

DEPARTMENT OF ENGLISH & PHILOSOPHY

Fall 2012 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 3000-01: Research and Methodology, Prof. Mitzi McFarland

MW 2:00pm-3:20pm, PAF 307

Required for the major in English as a prerequisite to upper-division study. Requires permission to register. Email sholland@westga.edu for permission. Not offered during summer session.

Please contact the instructor for course details.

ENGL 3000-02: Research and Methodology, Dr. Patrick Erben

MW 3:30-4:50 pm, PAF 307

Required for the major in English as a prerequisite to upper-division study. Requires permission to register. Email sholland@westga.edu for permission. Not offered during summer session.

Description: Like any discipline or profession, literary research and criticism are governed by theories, tools, conventions, and discourses that can seem intimidating at first. This course will help you discover that the tools of critical reading and analysis, criticism, research, and argumentative writing are not only fun (say: intellectually stimulating) but also useful for other disciplines and—gasp!—life outside academia. Together we will discuss and learn several theoretical approaches to literature, practice tools of literary criticism, conduct research in primary and secondary sources, and, finally, apply all that to a coherent, interesting, and original literary argument. Above all, we will look at theory and criticism not so much as static categories applied rigidly to literary texts (“a deconstructionist reading of...”) but rather as jumping boards for our individual and creative explorations of literature and its relationship to art, history, culture, politics, and other forms of human expression and interaction.

Texts: Julia Alvarez, *In the Time of the Butterflies* and *Something to Declare*; Bill McKibben, *American Earth*; Charles Bressler, *Criticism: An Introduction to Theory and Practice*; Annie Proulx, “Brokeback Mountain,” and *Brokeback Mountain* (Ang Lee, 2005); *MLA Handbook for the Writers of Research Papers*.

Requirements: Active and informed class participation; reading quizzes; short analytical paper; critical article review; library scavenger hunt; final research paper.

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

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

Required for the major in English as a prerequisite to upper-division study. Requires permission to register. Email sholland@westga.edu for permission. Not offered during summer session.

Please contact the instructor for course details.

ENGL 3000-04: Research and Methodology-ED Students Only, Dr. Rebecca Harrison

Cartographies of “Ustopias”

TR 11:00am-12:20pm, PAF 308

EDUCATION STUDENTS ONLY. Required for the major in English as a prerequisite to upper-division study. Requires permission to register. Email sholland@westga.edu for permission. Not offered during summer session.

Description: “Ustopia,” coined by author Margaret Atwood, represents the intricate and often problematic intersections of powerful social forces in utopia and dystopia traditions. She states, “Scratch the surface a little. Within each utopia is a dystopia, and the reverse.” The desire to create ideal communities in history and literature has brought forth complex visions of human society that are liberating while oppressive—in other words, one person’s paradise becomes another’s hell. From closed religious communities to speculative fiction to film, this collaborative liberal arts research community will investigate the yoking of *perfection* and *oppression* in “ustopian” experiments—both factual and imaginative. Various critical lenses such as gender criticism, deconstruction, and new historicism will help us map the social, political, and religious landscapes necessary to enforce an “ideal” world. Fundamentally, Engl 3000 will equip each student with a solid foundation of theoretical approaches to reading literature, analyzing texts, and engaging in worthwhile research.

Texts: Margaret Atwood, *The Handmaid's Tale*; Charles Bressler, *Literary Criticism* (5th Ed), Charlotte Perkins Gilman, *The Yellow Wallpaper, Herland, and Selected Writings*; Marge Piercy, *Woman on the Edge of Time, Lucy Walker. Devil's Playground*; additional film clips and reserve reading provided via library reserve.

Requirements: Active class participation, a reading journal, two critical response essays, a research project, and a culminating group collaborative project.

ENGL 3200-01W: Intermediate Creative Writing-Creative Nonfiction, Dr. Gregory Fraser

TR 11:00am-12:20pm, HUM 208

DSW course. Prerequisite: ENGL 2060. May be repeated for credit if topic varies. No more than two 3000-level courses may be counted toward the major in English.

Please contact the instructor for course details.

ENGL 3200-02W: Intermediate Creative Writing-Fiction, Staff

TR 12:30pm-1:50pm, PAF 309

DSW course. Prerequisite: ENGL 2060. May be repeated for credit if topic varies. No more than two 3000-level courses may be counted toward the major in English.

Please contact the instructor for course details.

ENGL 3200-03W: Intermediate Creative Writing-Poetry, Dr. Melanie Jordan

MW 11:00am-12:15pm, PAF 307

DSW course. Prerequisite: ENGL 2060. May be repeated for credit if topic varies. No more than two 3000-level courses may be counted toward the major in English.

Description: This class focuses on the craft of poetry and the generative processes of that craft. In simple terms, this means the course predicates itself upon basic competency in good writing. Likewise, it also means that we will generate poems through reading and studying contemporary poetry; numerous daily exercises that target the mechanics and techniques of poetry; discussion that considers ground-level technique as well as poetic theory; careful, constructive criticism of other students' work; development of a substantial, evolving portfolio. We'll read and write as writers.

