedagogical opportunities to engage students in discussions about the rhetorical situation.

**Texts:** *On Humour* by Simon Critchley, *Jokes and their Relation to the Unconscious* by Sigmund Freud, *Rabelais and His World* by Mikhael Bakhtin, and *Breaking Up [at] Totality: A Rhetoric of Laughter* by Diane Davis. Additional materials including selections from Lenny Bruce, Plato, Richard Pryor, Aristotle, Joan Rivers, Cicero, George Carlin, Quintilian, Louis C.K., Jacques Derrida, Chris Rock, John Morreall, Margaret Cho, Henri Bergson, Rodney Dangerfield, André Breton, among others, will be posted to course website.

**Requirements:** Two class presentations, one on a primary text of the students' choosing and another on a critical study; two short analytical essays (4-5 pages); and a final research essay (15-18 pages), which will include a formal prospectus and an annotated bibliography.