

## DEPARTMENT OF ENGLISH & PHILOSOPHY

### Spring 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.

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#### **ENGL 3001-01: Research and Methodology, Dr. Meg Pearson**

TR 9:30a.m.-10:45 am, 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.*

**Description:** Literary criticism is frequently a process of deduction. With that in mind, this course will take as its mascot the master sleuth Sherlock Holmes. Alongside our explorations of theory and critical methodology, we will read Holmes's adventures as imagined by Sir Arthur Conan Doyle. Once we have mastered several theoretical models, we will finish the course with *Dracula*, a detective story gone Gothic.

**Texts:** Bressler, *Literary Criticism* 5<sup>th</sup> edition, *Dracula*, *Sherlock Holmes Major Stories*

**Requirements:** Three short papers, final paper, midterm, final exam

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#### **ENGL 3000-02: Research and Methodology, Dr. Laura Miller**

MW 5:30pm-6:45pm, Pafford 109

*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:** When people think about the research of scholars in English departments, they often envision professors sitting around appreciating literature's aesthetic qualities. Although this happens from time to time, the vast majority of literary research involves—wait for it—research. Research includes the use of an appropriate methodology or formula to investigate a problem thoroughly or prove a hypothesis. In literary study, problems and hypotheses are approached in different ways, which we will detail in this class. Students will leave the class with improved writing and research skills, as well as an ability to understand the literary criticism they encounter in their coursework. Texts include a basic guide to reading and writing about literary theory and a literary anthology whose trajectory parallels the development of literary criticism.

**Texts:** Peter Barry, *Beginning Theory*, 3<sup>rd</sup> edition, Manchester UP 978-0-7190-7927-6 Broadview c20 British Literature Anthology 978-1-55111-614-3

**Requirements:** 4 mini-papers, in-class exam on literary concepts/approaches, in-class presentation, a shorter analytical paper, and a longer research project.

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#### **ENGL 3000-03: Research and Methodology, Prof. Mitzi McFarland**

TR 12:30pm-1:45pm, Pafford 306

*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:** “Deconstruction” is a word that gets used in *Newsweek*. Scritti Pollitti, a pop group, publishes its lyrics under the copyright of “Jouissance Music,” borrowing a term that French critic Roland Barthes used to describe the pleasure of reading. Critic Thomas McLaughlin even recalls a time when he overheard a basketball coach say that his team had learned to “deconstruct a zone defense.”

Just what is all this theory talk? And why should we study it in a literature course?

Whether we are aware of it or not, resist it or welcome it, theory is absorbed into the fabric of our cultural and literary discourse. It is inherent in human perception, in our presuppositions and attitudes toward life. Even the most resistant reader makes theoretical decisions – conscious or not – about what kinds of texts to value most, how to read and study literature, what elements of plot, character, and language to focus on (or to overlook). We make theoretical decisions all the time that seem so “obvious,” so self-evident, that they're not always recognized as theoretical or as decisions.

This course takes as its basic premise the idea that theory is inextricable from practice. Like it or not, we are *always already* “in theory.” In all our discussions, then, we will give attention to questions raised by contemporary literary theory: Why read? What should we read? *How* should we read? However, our central focus on “practical criticism” will involve the application of various approaches and methodologies to the explication – that is, to the interpretation and understanding of particular texts. This course is essentially a process course, where students can gain ample practice – through written and

oral reports – in research methods, critical frameworks, and the close examination and analysis of texts. Hopefully, through the process of articulation, we will deepen our understanding of the aesthetic, literary, psychological, and socio-historical facets out of which texts are both generated and interpreted.

**Texts:** Steven Lynn, *Texts and Contexts: Writing About Literature with Critical Theory*, 6<sup>th</sup> ed. (Longman, 2011) ISBN: 978-0-2-5-71674-6; Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*. 6<sup>th</sup> ed (MLA, 2003) ISBN: 0873529863; Sandra Cisneros, *The House on Mango Street* (Vintage, 1984) ISBN: 0-679-73477-5; David Fincher, director. *Fight Club* (20th Century Fox) ASIN: B0007DFJoG; Highly recommended: Chris Baldick, *The Concise Oxford Dictionary of Literary Terms* (Oxford UP, 2004) ISBN: 0198608837.

**Requirements:** 3 shorter analytical essays, a research paper (including proposal, required drafts, peer reviews, and an annotated bibliography), one oral presentation (film and critical theory discussion), final exam.