Texts: *Erica Dawson, Big-Eyed Afraid* ; *Chelsea Rathburn, The Shifting Line*; *Matthew Roth, Bird Silence*; *Davidson, Chad and Greg Fraser, Writing Poetry: Creative and Critical Approaches*; *Young, Dean: The Art of Recklessness: Poetry as Assertive Force and Contradiction.*

Requirements: daily journal/calisthenic exercises and assigned readings; submission of at least one craft-based essay; a portfolio that includes poems, revisions of those poems, and a critical preface (+/- 30 pages).

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

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

DSW course. No more than two 3000-level courses may be counted toward the major in English.

Description: In this course we will take a practical approach to the basic reality of technical communication, namely, that we must learn to write "for people who don't want to read" (Riccomini). That is, we will attend to all aspects of effective professional communication, the most important of which is getting our message across on the job, where time equals money. First internalizing basic concepts of rhetoric and then applying them during the planning, drafting, and revising stages, students will learn how to structure information using both text and design to achieve an intended purpose for a clearly defined audience (*The Business Writer's Handbook*).

Texts: *The Essential of Technical Communication, 2nd ed.* Elizabeth Tebeaux and Sam Dragga. New York: Oxford University Press; *The Business Writer's Handbook.* 10th edition. Gerald J. Alred, Charles T. Brusaw, and Walter E. Oliu. New York: Bedford St. Martins.

Requirements: Weekly writing assignments/reading quizzes; a research paper; a portfolio, and a formal report. N. B. Please be aware that this class carries a "W" designation which means it is writing-intensive.

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

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

DSW course. No more than two 3000-level courses may be counted toward the major in English.

Same as above.

ENGL 3405-03W: Professional and Technical Writing, Prof. Brooke Parks

MW 5:30pm-6:50pm, TLC 1109

DSW course. No more than two 3000-level courses may be counted toward the major in English.

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 also create persuasive presentations, utilizing appropriate research and effective visual aids.

Texts: *A Strategic Guide to Technical Communication, 2nd edition* by Heather Graves and Roger Graves (Broadview: 9781554811076); *The Business Writer's Handbook, 10th edition* by Gerald J. Alred, Charles T. Brusaw, and Walter E. Oliu (Bedford/St. Martins: 0312679432)

Requirements: Weekly writing assignments and reading quizzes; research paper; presentation; extended project; and portfolio. [Please be aware that this class carries a "W" designation which means it is writing-intensive.]

ENGL 4/5106-01W: Studies in Genre-Drama, Dr. Maria Doyle

MW 11:00am-12:20pm, HUM 208

*DSW course. May be repeated for credit as genre or topic varies. Students may enroll up to three semesters.**Satisfies the following Major requirement: Genre and Theory.*

Description: Literally, a play is a piece of literature written in dialogue and meant for performance, but the larger question that this course will explore is the more important issue of why a writer might choose this particular form of expression: what's the value of putting real actors in a room with a real audience, and how does this shape the way a writer presents his or her ideas? Rather than attempting a complete survey of a genre that has been around for well over two millennia, this course will organize its exploration around a set of archetypal Greek models -- the human fall of Oedipus, the rebellion of Antigone and the frenzied destruction of Euripides's *Bacchae* -- using analysis of these plays to inform a reading of major developments in modern theater, from Tennessee Williams's modern gothic to Tom Stoppard's parodic absurdism and August Wilson's stage chronicle of African-American experience. Discussions will provide students with a vocabulary for reading British, American and world drama as literature -- its connection to larger literary, political and social movements -- and as theater -- its relation to performance conventions and stage spaces. Students will attend a production as part of their course material.

Texts: Sophocles, *Oedipus* and *Antigone*, Euripides, *The Bacchae*, William Shakespeare, *King Lear*, J.M. Synge, *The Playboy of the Western World*, Bertolt Brecht, *Mother Courage and Her Children*, Tennessee Williams, *A Streetcar Named Desire*, Margaret Edson, *Wit*, Wole Soyinka, *Death and the King's Horseman*, Vaclav Havel, *Largo Desolato*, Tom Stoppard, *The Real Inspector Hound*, August Wilson, *Fences*

Requirements: Two short papers, quizzes and final exam, presentation and final course project.

ENGL 4/5106-02W: Studies in Genre-Poetry, Dr. Melanie Jordan

MW 3:30pm-4:50pm, PAF 308

*DSW course. May be repeated for credit as genre or topic varies. Students may enroll up to three semesters.**Satisfies the following Major requirement: Genre and Theory.*

Description: An examination of the formal, social, cultural and historical contexts of poetry as well as the theoretical concerns that underlie its analysis.

This course is an intense study of how poetry works and how it means. We will examine poetics as well as the ways in which poetry affects, is affected by, and intersects history and culture. The course aims to incorporate multiple aesthetics and poetic approaches. While most of the poetry we study will be 19th- and 20th-century British and American poets, we may also examine poets outside those categories. 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, interpretation, and poetic traditions and techniques. The major projects will require rigorous critical writing. A midterm exam and final exam will target poem identification. Daily work will include quizzes and responses.

