

DEPARTMENT OF ENGLISH & PHILOSOPHY
Fall 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.

ENGL 3000-01W: Research and Methodology, Dr. Kevin Casper

MW 11:00 am-12:20 pm, PAF 309

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.

ENGL 3000-02W: Research & Methodology-ED, Dr. Angela Insenga

MW 3:30 pm-4:50 pm, PAF 309

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.

ENGL 3000-03W: Research and Methodology, Dr. Lisa Crafton

TR 9:30 am-10:50 am, PAF 309

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: 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: Bressler, *Literary Criticism*; Morrison, *Sula*; Carter, *The Bloody Chamber*; Gibaldi, *MLA Handbook for Writers*

Requirements: class participation, 3 critical essays, documented research paper), oral report on critical approach to contemporary film/music.

ENGL 3200-01W: Intermediate Creative Writing: Poetry, Dr. Melanie Jordan

TR 12:30 pm-1:50 pm, TLC 1204

DSW course. Satisfies the following Major requirement: Writing & Language.

Please contact the instructor for course details.

ENGL 3200-02W: Intermediate Creative Writing: Fiction, Dr. Margaret Mitchell

MW 5:30 pm-6:50 pm, PAF 309

DSW course. Satisfies the following Major requirement: Writing & Language.

Description: This class will provide an intermediate level immersion in the writing of fiction, cultivating the imagination, the observant eye and the sense of structure that are essential to crafting good stories. Readings in short fiction will plunge us into the contemporary literary landscape; not only will this acquaint you with various elements of the craft, but encourage you to situate your own emerging voice among those of other writers. Your journal will encourage you to think of yourself as a writer, to watch and to listen, to find stories at odd moments and in unlikely places, to practice playfulness as well as rigor.

In workshops, you will benefit from intense discussions of your own work and that of other students. We will emphasize revision; by the end of the session you will have produced a polished portfolio of short fiction.

Texts: *Emerald City*, Jennifer Egan; *Wolf in White Van*, John Darnielle; *This is How you Lose Her*, Junot Diaz; *Best American Short Stories 2014*, ed. Jennifer Egan.

Requirements: Writing journal, formal and informal writing assignments, portfolio, written responses to other students' work, active participation in class.

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

TR 2:00 pm-3:20 pm, TLC 1109

DSW course. Satisfies the following Major requirement: Writing & Language.

Description: English 3405 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*, 10th ed. (Bedford St. Martins) & *A Strategic Guide to Technical Communication*, 2nd ed. (Broadview Press)

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

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

TR 3:30 pm-4:50 pm, TLC 1109

DSW course. Satisfies the following Major requirement: Writing & Language.

Same as above.

ENGL 4/5106-01W: Studies in Genre-Humor, Dr. Kevin Casper

MW 3:30 pm-4:50 pm, HUM 209

DSW course. Satisfies the following Major requirement: Genre & Theory.

Description: Goethe said of the author that their joking and jesting ideas conceal problems within the text. Freud offered a correction, suggesting that jokes and jests might actually touch on the solution to problems. In either case, what is suggested is that humor's rhetorical power resides less in what it *means* and more in what it *does*. This course will explore the complex rhetorical situations that make humor work and, sometimes more importantly, cause it to fail.

Texts: *On Humour* by Simon Critchley, *The Best of Simple* by Langston Hughes, *Vile Bodies* by Evelyn Waugh, *Norwood* by Charles Portis, *The Little Disturbances of Man* by Grace Paley, *Without Feathers* by Woody Allen, *Lucky Jim* by Kingsley Amis.

Requirements: Active participation, mid-term and final exam, four reading responses, research paper.

ENGL 4/5106-02W: Studies in Genre-TBA, Dr. Leah Haught

MW 02:00 pm-03:20 pm, HUM 209

DSW course. Satisfies the following Major requirement: Genre & Theory.

Please contact the instructor for course details.