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### **ENGL 3160-01: Philosophy in Literature & Film, Dr. Janet Donohoe**

MWF 11:00am-11:50am, Pafford 308

*Same as PHIL 3160. No more than two 3000-level courses may be counted toward the major in English.*

**Description:** Contact the professor for this information.

**Texts:** Contact the professor for this information.

**Requirements:** Contact the professor for this information.

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### **ENGL 3200-01W: Intermediate Creative Writing: Fiction, Dr. Alison Umminger**

MW 12:30pm-1:45pm, Pafford 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.*

**Description:** Contact the professor for this information.

**Texts:** Contact the professor for this information.

**Requirements:** Contact the professor for this information.

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### **3200-02W: Intermediate Creative Writing: Poetry, Dr. Gregory Fraser**

TR 11:00am-12:15pm, Humanities 206

*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 intermediate class focuses on the art of making poetry. We will study various poetic forms, learn the fundamentals of versification, work on experimental methods of generating verse, and refine our critical reading and commenting skills. Students will learn to situate their work in the contemporary poetic moment and engage with poetry cultures in the Atlanta metro area.

**Texts:** *Writing Poetry*, Davidson-Fraser; *We Almost Disappear*, David Bottoms; *Special Orders*, Edward Hirsch; *Pretty Little Rooms*, Katie Chaple

**Requirements:** Regular readings, exercises, and homework assignments; written and oral contributions to workshop; periodic quizzes and exams; assessments of peer creative-writing submissions; a final portfolio of polished writing, including a critical preface.

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### **ENGL 3200-03W: Intermediate Creative Writing: Nonfiction, Dr. Melanie Jordan**

TR 5:30pm-6:45pm, Pafford 308

*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 course focuses on the tradition, starting with Truman Capote, of creative nonfiction. It addresses major issues of craft, including not only technique but also research methods and ethical concerns. The course engages readings from memoirists, literary essayists, and literary journalists. This is a workshop class, so critical reading and assessment of classmates' work is vital, as is the production of both journal and daily written assignments on the part of each student. Expect to produce shorter works over the course of the semester which will culminate in a 20-30 page portfolio.

**Texts:** Ballenger, Bruce. *Crafting Truth*; Capote, Truman. *In Cold Blood*; Gutkind, Lee. *Keep It Real: Everything You Need to Know About Researching and Writing Creative Writing*; Larson, Erik. *Devil in the White City*.

**Requirements:** Contact the professor for this information.

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**ENGL 3300-01: Studies in American Culture, Dr. Ann McCleary**

TR 2:00pm-3:15pm, Pafford 208

*Pre-requisite: HIST 2111 or HIST 2112 and ENGL 2130. Required for the minor in American Studies. Same as HIST 3300. No more than two 3000-level courses may be counted toward the major in English.*

**Description:** Contact the professor for this information.

**Texts:** Contact the professor for this information.

**Requirements:** Contact the professor for this information.

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**ENGL 3350-01: Intro to Africana Studies, Dr. David Pye**

MW 3:30pm-4:45pm, Pafford 204

*Required for the minor in Africana Studies. Same as HIST 3350. No more than two 3000-level courses may be counted toward the major in English.*

**Description:** Contact the professor for this information.

**Texts:** Contact the professor for this information.

**Requirements:** Contact the professor for this information.

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**ENGL 3400-01: Pedagogy and Writing, Dr. Angela Insenga**

MW 5:30pm-6:45pm, TLC 1204

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

**Description:** Pedagogy [*ped-uh-goh-jee, -goj-ee*]-noun, plural *-gies*. 1. The function or work of a teacher; teaching. 2. The art or science of teaching; education; instructional methods.

Most English Education majors spend the lion's share of their college years engaged in close reading, interpreting, and producing various types of writing. There comes a time, however, when English teachers-in-training turn their attention towards the work of learning instructional strategies. When students raise their hands in classes to ask *what, how, and even why* we teach, they signal their readiness to make this large academic shift.

This pedagogy-centered course begins to address how to take our content knowledge and transfer it into lessons applicable in the secondary classroom environment. In particular, we will focus on ways to teach close reading and effective writing practice to adolescents at various learning levels.

Because we become better teachers when we continue to practice the skills of close reading and the craft of writing, we will first talk much about our own writing practices, namely those methods we can detect in the instruction we have received and their effect on our learning. We will write, rewrite, and write again in an effort to hone our own skills recursively. Then, we will turn our attention to current trends and instructional methods deployed in secondary English and Language Arts by reading and analyzing oft-taught primary texts and discussing assumptions that inform classroom practice.

To deepen their understanding of the myriad pedagogical possibilities in English Studies, students will also observe other teachers at work in first-year composition and/or sophomore literature classes and tutorials and will also demonstrate their own burgeoning teaching in class presentations.

**Texts:** *Teaching Writing in Middle and Secondary Schools*, by Jim Blasingame and John H. Bushman; *Hatchet*, by Gary Paulsen; *Night*, by Elie Wiesel; *Winter's Bone*, by Daniel Woodrell; *The Conceptual Framework*, from UWG's Professional Education Unit and the College of Education (nothing to buy).