Text: *Poetry: A Pocket Anthology*. R.S. Gwynn, Ed. Pearson/Longman, 2009. Required viewing of streaming online videos.

Requirements: four critical writing projects, daily grades involving close reading, analysis, and scansion; impromptu written responses to video assignments

ENGL 4/5106-03W: Studies in Genre-Fiction, Dr. Lisa Propst

TR 11:00am-12:20pm, HUM 206

*DSW course. May be repeated for credit as genre or topic varies. Students may enroll up to three semesters.**Satisfies the following Major requirement: Genre and Theory.*

Description: This course will analyze major trends within the genre of fiction, beginning with the gothic novel and moving through modernism to postmodernism. We will explore modern and postmodern experimentation with literary language

and resistance to narrative or plot as structural principles. We will analyze the opposition between the “postmodern play” lambasted by theorists such as Terry Eagleton and, on the other hand, the ethical postmodernism of writers such as Angela Carter and Michael Ondaatje.

Texts: Horace Walpole, *The Castle of Otranto*; Virginia Woolf, *Orlando*; John Barth, *Lost in the Funhouse*; Angela Carter, *The Bloody Chamber and Other Stories*; Michael Ondaatje, *In the Skin of a Lion*; Short readings available online.

Requirements: Two papers (one involving research), a final exam, active participation, quizzes, and short homework/in-class writings

ENGL 4/5109-01W: Film as Literature, Dr. Lori Wilson Snaith

From Prometheus to *Get Him to the Greek*: Classical Mythology in Film

MW 9:30am-10:50am, HUM 231

DSW course. May be repeated for credit as topic varies. Satisfies the following Major requirement: Genre and Theory.

Description: The myths of the Greeks and Romans are fascinating and fun in their own right, but knowledge of Classical Mythology deepens our understanding of the art and thought of the Western tradition. They provide a vast set of stories, themes, and symbols that we encounter time and time again in literature and film right down to the present moment.

But myth is more than just a set of stories or symbols that we can employ as an intellectual or artistic shorthand; it is also a complex and nuanced system of representation of the human experience, a discourse or language with its own particular stance on truth, reality, and universality. Thus, we will also learn several theories about the purpose and function of myth, and apply these theories to a wide array of film

Texts: Ovid, Stanley Lombardo, Trans., *Metamorphoses*, 1603843078, Hackett Publishing Co; *Hesiod, M.L. West, Trans, Theogony and Works and Days*, 019953831X, Oxford UP; Campbell, Joseph, *The Power of Myth*, 0385418868, Anchor Books; Homer, Robert Graves, Trans, *The Iliad*, 0140455604, Penguin Classics; Homer, Robert Fagles, Trans, *The Odyssey*, 0143039954, Penguin Classics. Coursepack: Selections from *The Aeneid*; articles—film theory, film criticism. Tentative films list: *Jason and the Argonauts*; *The Godfather*; *The Seven Samurai*; *Romeo and Juliet* (2012 Carlo Carlei version); *Medea* (Lars von Trier, 1988); *O Brother, Where Art Thou?*; *Mulan*; *Mary Shelley’s Frankenstein* (Kenneth Branagh 1994); *Troy*; *Get Him to the Greek*.

Requirements: Reading, viewing, and in-class journaling; brief response papers; formal research proposal, including literature review; works-in-progress presentation; and, 8-10 page formal research paper.

English 4/5109-02W: Film as Literature, Dr. S. Boyd

Family, Marriage and Sexual Morality in African American Film Adaptations

TH 5:30pm- 08:00pm, PAF 208

DSW course. May be repeated for credit as topic varies. Satisfies the following Major requirement: Genre and Theory.

Description: This course will focus on the real and imagined notions of family in film adaptations of African American novels and plays. We will discuss how black authors portray black families and how those authors’ works translate to film for popular consumption.

Texts: Films include *Their Eyes Were Watching God*, *The Color Purple*, *For Colored Girls, A Lesson Before Dying*, *Sections of Roots*, and *A Raisin in the Sun*. Secondary readings about family and the film/novels.

Requirements: Attendance, Quizzes, Response Papers, Analytical Essay, Research Essay.

ENGL 4/5135-01W: British Romanticism, Dr. Lisa Crafton

TR 11:00am-12:20pm, PAF 307

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

Please contact the instructor for course details.

ENGL 4/5155-01W: Twentieth-Century British Literature, Dr. Maria Doyle

MW 2:00pm-3:20pm, HUM 231

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

Description: The twentieth century saw massive changes in Britain and its Empire, and this course will explore the major literary and social movements that both reflected on and shaped those changes. Discussions will analyze developments from literary modernism to the Angry Young Men, Absurdism and postcolonialism using prose fiction, poetry, drama, non-fiction and film.

Texts: *The Broadview Anthology of British Literature*, Volume 6: *The Twentieth Century and Beyond*, Joseph Conrad, *The Secret Agent*, Tony Richardson, dir., *The Loneliness of the Long Distance Runner*, Salman Rushdie, *Midnight’s Children*

Requirements: Two short papers, midterm and final exam, presentation and final research project.