ENGL 4/5109-01W: Film as Literature, Dr. Margaret Mitchell

Adapting the Victorians

MW 2:00 pm-3:20 pm, TLC 1200

DSW course. Satisfies the following Major requirement: Genre & Theory.

Description: The nineteenth-century novel has provided rich and complex material for twentieth-century filmmakers. This course will consider how representations of gender in 19th-century British fiction have been appropriated and revised through the medium of film. We will focus on several major British novels and multiple incarnations of those novels in both classic and contemporary films. We will also venture into the twentieth century, looking at the way novelists like Jean Rhys and Daphne Du Maurier continued to resist and reclaim the Victorians and to attract film makers to their visions. We will examine the strategies and politics of adaptation, exploring what happens when 19th-century representations of gender are filtered through a twentieth-century lens.

Texts: Novels are likely to include: Charlotte Bronte, *Jane Eyre*; Charles Dickens, *Oliver Twist*; *Tess of the d'Urbervilles*; Bram Stoker, *Dracula*. Films will include adaptations -- sometimes multiple -- of all of the novels listed above, and you will be expected to view them outside of class. Selected critical and theoretical works will be made available electronically.

Requirements: Active participation in class, quizzes, oral presentations, film journal, short paper, research paper.

ENGL 4/5109-02W: Film as Literature, Dr. Erin Lee Mock

Be Afraid . . . Be Very Afraid: The Horror Film

TR 12:30 pm-1:50 pm, TLC 1200

DSW course. Satisfies the following Major requirement: Genre & Theory.

Description: This course will examine the horror film genre, from its origins to the present. We will consider how zombies, vampires, serial killers, ghosts, and demons reflect cinematic trends and cultural anxieties.

Texts: David Skal's *The Monster Show* and Alain Silver's *The Horror Film*

Requirements: 1 long paper, 1 short paper, 1 presentation

ENGL 4/5110-01W Medieval Literature, Dr. Leah Haught

MW 9:30 am-10:50 am, HUM 206

DSW course. Satisfies the following Major requirement: British Lit I.

Please contact the instructor for course details.

ENGL 4/5125-01W: Colonial & Early American Literature, Dr. David Newton

Monsters in Early America

TR 2:00 pm-3:20 pm, HUM 206

DSW course. Satisfies the following Major requirement: American Lit I.

Description: This course covers a 300-year period that begins with the dynamic cultural encounters that dramatically altered Europe and the New World and concludes with the literature of the new American republic during the first half of the nineteenth century. Our readings will include early exploration narratives, captivity narratives by women and men, and short stories and novels from the early republic. To develop thematic and theoretical coherence among these writers and texts, we will focus on representations of monsters and monstrosities in early colonial and American culture. Along with its allure as a land with unimaginable riches and opportunities for new freedoms, Europeans imagined the New World as a location filled with monstrous dangers. Harrowing accounts of encounters with malicious landscapes, monstrous animals, savages, cannibals, witches, demons, among others become the focus of many early narratives and imaginative fiction from this era. Our use of different theoretical perspectives will allow us to more fully understand the complexities and contradictions that governed the (mis)representation of cultural "others" during this era and how these representations influenced the historical and mythological construction of what becomes American national identity. We will also examine how these monstrous representations from the colonial and early American past remain a source of fascination and intrigue within contemporary American popular culture. This contemporary fascination with the monstrous origins of American culture and identity can be found in movies (Tim Burton's *Sleepy Hollow*), television dramas (*Salem*, *Supernatural*), investigative "reality" shows (*Monsters and Mysteries in America*, *America Unearthed*), and in contemporary fiction (Leslie Marmon Silko's *Ceremony*, Mat Johnson's *Pym*), some of which provide insightful ways to revise and reimagine earlier textual precursors.