**Requirements:** 2, 3-4 page essays—10 and 15%; localized observations and observation narratives—15%; 2 short teaching presentations, 1 solo and 1 group—20%; Pedagogy Project—35%; Participation—5%

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**ENGL 3405-01W & -02W: Professional and Technical Writing, Prof. Crystal R. Shelnett**

Section 1: MW 2:00pm-3:15pm, TLC 1109

Section 2: MW 5:30pm-6:45pm, TLC 1110

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

**Description:** English 3405 introduces students to the basic rhetorical concepts that govern a multitude of professional and technical situations.

Highlighting the importance of the writing process, this course will concentrate on the fundamental topics and principles 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—from gathering information through primary and secondary research to the planning and organizing of these workplace communiqués. Covering a wide range of technical communication—from letters, memos, and job application materials to definitions, descriptions,

proposals, and formal reports—this course provides practical and pertinent instruction in the professional standards which students will encounter in their future careers. Moreover, students will learn how to craft effective presentations supported with appropriate documentary and visual aids, as they collaborate on research and reporting projects.

**Texts:** Heather Graves & Roger Graves, *A Strategic Guide to Technical Communication*, 2<sup>nd</sup> ed. 978-1554810239, Broadview Press; Gerald J. Alred, Charles T. Brusaw, & Walter E. Oliu, *The Business Writer's Handbook* 9<sup>th</sup> ed. 978-0-312-47709-0, Bedford St. Martin's Press.

**Requirements:** Contact the professor for this information.

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### **ENGL 3405-03W: Professional and Technical Writing, Prof. John Sturgis**

TR 9:30am-10:45am, TLC 1111

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

**Description:** The concept of the profession of Technical Writing has evolved from an auxiliary function practiced by necessity into a full blown primary profession that includes virtually every imaginable industry and service oriented business on the planet. Successfully marketed products and services cannot exist without complete written descriptions, specifications, functional instructions, promotional materials, and other supporting documentation. The ever-changing rhetorical situations that surround the creation of these documentary instruments provide the exploratory field for this course. Participants will discover absolutely new ways to employ their writing abilities and to stretch their understanding of their own writing processes by generating an entirely original set of documents based on real-time requirements and standards of practice.

**Text:** Alred, Gerald J., Charles T. Brusaw, and Walter E. Oliu. *The Technical Writer's Companion*. Third Edition. Boston: Bedford / St. Martin's. 2002. ISBN 0-312-25978-6. (Subject to change).

**Requirements:** Students will execute a variety of different writing tasks under a variety of rhetorical situations established by the assignments package: Resumes, cover letters, business letters, and writing samples will be combined into a job search Presentation Package delivered at the midterm. A completed Research Project covering a subject of the student's own choice will result in a Formal Report and Presentation delivered at the end of the semester.

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### **ENGL 4/5106-01W: Studies in Genre: Satire, Dr. Laura Miller**

MW 12:30pm-1:45pm, Pafford 307

*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:** The poet Juvenal once claimed that "it is difficult *not* to write satire." Indeed, many writers who have looked closely at the flawed systems, vices, and corruption that surround them have used humor and sarcasm to construct social criticism. This class will look at the development of Juvenalian and Horatian satire across centuries, countries, and genres. At times our readings will be very funny; at others, very cynical. We will begin with Juvenal and Horace, and proceed to track satire's modern development. Students will read works by essential satirists, including Swift, Byron, Twain, and Heller, as well as other essential satirical works from the eighteenth century to today. We will also explore satire in media other than print, including film, television, and the Internet. By the end of the class, students will be comfortable working with the genre of satire as critics, readers, and writers.

**Texts:** *Cambridge contexts in literature: Satire* 978-0-521-78791-8; *Jonathan Swift: Major Works* Oxford World's Classics 978-0199540785; Charlotte Lennox, *The Female Quixote*, Oxford World's Classics 978-0199540242; *Don Juan*, by Lord Byron, Penguin, 978-0140424522; *Catch 22*, Joseph Heller, Simon and Schuster, 978-1451626650; *American Psycho*, Bret Easton Ellis, Vintage Press; Other readings will be made available on CourseDen.

**Requirements:** Written assignments will include one short paper, one longer research paper, and one short written work of satire on a contemporary subject. There will also be two exams and an in-class presentation.

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

MW 5:30pm-6:45pm, Pafford 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 and the ways in which poetry is affected and intersected by history and culture. The course aims to incorporate multiple aesthetics and poetic approaches. While the bulk of the poets we study will be nineteenth- and twentieth-century British and American poets, we will also examine poets outside those categories. The class will focus daily on close reading and interpretation; the major projects will require rigorous critical writing. A midterm and final exam, largely identification, will target a significant number of poems.



**Text:** *Poetry: A Pocket Anthology*. R.S. Gwynn, Ed. Pearson/Longman, 2009.

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

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**ENGL 4/5106-03W: Studies in Genre: Fiction, Dr. Debra MacComb**

TR 11:00am-12:15pm, Humanities 209

*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:** A study of the formal, social and historical contexts of a single literary genre as well as the theoretical concerns that underlie its analysis.