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

Early African American Literature

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

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

Description: This course intends to expose students to the multivalent nature of early African American literature. We are taking the long view of nineteenth-century literature beginning with Phillis Wheatley and ending before the Harlem Renaissance. From the jeremiad to the autobiography and the political treatise, we will explore African American's early preoccupation with the realities and implications of slavery and disempowerment, the complexities of race and color, and coming to terms with the "American" in African American. We will consider spiritual narratives and sermons, the slave narrative, pamphleteers and propagandists, and nineteenth-century novelists and poets.

Texts: Andrews, William, Ed., *Three Classic African-American Novels*; Chesnutt, Charles, *The Wife of His Youth and Other Stories of the Color Line*; Gates, Henry Louis, Ed., *The Classic Slave Narratives*; Griggs, Sutton, *Imperium in Imperio*; Harper, Frances E.W., *Minnie's Sacrifice*; Richardson, Marilyn, Ed., *Maria W. Stewart: America's First Black Woman Political Writer*; Walker, David, *David Walker's Appeal*.

Requirements: Attendance, Quizzes, Response Papers, Analytical Essay, Research Essay, Oral Presentation

ENGL 4/5180-01W: Studies in Regional Literature-Native American Lit, Dr. David Newton

TR 9:30am-10:50am, Pafford 112

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

Description: In this course, we will study Native American literature as an indigenous literary tradition with its own unique literary forms, modes of cultural practice, theoretical perspectives, and canon of writers. We will read twentieth-century Native American writers (such as N. Scott Momaday and Leslie Marmon Silko) who inaugurated the Native American literary renaissance during the 1960s as well as contemporary Native American writers (such as Sherman Alexie and Joy Harjo) who engage questions of Native American identity in significantly new ways. We will also consider the relationship *between* Native American literature and the larger historical and literary currents within American culture. For example, we will look back to earlier historical eras when questions about racial otherness and political anxieties about American national identity often were often organized around problematic representations of Native Americans. One only need look at some of our nation's most enduring political monuments, cultural mythologies, and literary works to see their historical significance. We will read these non-Native representations along with—and often against—representations of this history by contemporary Native American writers who offer an important counter narrative to this authorized literary and national history.

Works will include the following: N. Scott Momaday, *House Made of Dawn*; Louise Erdrich, *Love Medicine*; Leslie Marmon Silko, *Ceremony*; Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*; and Craig Lesley (ed.), *Talking Leaves: Contemporary Native American Short Stories*. Other materials will be available via CourseDen.

Requirements: Regular attendance and active participation in class discussions; reading quizzes every week; a mid-term essay examination and a final essay examination; an analytical essay (4-5 pages); and a major research essay (minimum 8 pages). In addition to these requirements, graduate students will complete an annotated bibliography of secondary sources and a final 12 page research paper (in lieu of the undergraduate research paper).

ENGL 4/5185-01W: Studies in Lit by Women-British, Dr. Lisa Crafton

TR 2:00pm-3:20pm, HUM 229

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

Please contact the instructor for course details.

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

MW 11:00am-12:20pm, PAF 109

DSW course. May be repeated for credit as topic varies. Satisfies the following Major requirement: American Lit II. May be taken to satisfy the Individual Authors Major requirement.

Please contact the instructor for course details.

ENGL 4/5188-02W: Individual Authors-Charlotte Brontë, Dr. Margaret E. Mitchell

The Brontës

TR 3:30pm-4:50pm, PAF 305

DSW course. May be repeated for credit as topic varies. Satisfies the following Major requirement: British Lit II. May be taken to satisfy the Individual Authors Major requirement.

Description: Combining elements of realism with the Gothic, the Brontës, in their short lives, produced a body of work that, while often shocking to its contemporary readers, has largely shaped our modern conception of the Victorian imagination.

This course will explore the fiction of all three Brontë sisters as a way of understanding the tensions and conflicts that characterize the Victorian imagination as well as the particular literary myth that has evolved around the “strangeness” of the Brontës’ fiction and of their lives, ultimately conflating the two. Elizabeth Gaskell’s Victorian biography of Charlotte Brontë, Daphne du Maurier’s account of Branwell Brontë, the shadowy brother, and Lucasta Miller’s recent study of the Brontë myth will supplement the fiction.

Texts: Charlotte Brontë: *Jane Eyre, Shirley, Villette*. Emily Brontë: *Wuthering Heights*, selected poems. Anne Brontë: *Agnes Grey, The Tenant of Wildfell Hall*. Elizabeth Gaskell: *The Life of Charlotte Brontë*. Daphne du Maurier, *The Infernal World of Branwell Brontë*. Lucasta Miller, *The Brontë Myth*. Selected critical readings.

Requirements: 2 short analytical essays, 10 page research paper, oral presentation, final. (For 5188, weekly responses, additional critical reading, 15-page research paper.)