Texts: Representative works will include early exploration and discovery narratives (Columbus, Vespucci) and later reformulations of the exploration narrative (Edgar Allan Poe's *Arthur Gordon Pym* and Mat Johnson's *Pym*); captivity narratives (Mary Rowlandson, Olaudah Equiano), primary and fictional narratives associated with the Puritan Witch trials (including Nathaniel Hawthorne's stories); early gothic writers (Brown's *Edgar Huntley*, Irving, "The Legend of Sleepy Hollow"); and

representations of Native Americans from early American writers (Cooper, *Last of the Mohicans*) and from contemporary Native American perspectives (Silko, *Ceremony*).

Requirements: For undergraduates, active participation in class discussions and activities, reading quizzes, a critical essay and research essay, a midterm and final examination, and a class presentation. For graduate students, all of the items above, as well as an annotated bibliography and a more extensive research essay.

ENGL 4/5155-01W: Twentieth-Century British Literature, Dr. Matt Franks

MW 2:00 pm-3:20 pm, ANTH 7

DSW course. Satisfies the following Major requirement: British Lit II.

Please contact the instructor for course details.

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

TR 9:30 am-10:50 am, HUM 208

DSW course. Satisfies the following Major requirement: American Lit II.

Description: This course will examine major trends, authors, and texts central to the development of twentieth-century African-American literature. Beginning with the New Negro Movement and moving chronologically to contemporary literature and culture, we will examine African American fiction and serial poetry. The politics of race, gender, sexuality, class, and region will play major roles in our analysis. Indeed, the dynamics of inter-textual exchange—the ways in which texts invoke and revise previous works (the ways in which they “riff” on one another)—will also inform our exploration. And, of course, the ways in which texts derive meaning through extra-textual references and associations (African American music or folk culture for example) will also shape our reading of African American literature and its place/role in literary studies. Prerequisites: ENGL 1101 and ENGL 1102

Texts: May include *Their Eyes Were Watching God*, Zora Neale Hurston; *Invisible Man*, Ralph Ellison; *In My Father's House*, Ernest Gaines; *Maude Martha*, Gwendolyn Brooks; *Thomas and Beulah*, Rita Dove; *The Oxherding Tale*, Charles Johnson; *The Color Purple*, Alice Walker; *The Lord of Dark Places*, Hal Bennett; *The Blacker the Berry*, Wallace Thurman.

Requirements: TBA

ENGL 4/5188-01W: Individual Authors-Toni Morrison, Dr. Joshua Masters

MW 12:30 pm-1:50 pm, HUM 208

DSW course. Satisfies the following Major requirement: American Lit II. May be taken to satisfy the Individual Authors Major requirement.

Description: “They shoot the white girl first. With the rest they can take their time. No need to hurry out here. They are seventeen miles from a town which has ninety miles between it and any other. Hiding places will be plentiful in the Convent, but there is time and the day has just begun.” -Toni Morrison, *Paradise*

“Call me Ishmael,” “I am an invisible man,” “They shoot the white girl first”: Great novels begin with great first lines, and novelist Toni Morrison has crafted her fair share of both. This class will explore the life and works of perhaps our greatest living American writer: her efforts to sound the depths of our literary and historical past, her theoretical and fictive engagements with the living specter of race in the American mind, and her reimagining of human possibility and our collective future.

Texts: *The Bluest Eye*, *Song of Solomon*, *Beloved*, *Jazz*, *Paradise*, *A Mercy*, *Playing in the Dark: Whiteness and the Literary Imagination*

Requirements: Students will write a series of short responses and process-based writing assignments, a five-page paper, a mid-term exam, and a ten-page final project. Students in this class must complete the day's reading assignment in advance and come to class prepared to participate in discussion. (Graduate students will read three additional novels and write longer papers.)

ENGL 4/5210-01W: Advanced Creative Writing-Poetry, Dr. Katie Chaple

MW 9:30 am-10:50 am, TLC 1204

DSW course. Satisfies the following Major requirement: Writing & Language.

Please contact the instructor for course details.

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

TR 11:00 am-12:20 pm, PAF 309

DSW course Satisfies the following Major requirement: Writing & Language.

Please contact the instructor for course details.