**Texts:** Abbot, *Cambridge Introduction to Narrative* (Cambridge UP); Gioia and Gwyn, *Art of the Short Story* (Longman); Wharton, *Ethan Frome* (Norton).

**Requirements:** Active and informed participation, two midterms, two short papers and documented essay.

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**ENGL 4/5106-04W: Studies in Genre: Non-Fiction Prose, Dr. Patrick M. Erben**

TR 3:30pm-4:45pm, Pafford 109

*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 examines a variety of subgenres of non-fiction prose, including autobiography, captivity narrative, slave narrative, nature/environmental writing, personal essay, travel writing, and oratory. We will read one or two iconic or formative texts in each subgenre and then explore several adaptations and revisions in later periods or by “minority” authors. For a group presentation, students will research, read, and present their own choices in each of these categories, thus widening the reading list beyond the required texts and reflecting their own interests.

**Texts:** Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*; Julia Alvarez, *Something to Declare*; William Apess, *Son of the Forest*; Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*; Benjamin Franklin, *Autobiography*; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; Michel de Montaigne, *Essays*; Bill McKibben (editor), *American Earth: Environmental Writing Since Thoreau*; Zabelle Stodola, *Women’s Indian Captivity Narratives*; other primary and secondary (scholarly/critical) readings on e-reserve or as handouts.

**Requirements:** Active participation, weekly reading quizzes, 2 short analyses, an oral group presentation, and one larger research project.

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**ENGL 4/5108-01W: Studies in the Novel: British, Dr. Laura Miller**

MW 2:00pm-3:15pm, Pafford 308

*DSW course. May be repeated for credit as topic varies. Satisfies the following Major requirement: Brit Lit II.*

**Description:** The novel has become such an integral part of reading today that it is difficult to imagine a time when it did not exist as a popular genre. Novels first developed as a genre in England near the beginning of the eighteenth century and have diversified ever since. This class will study essential British novels and explore how the genre has changed over time. We will begin with one of the central novels in eighteenth-century literature, Fielding’s *Tom Jones*. We will also contextualize our study with some theoretical readings about the novel, its elements, and how to write about it. We will proceed to look at the realist novel, the Bildungsroman, the graphic novel, and the contemporary novel. Students will vote on the last book we read for the class, to be selected from the list of Man Booker Prize winners, which represent significant recent novels in Britain and its commonwealth. In addition to gaining a comprehensive knowledge of the British novel, students completing this class will also have a strong set of skills with which to approach research and thesis projects that relate to novels.

**Texts:** *Cambridge Intro to the Novel* by Marina Mackay 9780521713344; *Tom Jones*, Henry Fielding. Oxford World’s Classics 978-0199536993; *Persuasion* Jane Austen. Broadview, ed Linda Bree, 978-1-55111-131-5; *Tess of the D’Urbervilles*, Thomas Hardy. Broadview 978-1-55111-751-5; *Portrait of the Artist as a Young Man*, James Joyce. Oxford World’s Classics 978-0199536443; *V for Vendetta*, Moore and Lloyd. 978-1-401200841-7; *Disgrace*, JM Coetzee. Penguin 978-0143036371; Students will also choose /vote on a Booker prize winner for us to read (with the exception of *Disgrace*, by Coetzee). The list of prize winners is here: <http://www.themanbookerprize.com/prize/archive>.

**Requirements:** Written assignments will include one short paper, one longer research paper, and one creative assignment related to our study of novels. There will also be two exams and an in-class presentation.

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**ENGL 4/5109-01W: Film as Literature, Dr. Angela Insenga**

Just Whistlin’ Dixie?: The Celluloid South

MW 11:00am-12:15pm, TLC 1116

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

**Description:** Beyond geographical position, what makes the South *southern*? What makes it a region so ostensibly alien that Yankee John Kelso in *Midnight in the Garden of Good and Evil* insists to his editor that the “real” South is “like *Gone with the Wind* on mescaline!”? Is it the heat? A violent and troubled past? The hardscrabble life for rural inhabitants? Peaches and grits, sweet tea and fried pies? A fundamental belief in preserving states’ rights? NASCAR? Paula Deen? The A-T-L? Our course will investigate whether or not there is an identifiable and feasible southern iconography promulgated on films about the region. As a correlating idea, we will discuss how the South has actively ostracized certain groups and has been historically “othered” by the rest of the country; conversely, we will take into account a current socio-political notion that the “New South” heavily influences and shapes the whole of American culture. If such an argument holds water, then the iconic sign systems in these films can help us to conceive of and comprehend the cultural frame in which they exist. In essence, then, our chief practice will be to theorize how filmic images labor in an even larger system that constructs an ideology about where we live and work.

Along with viewing, re-viewing, and annotating class films produced between 1939 and 2011 in four course categories, students will read critical essays by historians, sociologists, politicians, literary critics, religious leaders, and even a few “good old boys” as they negotiate the red clay of the South’s celluloid terrain.