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

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

Registration requires permission of instructor. DSW course. Prerequisite: ENGL 3200. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing and Language.

Description: This class will focus on the generation and revision of poetic material through intensive, process-oriented strategies. More than merely create poetry, we will be interested in designing and implementing a sustainable writing practice. We will foster an atmosphere of energetic dialogue between each other’s work and the larger corpus of poems written in, or translated into, English. Additionally, we will study intimately a few contemporary poets who will visit UWG and give readings from their work. The course will culminate in a final portfolio of original material (including a detailed critical preface) predicated on a deep, semester-long engagement with poetry.

The prerequisite for this course is ENGL 3200, the intermediate workshop in poetry. This means that you should already possess a substantive archive of contemporary poets and poems; a fair understanding of process-oriented strategies for making poems; a high degree of familiarity with the dynamics of in-class workshopping; and a strong sense of what constitutes the different facets of maintaining a viable journal (as opposed to a diary). Furthermore, I assume that you already have a body of work (in various stages of completeness) and that you write and read poetry regularly outside of class. If this does not sound like an apt description of you, then the class will pose some significant problems. Proceed with caution.

Texts: Fraser, Greg, and Chad Davidson, *Writing Poetry: Creative and Critical Approaches*; Rathburn, Chelsea, *The Shifting Line*; Roth, Matthew Roth, *Bird Silence*; plus other materials distributed through CourseDen.

Requirements: Regular creative-writing exercises and memorizations; online weekly journal entries; two identification exams; weekly workshop participation (including written critiques); and a final portfolio of creative work with a rigorous critical preface situating your work within a contemporary poetic framework.

ENGL 4210-02W: Advanced Creative Writing-Fiction, Dr. Alison Umminger

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

Registration requires permission of instructor. DSW course. Prerequisite: ENGL 3200. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing and Language.

Please contact the instructor for course details.

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

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

Required for English Education majors. Admission to TEP and application for internship is required to register for this class. Contact ainsenga@westga.edu for permission to register.

Description: Methods students will complete three major units of study during fall semester. We will sharpen our own analytical skills by studying the image of the teacher extant in four popular texts during our first unit. By doing so, we will practice critiquing not only the texts but also consider our burgeoning teaching selves as “texts” that we must learn to read and reread in order to grow intellectually and professionally. We will then examine “best practice” methodologies for teaching English and Language Arts in the secondary classroom and use those skills to practice designing Lesson and Unit Plans. Our third unit, entitled “Issues for Educators,” will necessitate investigation of numerous contingencies that comprise the public school world, including teaching students at various levels, ensuring inclusive curricula and pedagogies, balancing the workload effectively, handling administrative policies, collaborating with colleagues and parents, and managing classrooms with choice-based strategies.

Students in Methods will observe and be observed in the public school setting and receive detailed commentary from English Observers. They will videotape themselves teaching twice and write analytically about what they see, write analytical and reflective entries about field experiences and in-class texts, and complete two Unit Plans: one due at mid-term and one completed as a capstone project. Students will also have the opportunity to interact with two visiting panels made up of speakers who teach high school in surrounding communities.

Texts: *The Great Debaters*, directed by Denzel Washington; *Chalk*, directed by Mike Akel; *What Teachers Make: In Praise of the Greatest Job in the World*, by Taylor Mali;

Speak, by Laurie Halse Anderson; *Teaching English by Design: How to Create and Carry Out Instructional Units*, by Peter Smagorinski; and *The First Days of School: How to Be an Effective Teacher*, by Harry and Rosemary Wong

Requirements: 2 Short, Analytical Essays; 1, one-week Unit Plan, 1, two-week Unit Plan, Field Experience Journal; Classroom Management Plan

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

T 5:30pm-7:00pm, TLC 2237

Required for English Education majors. Admission to TEP and application for internship is required to register for this class. Contact ainsenga@westga.edu for permission to register.

Description: The internship for secondary education certification involves teaching English for one semester in a public school under the supervision of an experienced, qualified English teacher. Weekly seminars 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 via course reserve.

Requirements: Six mandatory field observations, including lesson plans with standards, and a teaching journal. A polished, final portfolio containing necessary professional artifacts such as a resume, cover letter, teaching philosophy, effect on instruction, portfolio introduction, and case study responses. Keeping up with the reading and active seminar participation is a must.