ENGL 4238-01: Methods for Teach Secondary English, Dr. Angela Insenga

Monday 5:30 pm-8:00 pm, TLC 2237

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

Please contact the instructor for course details.

ENGL 4286-01: Teaching Internship, Dr. Rebecca Harrison

Tuesday 5:30 pm-8:00 pm, 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.

Texts: All readings will be provided electronically.

Requirements: Active seminar participation; six mandatory field observations, including lesson plans with standards; an edTPA portfolio containing all required elements; a tk20 professional artifacts portfolio.

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

History of the English Language

TR 5:30 pm-6:50 pm, PAF 308

DSW course Satisfies the following Major requirement: Writing & Language.

Description: This course will explore the historical development of the English language from its origins as a member of the Indo-European family of languages through its emergence as one of the most influential languages in the modern era. Along the way, we will examine the English language at different stages of development, including Old English, Middle English, Early Modern English, and contemporary varieties of English as a global language. We will learn about some of the major structural changes that have contributed to the development of English and investigate how the grammar of the English language and the pronunciation and meaning of English words have changed over time. We will also consider some of the major social, cultural, and intellectual influences that have contributed to the development of the English language at different historical moments. We will learn how scholars in the field of linguistics (the scientific study of language) approach the historical and structural analysis of language. Case studies and linguistic field work will allow us to apply the skills we learn to our own analysis of the English language. If you have ever been curious about the language you speak every day—if you have ever wondered where different words or pronunciations come from, why the language of Shakespeare seems to be so dramatically different from the English language today; or why there are so many different dialects of English—this course will introduce you to the remarkable story of our language.

Texts: All materials for this course will be accessible via CourseDen.

Requirements: For undergraduates, active participation in class discussions and activities, several case study / field work projects, three examinations (a midterm and final included in this number), and a final research review project. For graduate students, all of the items above, as well as an annotated bibliography and a more extensive research review project.

ENGL 4384-01W: Senior Seminar, Dr. Chad Davidson

MW 3:30 pm-4:50 pm, 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.

Please contact the instructor for course details.

ENGL 4384-02W: Senior Seminar, Dr. Rebecca Harrison

“And Savoury it Was to My Taste”: The American Captivity Narrative as Usable Past

TR 3:30 pm-4:50 pm, 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: A highly politicized genre produced most often with propagandistic, theological, and racist agendas, the American captivity narrative has been an immensely popular tradition permeating the American cultural imaginary from the colonial era to the present day. Developing alongside the sentimental and historical novel, narratives of captive women gained the status of national myths. They became a “usable” past for authors seeking to cement or undo different cultural agendas. This course will closely examine the characteristics, historical roots, and nationalist impulses of this distinct genre and its employment of the female body, along with its evolution in the American literary and cultural landscape. From the early accounts to contemporary captivities, we will scrutinize the genre’s invention and (re)invention to both uphold and subvert communal, regional, and national borders.

Texts: TBA.

Requirements: Regular attendance, active participation, 2 response essays, scaffolded seminar project.

ENGL 4/5385-01W: Professional Writing: Editing and Publishing, Dr. Emily Hipchen

MW 12:30 pm-1:50 pm, PAF 307

DSW course. Satisfies the following Major requirement: Writing & Language.

Description: Interested in writing (and reading) cleaner, clearer, less error-prone prose? Interested in a resume line that attests to your familiarity with proofing in CMOS, APA, AP, and MLA citation styles? That says you can content edit, line edit, copyedit, proofs edit, and galleys proof? That you know how to do this in Word and Adobe, both? That you can format content for distribution over electronic media platforms of many kinds? Baffled, but interested in what those words mean? This is the class for you!

We’re not hunting whales with Ahab, or chucking rocks into Walden Pond while ruminating on the nature of observation, or twirling in some quadrille with other bustling lovelies. We’re superhero mess-detectors, hunting comma errors, ungraceful modifiers, unclear pronoun reference, ugly little typos and gap-spacing. We make the world of reading a clean, well-lighted place, and we have jobs to do. Come join us.