**Films:** *The Mythic South: Gone with the Wind, To Kill a Mockingbird, and Deliverance.*

*The Troubled South: Mississippi Burning, 4 Little Girls, Hustle and Flow, and Red State. The Decadent South: The Gift, Midnight in the Garden of Good and Evil, and The Curious Case of Benjamin Button. The Female South—Hell’s Belles: Norma Rae, Black Snake Moan, Winter’s Bone.*

**Requirements:** One “Anatomy of a Scene” presentation; three, four-page Reader Responses; two tests; active participation

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### **ENGL 4/5110-01W: Medieval Literature, Dr. Micheal Crafton**

Thursday 5:30pm-8:00pm, Pafford 109

*DSW course. Satisfies the following Major requirement: Brit Lit I.*

**Description:** Contact the professor for this information.

**Texts:** Contact the professor for this information.

**Requirements:** Contact the professor for this information.

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### **ENGL 4/5115-01W: Renaissance Literature, Dr. Meg Pearson**

How England Became Itself

TR 12:30pm-1:45pm, Pafford 307

*DSW course. Satisfies the following Major requirement: Brit Lit I.*

**Description:** Our English Renaissance will begin with the Tudor dynasty in the late fourteenth century and end with the English Civil War in the mid-seventeenth century. The Tudor’s interest in making England a nation of learning and artistry transformed this island from a medieval stronghold into a destination for the greatest authors and artists of the age.

**Texts:** *Norton Anthology of English Lit Volume B: Sixteenth Century & Early Seventeenth Century*

**Requirements:** short critical paper, final research paper

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### **ENGL 4/5125-01W: Colonial and Early American Literature, Dr. Patrick M. Erben**

Early America in Narrative and Art

TR 11:00am-12:15pm, Pafford 109

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

**Description:** This course reads and interprets the representation of early America in both narrative (fiction, non-fiction, poetry) and art (painting, sculpture, print illustrations, and other forms of artistic and material expression). We will see how both literary and artistic forms of expression collaborated in creating a concept of America in the European imagination (period of conquest and exploration), allowed Americans to form an identity in distinction from Europe (Revolutionary period), and how the new United States both glorified and contested westward expansion, Native American genocide, and slavery. We will compare pre-Columbian and post-contact Native American art with European representations of the supposedly “savage” and “heathen” peoples of the Americas; we will learn how Revolutionary art and literature exulted independence, while “subaltern” groups such as women, African Americans, and Native Americans gave voice to their discontent; and we will see how artists and writers of the early 19<sup>th</sup> century simultaneously bemoaned the “disappearance” of the Indian while enticing western settlement with vistas of endless lands and stunning sunsets. This course emphasizes strategies of visual,

semiotic, and literary analysis, and thus tries to attract students from literature as well as art, art history, and history backgrounds.

**Texts:** Norton Anthology of American Literature, 7<sup>th</sup> edition, Volume A: Beginnings to 1820; electronic versions of art; critical texts through e-reserve.

**Requirements:** Active participation, weekly reading quizzes, midterm and final exams, 2 short analyses (one literary, one visual), and one larger research project (including original research in digital databases or archives).

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### **ENGL 4/5165-01W: Contemporary British and American Lit, Dr. Lisa Propst**

TR 2:00pm-3:15pm, Pafford 308

*DSW course. Satisfies the following Major requirement: Brit Lit II –or– American Lit II.*

**Description:** This course explores the literature of the U.S. and U.K. from the late 1970s to the present day. It centers on postmodern anxiety over how to understand and recount history given that, as Linda Hutcheon writes, “we cannot know the past except through its texts: its documents, its evidence, even its eyewitness accounts are *texts*.” Each of the texts we will cover is resolutely experimental, suspicious of claims to know history, and yet deeply concerned with our past. We will analyze their experimental narrative strategies and probe how they grapple with the challenges of writing history.

**Texts:** Graham Swift, *Waterland*; Julian Barnes, *A History of the World in 10 ½ Chapters*; Maxine Hong Kingston, *The Woman Warrior*; Angela Carter, *Nights at the Circus*; Caryl Phillips, *The Nature of Blood*; Jonathan Safran Foer, *Everything Is Illuminated*.

**Requirements:** Two major papers; a final exam; reading quizzes; homework assignments; participation.

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### **ENGL 4/5188-01W: Individual Authors-William Faulkner, Dr. Randy Hendricks**

MW 3:30pm-4:45pm, Pafford 308

*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.*

**Description:** Though the terms shift periodically (“overvalued” in one decade, damned in another), William Faulkner continues to be the focus of much critical inquiry and debate. As part of this work, this course undertakes to ascertain the significance of Faulkner’s fiction in terms of its aesthetic value, its relation to a cluster of American and modern themes, and its value as a cultural/historical seismograph. We will approach Faulkner through close readings of individual texts and through intertextual and cultural connections that shape and define the fascinating body of his work. We will give some consideration as well to the extent of his influence on later writers. This course concentrates on revealing Faulkner’s value as an artist whose aesthetic accomplishment is more fully discernible in the larger and sometimes complementary and sometimes contradictory contexts of American, modernist, and regionalist literary interests. Consideration of the history of Faulkner criticism will ground students in their own reading.