ENGL 4295-01W: Young Adult Literature, Dr. Angela Insenga

Is This Why Johnny Can't Read?: Teaching Young Adult Literature as a Political Act

MW 2:00pm-3:20pm, TLC 1116

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

Description:

Is This Why Johnny Can't Read?: Teaching Young Adult Literature as a Political Act

In their editorial from *The Washington Post* entitled "Why Johnny Won't Read," Mark Bauerlein and Sandra Stotsky lament sharp declines in reading by adolescents, males in particular. While they concede that the current K-12 curriculum is a large part of the problem for a reduction in lifelong learning via literacy, they identify the preponderance of Young Adult literature (YALit) taught in reading and English classes in the secondary environment as the chief culprit, not only defining texts of this genre as "easy-to-read, short novels about teenagers and problems such as drug addiction, teenage pregnancy, alcoholism, domestic violence, divorced parents and bullying" but claiming that, in the classroom, "Older literary fare has also been replaced by something called 'culturally relevant' literature—texts that appeal to students' ethnic group identification on the assumption that sharing the leading character's ethnicity will motivate [students] to read." Such arguments point to an acute misunderstanding of the genre's history as a scholarly field and of adolescent readers' needs, especially since deployment of texts written expressly for adolescents works to solve problems that the "traditional-canon-only" curricula can create. The authors of the article also misconstrue the amount of YALit actually taught, since classics still dominate syllabi in grades seven through twelve, and teachers often end up explaining the plotlines of texts instead of teaching critical thinking skills that collegiate courses require. Even when considered alongside the vetted scholarship of educators and theorists in the field of YALit and in a climate of increasing aliteracy amongst young people, Bauerlein's and Stotsky's contentions mark the teaching and reading of YALit as political acts.

During fall semester, YALit students will begin their work by investigating the long and varied history of the genre, from primers to problem novels and beyond. We will actively read primary texts, demonstrating our collegiate analytical abilities and discussing ways that each text reaches a targeted demographic. We will explore books expressly written for teenagers alongside canonical texts in order to discuss the "bridging to the classics" technique used by practitioners in the field, and we will read and reflect upon multi-modal and serial texts now dominating media speculations about books that kids read. Finally, we will discuss curricular planning and Language Arts standards for secondary students and practice content dissemination in two short presentations.

Texts: *Using Young Adult Literature in the English Classroom*, by John Bushman and Kaye Parks-Haas, 4th edition; *Speak*, by Laurie Halse Anderson; *Shiver Trilogy*, boxed set, by Maggie Stiefvater; *Catcher in the Rye*, by J.D. Salinger; *Feed*, by M.T. Anderson; *My Own True Name*, by Pat Mora; *The Chocolate War*, by Robert Cormier; *The Absolutely True Diary of a Part-Time Indian*, by Sherman Alexie; *Sixteen: Short Stories by Outstanding Writers for Young Adults*, edited by Donald R. Gallo

Requirements: Daily Driving Questions; two, short teaching presentations; mid-term and final examinations; final project; active participation

ENGL 4/5300-01W: Studies in the English Language- History of the Language, Dr. Chad Davidson
MW 12:30pm-1:50pm, PAF 306

DSW course. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing and Language.

Description: Want to understand the beguiling nature of English spelling? Want to know why we say “butterfly,” when the creature is clearly not a fly and certainly contains no butter? Want to become fairly fluent in articulatory phonetics; somewhat sensitive to the differences between Old, Middle, and Modern English; adequately armed with knowledge of American English dialects? This course will begin by looking at the Indo-European origins of our language, then by following its growth from the fringes of European culture to its rather dominant position today. Along the way, we will study many of the changes that have affected English, both in terms of its structure and sociopolitical importance.

Texts: Baugh and Cable. *A History of the English Language*. 5th Revised Edition. New York: Routledge, 2002. Paperback edition (locate a used copy); plus various handouts distributed through CourseDen.

Requirements: Online weekly discussion posts, weekly quizzes, midterm and final exams, and one critical-writing project.

ENGL 4384-01W: Senior Seminar. Dr. Maria Doyle
Fakes, Cons and Double-Talkers: Performativity and Literary Deception
MW 5:30pm-6:50pm, TLC 1204

Required for English majors. Cannot be taken until ENGL 1101, 1102, and core area F have been completed with a minimum passing grade of C. A minimum of 18 hours of upper-level English courses must also have been completed with no grade lower than C. Not offered during summer session.

Description: Fiction is, by definition, a fake: an untruth used to represent or reshape our perception of an element of the world of human experience. And yet some texts are more consciously fake than others, purposefully misleading audiences by playing on (and with) their expectations about character, genre and author. What is the value of such fakery, and how does it affect audiences’ interactions with texts? This course will examine characters and authors who are actors in their own lives – not acting as a profession but as a mode of encountering and manipulating the world – from parodic texts to unreliable narrations to characters and authors who are not who they purport to be. During the first half of the semester students will explore several primary texts drawing on theories of textual performance and audience expectations. The class will then use these discussions to define their individual research projects, which they will produce over the second half of the semester.

Texts: Shakespeare, *1 Henry IV*, Margaret Atwood, *The Blind Assassin*, David Henry Hwang, *M. Butterfly*, Archie “Grey Owl” Belaney, *Pilgrims of the Wild*, excerpts from *The Onion* and secondary readings by Marvin Carlson, Marjorie Garber, John Frow, Wayne Booth and Laura Browder

Requirement: Reading response journal, two short response papers, oral presentation, active participation in discussions and editing workshops, final 15-page research project (including proposal, preliminary drafts, presentation and final paper)

ENGL 4384-02W: Senior Seminar, Dr. Rebecca Harrison
“And Savoury it Was to My Taste”: The American Captivity Narrative as Usable Past
TR 2:00pm-3:20pm, PAF 309

Required for English majors. Cannot be taken until ENGL 1101, 1102, and core area F have been completed with a minimum passing grade of C. A minimum of 18 hours of upper-level English courses must also have been completed with no grade lower than C. Not offered during summer session.