Texts: *The Chicago Manual of Style*. Everything else will be provided for you.

Requirements: Tests, editing projects, end-of-term project working with actual journal issues for actual publishing writers.

ENGL 6105-01: Seminar in British Lit I, Dr. Meg Pearson

English Renaissance Drama

Wednesday 5:30 pm-8:00 pm, TLC 1204

Registration requires the permission of the Director of Graduate Studies.

Description: While William Shakespeare was dazzling many audiences with his poetry and his depth, dozens of other dramatists were selling out theaters with scandalous political plays, raunchy puppets, sordid foreign bloodbaths, and sophisticated special effects. Just like the blockbusters of today’s film industry, the early modern English stage was chock full of tent-pole productions by such playwrights as Christopher Marlowe, Thomas Kyd, John Webster, and John Ford. We’ll even touch on Shakespeare’s insane early play, *Titus Andronicus*, in this journey through the major plays of 1585-1640.

Texts: To include *Titus Andronicus*, *Edward II*, *Spanish Tragedy*, *The Changeling*, *‘Tis Pity She’s a Whore*.

Requirements: seminar paper

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

The Postmodern Novel and the (Post)Apocalyptic Imagination

Tuesday 5:30 pm-8:00 pm, PAF 309

Registration requires the permission of the Director of Graduate Studies.

Description: To write a novel after the Holocaust has occurred and after atomic bombs have been dropped, is, in a sense, to write a novel after end; thus, as I discovered while teaching a graduate seminar on the post-modern novel two years ago, to examine the “post-modern” is simultaneously to examine the post-apocalyptic. If one aim of the novel is to reimagine, recreate, and represent “the world,” or at least a world, what does that world like after the end has been glimpsed, if not revealed? What do we tell ourselves about ourselves when we dream of the apocalypse? What are the social and political functions of apocalyptic narratives? How do different cultures imagine the apocalypse, and what do these differences reveal? I am anxious to discover some answers to these questions, and not just because the end could indeed be upon us. If these questions

interest you, then please join me on this tour of our darkest imaginings. Our focus will be novelistic representations of the (post)apocalypse; however, film, television, and even video games will also figure into our conversations and research. And, of course, we will immerse ourselves in the critical and cultural theories that surround apocalyptic narratives and the various forms of trauma to which they bear witness.

Primary Texts: Kurt Vonnegut, *Cat's Cradle*; Cormac McCarthy, *The Road*; Don DeLillo, *White Noise*; Toni Morrison, *Sula*; Leslie Marmon Silko, *Ceremony*; John Darnielle, *Wolf in White Van*; Emily St. John Mandel, *Station Eleven*; Margaret Atwood, *Oryx and Crake*; Martin Amis, *Time Arrow*; Paul Beatty, *White Boy Shuffle*; M.T. Anderson, *Feed*; Kazuo Ishiguro, *Never Let Me Go*.

Critical Texts (This is only a partial list, and you will not be purchasing these texts.) Jean Baudrillard, *The Illusion of the End*; Slavoj Žižek, *Living in the End Times*; James Berger, *After the End: Representations of Post-Apocalypse*; Kali Tal, *Worlds of Hurt: Reading the Literatures of Trauma*; *The Future of Trauma Theory* (Eds. Buelens, Durrant, et al).

Requirements: Preparation for, and active participation in, weekly discussions; 15-20 minute oral presentation; four short essays; a fifteen to twenty page research paper.

ENGL 6385-01: Cinema of the 1970s, Dr. Erin Lee Mock

Thursday 5:30 pm-8:00 pm, TLC 1204

Registration requires the permission of the Director of Graduate Studies.

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

Texts: Peter Biskind's *Easy Riders, Raging Bulls*; Thomas Elsaesser's *The Last Great American Picture Show*; BFI Film Classics

Requirements: 1 presentation, 1 annotated bibliography, 1 significant paper, informal writing