**Texts:** Vintage Classics editions of *The Sound and the Fury*, *As I Lay Dying*, *Light in August*, *Absalom, Absalom!*, *The Hamlet*, *The Unvanquished*, *Go Down, Moses*, and *Collected Stories*.

**Requirements:** Two short analytical papers, a midterm and final exam, research paper. Graduate students will write a more substantial research paper in lieu of the final exam and meet separately to discuss the results of their research.

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### **ENGL 4/5188-02W: Individual Authors-Jane Austen, Dr. Lisa Crafton**

TR 9:30am-10:45am, Pafford 307

*DSW course. May be repeated for credit as topic varies. Satisfies the following Major requirement: Brit 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 a 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:** *Northanger Abbey*, *Pride and Prejudice*, *Sense and Sensibility* (and film), *Emma*, *Mansfield Park* (and film), and *Persuasion*. Excerpts from Wollstonecraft, Radcliffe, et al and critical articles by Mellor, Johnson, Poovey, Butler, Said, Sedgwick, and Quinn.

**Requirements:** Contact the professor for this information.

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**ENGL 4/5210-01W: Advanced Creative Writing-Fiction, Dr. Alison Umminger**

MW 3:30pm-4:45pm, Pafford 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:** Contact the professor for this information.

**Texts:** Contact the professor for this information.

**Requirements:** Contact the professor for this information.

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**ENGL 4210-02W: Advanced Creative Writing-Poetry, Dr. Gregory Fraser**

TR 12:30pm-1:45pm, Pafford 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:** Designed to help advanced students refine their talents as makers of poetry, this course explores a range of methods for generating verse. It also builds upon the critical reading and commenting skills that students have developed in previous creative-writing classes. Students will learn to situate their work in the contemporary poetic moment and engage with poetry cultures in the Atlanta metro area.

**Texts:** *Writing Poetry*, Davidson-Fraser; *We Almost Disappear*, David Bottoms; *Special Orders*, Edward Hirsch; *Pretty Little Rooms*, Katie Chaple

**Requirements:** Regular readings, exercises, and homework assignments; written and oral contributions to workshop; periodic quizzes and exams; assessments of peer creative-writing submissions; a final portfolio of polished writing, including a critical preface.

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**ENGL 4/5210-03W: Advanced Creative Writing-Creative Nonfiction, Dr. Chad Davidson**

Tuesdays 5:30pm-8:00pm, Pafford 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—the last in our three-tiered series designed to improve your writing process, output, and criticism—will be heavily weighted toward student workshop. As such, it assumes both success in 2060 and 3200 (in creative nonfiction), as well as a desire to go beyond the classroom with your writing. We will study a host of contemporary essayists, memoirists, and otherwise uncategorizable prose writers in an attempt to help us write our own stories with one foot in the cold world of facts and the other in the province of the imagination. Along the way, we will question our own innate sense of words such as “autobiography,” “life-writing,” and even “the truth.” Caution: this is not a “sit in a circle and tell each other how wonderful we all are,” type of class. We will be in the business of sharp, objective criticism and a shared sense of purpose: namely to make all of you better writers capable of producing at least forty pages of original prose. If you have the prerequisite 2060 and 3200 (in creative nonfiction), are prepared to set aside a few hours a week for writing and a few more for reading each week, and have writerly ambitions beyond the confines of this university, then join us.

**Texts:** Thomas Lynch, *The Undertaking*; Lex Williford and Michael Martone, eds., *Touchstone Anthology of Contemporary Creative Nonfiction*; Lee Gutkind, *Keep it Real*; plus other materials distributed in class and through CourseDen.

**Requirements:** Weekly journaling, workshop participation, writing calisthenics, and a lengthy final portfolio of original writing with a critical preface.

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

Mondays 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.

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

English Grammar

MW 12:30pm-1:45 pm, Pafford 109

*Required for certification in Secondary English Education. Required for students completing the Middle Grades Language Arts curriculum. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing and Language.*

**Description:** In this course we will explore the structure or grammar of the English language and work toward understanding the principles or rules that make it work. This course is primarily designed for English majors who seek to improve the grammatical proficiency of their writing and for future teachers at the secondary and college level. However, this course also has applications for students entering business and industry, science and medical fields, law and politics, media and public relations, or anyone who recognizes the essential human value of language and who understands how the ability to use language contributes to professional success in life. After all, when you are talking to friends, asking someone out on a date, debating sports or politics, buying clothes at the mall, or writing a paper, you are using the structures and principles of English grammar, even when your sentences are *not* grammatical! However, knowing a language and knowing about the language are different kinds of knowledge. Even the ability to speak grammatically correct sentences in no way guarantees that a speaker knows enough about English to explain what makes those sentences grammatical. This course is designed to help you achieve that 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 structures and 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 sentence constructions. We will also learn how elements of the language (verbs, nouns, sentence structures, pronouns, etc.) emerged and changed over time to create the 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.).