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. These foundational texts of early American contact with the cultural Other are dominated by the experiences of women as captives, writers, and readers. 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. Students will, ultimately, develop their own research agenda, engage with contemporary theoretical frameworks on captivity, and produce a paper publishable in the culminating Senior Seminar Anthology.

Texts: To be announced.

Requirements: Regular attendance, active participation, a reading journal, critical response essay, a substantive research project (prospectus, abstract, annotated bibliography, peer editing, final research paper, oral presentation), and collaborative work on the production of the class anthology.

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

The Un-Virtuous Republic: Tropes of Transgression in the Early American Novel

MW 12:30pm-1:50pm, HUM 209

DSW course. May be repeated for credit as topic varies, with permission of the department chair. Satisfies the following Major requirement: American Lit I.

Description: Licentious lovers, sentimental women, rebellious daughters, devious ventriloquists, tragic mulattoes, and satiric priests: the stuff of early American fiction but hardly material for a republic built on the classical ideal of a virtuous citizenry. Education, literature, and political culture in the early nation were supposed to produce individuals able to curb their private passions and contribute to the public good. While John Adams proclaimed republican virtue as the foundation of a successful political system, James Madison and other members of the Constitutional convention already looked for ways to create safeguards against impulses threatening to undermine the nation. Yet the foremost hazard to public virtue was established by the founders themselves: by disenfranchising not only ethnic minorities and landless laborers but all women regardless of class or race, the early Republic created masses of discontented individuals ready to channel their passions into revolutionary action.

This course examines the novel as the literary form best suited to test, critique, and transgress the cultural, moral, and political ideals of the early republic. Through readings and discussions, we will attempt to understand how writers and readers of early American novels negotiated the difficult terrain between affirmation and transgression. By carefully considering socio-cultural contexts, market forces, reading habits, and literary techniques, we will evaluate the ways in which early American novels confronted readers with the most difficult question in republican citizenship: how to make personal and critical choices in the face of overwhelming complexities.

Texts: Susanna Rowson, *Charlotte Temple*; Hannah Webster Foster, *The Coquette*; Charles Brockden Brown, *Wieland*; William Wells Brown, *Clotel, or the President's Daughter*; Baron Ludwig von Reizenstein, *The Mysteries of New Orleans*; Cathy N. Davidson, *Revolution and the Word: The Rise of the Novel in America*.

Requirements: Active and informed class participation, reading quizzes, critical article review, short analytical essay; early American fiction project.

ENGL 4/5385-02W: Special Topics, Dr. Laura Miller

Science and Literature

MW 3:30pm-4:50pm, PAF 305

DSW course. May be repeated for credit as topic varies, with permission of the department chair. Satisfies the following Major requirement: British Lit I

Description: When people connect science and literature, they often think of the genre of science fiction. This class takes a different approach and looks at science's unusual but significant presence in romantic comedies and sentimental prose of the eighteenth century and beyond. From the scientist so preoccupied with his work that he fails to see his wife's affairs, to the romantic moonlit conversations of a science tutor and his noblewoman apprentice, science and literature illuminate and criticize cultural perspectives on gender and romance. The literature we will read also takes on pseudoscience, including the mysterious and disproven fad of mesmerism. We will look at a few later texts, including a mystical interplanetary romance and a bizarre novel of obsession. The class will also evaluate science and sentiment as they relate to literary analysis, including ways that works of sentimental fiction can be analyzed with new technology. Students in the class will vote on our final text.

Texts: Selections from *The Philosophical Transactions of the Royal Society*; Shadwell, *The Virtuoso*; Centlivre, *The Basset Table*; Inchbald, *Animal Magnetism*; Fontenelle, *Conversations on the Plurality of Worlds*; Algarotti, *Newtonianism for Ladies*; Behn, *The Emperor of the Moon*; Ishiguro, *Never Let me Go*; Corelli, *A Romance of Two Worlds*; Marsh, *The Beetle*; Moretti, *Graphs, Maps, Trees*.

Requirements: Assignments include a short paper, a long paper, a presentation, a visualization project, and a final exam.

ENGL 6110-01: Seminar in American Literature I, Dr. Patrick Erben

"Beyond Babel: The Multilingual Literatures of Early America"

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

Registration requires permission of the Director of Graduate Studies.

Description: This course examines the central role of multilingualism in the development of American literature. For the first part of the semester, therefore, we will focus on three paradigmatic early American genres—the contact and captivity narrative, religious poetry, the novel—and compare different national/linguistic approaches. For example, we will compare Mary Rowlandson's New England Puritan, genre-shaping captivity narrative with French Jesuit and German Lutheran accounts. In poetry, we will study Puritans such as Anne Bradstreet and Edward Taylor, German Pietists Francis Daniel Pastorius and Johannes Kelpius, and Spanish Catholic nun Sor Juana Inez de la Cruz. We will read novels by Anglo-American authors (Charles Brockden Brown's *Wieland* and Hannah Webster Foster's *The Coquette*) that thematize the post-Revolutionary struggle with multivocality and the locus of authoritative language. Finally, we will round things off with the sprawling and scurrilous novel *The Mysteries of New Orleans* by the (somewhat) deranged German immigrant Baron Ludwig von Reizenstein—a book that incorporates different languages, ethnicities, races, and sexual orientations in a startling vision of ante-

bellum America (and its apocalyptic end...). Overall, the course thus traces early Americans' desire to go *beyond* Babel in order to find a common cultural, religious, and political vision—often landing squarely back in linguistic and moral confusion.

In the second part of the semester, we will study the methods of translingual and intercultural literary criticism. As a final project, we will produce a comparative study of two texts from different national/linguistic/ethnic traditions—one Anglo-American and one none-Anglo-American (e.g. African American, Native American, Dutch, French, German, Spanish, etc.—in translation or in the original).

Texts: Gordon Sayre (editor), *American Captivity Narratives*; David Shields (editor), *American Poetry: The Seventeenth and Eighteenth Centuries*; Hannah Webster Foster, *The Coquette*; Charles Brockden Brown, *Wieland*; Ludwig von Reizenstein, *The Mysteries of New Orleans*; Patrick Erben, *A Harmony of the Spirits: Translation and the Language of Community in Early Pennsylvania*.

Requirements: Active and informed class participation, short analytical paper; critical book review; final research paper (including a longer, article-length version and a shorter, conference paper length version); oral paper presentation at a mini-conference at the end of the semester.

ENGL 6115-01: Seminar in Brit Lit II, Dr. Margaret E. Mitchell

Rags, Riches, and Reform in the Victorian Novel

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

Registration requires permission of the Director of Graduate Studies.

Description: When Benjamin Disraeli gave his 1945 novel *Sybil* the alternative title *Two Nations*, he articulated a deepening sense of the vast gulf separating England's rich and poor in the nineteenth century. (That Disraeli later became Prime Minister to Queen Victoria emphasizes the degree to which Victorian literature and politics intersected.) The novel provided a forum for the dramatization of great wealth as well as abject poverty, and demanded representational strategies that could juxtapose the two and seek to illuminate the relationship between them. In this class we will examine the strategies—narrative, affective, ideological, ethical—by which the Victorian novel navigates the troubling landscape of privilege and privation. We will consider the models of reform posited by and enacted within the novel alongside the commentary of the most prominent social and cultural critics of the era. Such questions will inevitably lead us to acknowledge the extent to which we live in the shadow of the Victorians, and to interrogate the relevance of Victorian representations to our own economic condition.

Texts: Charlotte Bronte, *Shirley*; Thackeray, *Vanity Fair*; Charles Dickens, *Bleak House*; Anthony Trollope, *The Way We Live Now*; George Gissing, *The Nether World*; Elizabeth Gaskell, *Mary Barton*; George Eliot, *Middlemarch*, Thomas Hardy, *Jude the Obscure*. Excerpts from the writings of Thomas Carlyle, Matthew Arnold, John Stuart Mill, Karl Marx, & other cultural critics.

Requirements: Response papers, oral presentations, research paper, active participation.

ENGL 6385-01: Special Topics: The Practice and Pedagogy of Poetry Writing, Dr. Chad Davidson

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

Registration requires permission of the Director of Graduate Studies.

Description: This course is designed to help you become adept at the mechanics of poetry writing and poetry-writing pedagogy. You will practice skills that will enable you simultaneously to produce creative writing, persuasively interpret the poems of established authors, and teach others how to perform both of these vital and interrelated activities. The readings, assignments, and workshop focus of the course strive to aid in your enrichment as a practitioner of poetry, a critical analyst, and a language-arts specialist all in one. You will learn to move confidently in many creative and critical directions, and to position yourself to pursue a wide range of professional options including teaching, writing, publishing and editing, journalism, and related endeavors. Along the way, you will become conversant in contemporary theories about the making, interpretation, and teaching of poetry, specifically those that consider questions of creativity and hybridity. Ultimately, the skills you practice in class promise enormous benefits as you enter competitive fields rooted in the language arts. Whether you want to be a writer, a teacher, an editor, a lawyer, or any other professional whose success rests on mastery of language, this class seeks to make you a stronger and savvier creative-critical thinker.

Texts: Fraser, Greg, and Chad Davidson, *Writing Poetry: Creative and Critical Approaches*; McClatchy, J. D., ed., *Vintage Book of Contemporary American Poetry*; Rathburn, Chelsea, *The Shifting Line*; Roth, Matthew Roth, *Bird Silence*; plus other materials distributed through CourseDen.

Requirements: Regular creative- and critical-writing exercises and memorizations; online weekly journal entries; creative-writing teaching presentation; weekly workshop participation (including written critiques); and a final portfolio of creative work with a rigorous critical preface situating your work within a contemporary poetic framework.