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### **ENGL 4384-01W: Senior Seminar, Dr. Alison Umminger**

Bodies and Boundaries: Reading the Body/Challenging Culture

MW 11:00am-12:15pm, TLC 1204

*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:** TBA

**Texts:** TBA

**Requirements:** TBA

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### **ENGL 4384-02W: Senior Seminar, Dr. Patrick M. Erben**

Sacred Sex: Religion and Eroticism in Literature

TR 12:30pm-1:45pm, TLC 1204

*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:** As the capstone course to the English major, the Senior Seminar allows you to shine! This course is designed as a chance for our soon-to-be minted graduates to demonstrate their intellectual curiosity, their mastery of critical vocabulary, their analytical and rhetorical skills, and—above all—their joy for pursuing original and challenging projects of literary and cultural inquiry.

This particular incarnation of the course focuses on the manifold intersections between religion and sexuality in literature and culture. Although institutionalized religion—then and now—frequently limited, prescribed, suppressed, or even vilified human sexuality, literature has consistently explored the many qualities both have in common: the desire for union (with a partner or God), passion and irrational drives, fear, pain and suffering—to name but a few. Indeed, erotic desire has often been harnessed to heighten the longing for the divine, especially in a religion that revolves around the body and suffering of the godhead. In turn, religious beliefs have been used to exclude allegedly devious sexualities and deploy “normal” practices for the sake of controlling the politics of race, gender, and nation.

**Texts:** Primary texts include writings from/by the Old and New Testament (especially “The Song of Songs”); Julian of Norwich; John Donne; George Herbert; Edward Taylor; Puritan sermons, advice literature, and diaries; Count Zinzendorf/Moravian Church, hymnody and writings on sexuality; Margaret Atwood, *The Handmaid’s Tale*; selected episodes from the HBO series *Big Love*; and selected art from various periods. Secondary texts include selections from Bataille, *Eroticism*; Bynum, *Fragmentation and Redemption*; Goldberg, *Sodometries*; Rambuss, *Closet Devotions*; Fogleman, *Jesus is Female*; Godbeer, *Sexual Revolution in Early America*.

**Requirements:** Regular attendance, active participation, reading quizzes, brief response essay, analysis of critical text, seminar paper for inclusion in anthology, peer editing.

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### **ENGL 4/5385-01W: Special Topics, Dr. Debra MacComb**

American Gothic

TR 9:30am-10:45am, Humanities 208

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

**Description:** The gothic depends for its effects on the dark and stormy night, claustrophobic structures, mazelike pathways, violent and morbid passions; its deep structure, however, often concerns the anxiety that apparently normal, respectable and even friendly exteriors—whether human or institutional—mask corruption and malign intention. Thus, early in the nation’s literary history, the gothic became the perfect form to express fears that American society, with its twinned ideologies of liberalism and individualism, had in fact continued the socio-political abuses associated with the hierarchical mother country from which it had ostensibly separated. Leslie Fiedler suggests the irony of an American gothic when he defines it as “a literature of darkness and the grotesque in a land of light and affirmation.” This course will explore two broad thematic categories central to American history and identity, race and gender, to discover the way both literary and filmic texts have attempted to expose the menacing cultural contradictions that erupt in the space between philosophic claim and actual practice.

**Texts:** Hawthorne, *The House of the Seven Gables*; James, *The Turn of the Screw*; Wharton, *Ethan Frome*; Faulkner, *Absalom, Absalom!*; Jackson, *Haunting of Hill House*; Rice, *Interview with a Vampire*; and other works available through Course Den or on reserve at the Library.

**Requirements:** Active and informed participation, two midterms, two short essays, and a documented essay project.

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### **ENGL 4385-1HW: Special Topics-Honors, Dr. Margaret E. Mitchell**

Sensation and the Supernatural in British Fiction

TR 2:00pm-3:15:pm, Pafford 309

*Honors course. Students with a 3.2 GPA or higher may request permission to enroll. Call the Honors College at 678-839-6636 or email sholland@westga.edu for permission to register. DSW course. May be repeated for credit as topic varies, with permission of the department chair. Satisfies the following Major requirement: Brit Lit II.*

**Description:** This course will explore the dark underside of nineteenth- and twentieth- century British fiction. Often taken less seriously than their more realistic counterparts, the stories and novels we will read in this class venture into the realm of the fantastic—of ghosts, madness, shifting and competing realities; of the lurid, the uncanny, the supernatural. We will explore the extent to which certain writers forged alternative tactics to address many of the same social concerns as their more highbrow contemporaries among the realists and the Modernists. We will consider the possibility that fantastic landscapes, inhuman creatures, haunting, visceral fear and mutable time offer complex and compelling frameworks for the exploration of both the individual psyche and the social realities of nineteenth- and twentieth-century England.

**Texts:** *The Woman in White*, Wilkie Collins (Penguin Classics); *East Lynne*, Ellen Wood (Oxford World Classics); *Carmilla*, Sheridan le Fanu (General Books); *The Oxford Book of Ghost Stories*, Ed. Michael Cox; *The Strange Case of Dr. Jekyll and Mr. Hyde*, Robert Louis Stevenson (Oxford World’s Classics); *Rebecca* (Daphne du Maurier); *Spider*, Patrick McGrath; We will also consider some films, including Alfred Hitchcock’s adaptation of *Rebecca*. Selected critical reading will come

from such sources as Patrick Brantlinger's *The Reading Lesson: The Threat of Mass Literacy in Nineteenth-Century British Fiction* and Nina Auerbach's *Our Vampires, Ourselves*.

**Requirements:** *Requirements: Oral presentation, short critical essay, 10-12 page research paper, final exam, active participation*

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### **ENGL 6105-01: Seminar in British Literature I , Dr. Meg Pearson**

Seventeenth-Century Revenge, Revolution, and Restoration

Mondays 5:30pm-8:00pm, Pafford 309

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

**Description:** The seventeenth century has no one issue, theme or ideology. Indeed, it is a time of intense disagreement on nearly every aspect of society and culture. This century in Britain featured the Gunpowder Plot, numerous Irish and Scottish rebellions, witch trials, civil war, foreign conspiracies, regicide, and unceasing religious dissent. From this roiling stew of upheaval emerges some of the darkest but also the most stirring poetry and prose in the English language. The course will focus on three major chronological periods: the Stuart Dynasty, the English Civil War, and the Restoration. Within these time frames, which divide the century roughly as 1603-1642; 1642-1660; and 1660-1700, we will follow the massive shifts in English history and literature over the course of one hundred years: from bloody revenge tragedy and fevered political and scientific thinking through epic works seeking to “justify the ways of God to man” to cavalier poetry in search of illicit rendezvous.

**Texts:** *The Revenger's Tragedy; The White Devil; The Changeling; Broadview Anthology of Seventeenth-Century Verse and Prose; Paradise Lost*

**Requirements:** Conference paper and oral presentation, longer final paper

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### **ENGL 6120-01: Seminar in American Lit II, Dr. S. Boyd**

The Harlem Renaissance

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

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

**Description:** This class is an immersion into the period between 1919 and 1940 known initially as the New Negro Movement and later as the Harlem Renaissance. Despite Jim Crow segregation and lynching violence, African American cultural production proliferated and drew the attention of many white patrons. According to David Levering Lewis, editor of *The Portable Harlem Renaissance Reader*, the Harlem Renaissance “was above all literary and self-consciously an enterprise of high culture well into its middle years” (xv-xvi). Both canonical and the non-canonical plays, novels, short stories, poetry, essays, music, and art will provide the sources for our study of the cultural and historical conditions that produced this cultural revolution, the effects of which still influence contemporary American literature and culture.

**Texts:** *When Harlem was in Vogue*, David Levering Lewis; *The Ways of White Folks*, Langston Hughes; *The Best of Simple*, Langston Hughes; *The Portable Harlem Renaissance Reader*, edited by David Levering Lewis; and several novels and films.

**Requirements:** Active seminar participation, brief response essays, seminar leadership (presentation), and a fifteen page essay.

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### **ENGL 6385-01: Seminar in Special Topics, Dr. Debra MacComb**

Mark Twain and “The Blessings of Civilization”

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

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

**Description:** In the February, 1901, issue of *The North American Review*, Mark Twain published the anti-imperialist statement “To the Person Sitting in Darkness” in which he mused on the wisdom of “extending the Blessings of Civilization” to those bereft of Anglo-American values and living standard. Although this satire explodes the missionary zeal with which the United States undertakes “The White Man’s Burden” in the Philippines, his career might be said to record 19<sup>th</sup> century America’s love affair with the “blessings” that issue from an increasingly wealthy industrialized society. This seminar will read works that span Twain’s career against a backdrop of emergent social practices, scientific discovery, and technological innovations that informed his literary vision and inflamed his spleen.

**Texts:** *Innocents Abroad, The Adventures of Tom Sawyer, Adventures of Huckleberry Finn, Connecticut Yankee in King Arthur’s Court; Pudd’nhead Wilson, Letters From the Earth, Diaries of Adam and Eve; Great Short Works*. Theoretical and critical readings available through Course Den.

**Requirements:** Active and informed participation, short response essays, oral report, documented research project.