

## DEPARTMENT OF ENGLISH & PHILOSOPHY

### Spring 2014 Course Descriptions Upper-Division English Classes

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

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#### **ENGL 3000-01W: Research and Methodology, Prof. Mitzi McFarland**

MW 2:00pm-3:20pm, Humanities 208

*DSW course. Required for the major in English as a prerequisite to upper-division study. Requires permission to register. Email [sholland@westga.edu](mailto:sholland@westga.edu) for permission. Not offered during summer session.*

Please contact the instructor for course details.

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#### **ENGL 3000-02W: Research and Methodology-ED, Dr. Patrick Erben**

Literature and Film about American Slavery and the Civil War

TR 09:30am-10:50am, Pafford 309

*DSW course. Education students are required to take this section. Required for the major in English as a prerequisite to upper-division study. Requires permission to register. Email [sholland@westga.edu](mailto:sholland@westga.edu) for permission. Not offered during summer session.*

Description: This English education-focused section of Research and Methodology examines how literary criticism and critical teaching may help us build a bridge between the literature of slavery/the Civil War on the one hand and current cultural productions (such as film) representing this period to a contemporary audience on the other hand. We will practice several methodologies of critical reading and writing, with a special focus on developing arguments about texts. In the process, we will also think about the relationship between different genres, modes, and media—including autobiography, fiction, poetry, film—and their respective claims to authenticity and truth. How can you, as future educators, use techniques of critical thinking, reading, and writing to help students today cut through the murky waters between continuing racial tensions and a simultaneous commodification of our national past?

Texts: Literary works include Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*; Solomon Northup, *Twelve Years a Slave*; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; Geraldine Brooks, *March*; and Natasha Trethewey, *Native Guard*. Films include *Glory* (1989), *Django Unchained* (2012), and *Twelve Years a Slave* (2013).

Requirements: Active participation and regular attendance; reading and film viewing quizzes; a “teaching” presentation (oral); a close reading paper; a critical interpretation paper; a research paper, including a critical and a pedagogical section.

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

MWF 11:00am-11:52am, Pafford 308

*Cross-listed with PHIL 3160.*

Description: Literature and film are often the most fruitful genres for thinking about philosophical themes. Through analysis of these media we can begin to address philosophical questions outside of straightforward philosophical treatises. This semester the course will address the themes of knowledge and tradition in philosophical and literary texts as well as in film. We will attempt to grasp how authors understand the relation of tradition to what we know and how we know it. We ask these questions in an effort to come to a deeper understanding of ourselves as human beings and our own relationship to our traditions.

Texts: TBD

Requirements: 2 essay exams and 1 term paper.

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#### **ENGL 3200-01W: Intermediate Creative Writing-Creative Nonfiction, Dr. Chad Davidson**

MW 12:30pm-1:50pm, Pafford 309

*DSW course. Satisfies the following Major requirement: Writing & Language. May be repeated for credit if topic varies.*

Description: In this class, we will study a host of contemporary essayists, memoirists, and otherwise uncategorizable prose writers in an attempt to help us write our own essays, 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 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 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 us better writers capable of producing at least forty pages of original prose.

Texts: Lex Williford and Michael Martone, eds., *Touchstone Anthology of Contemporary Creative Nonfiction*; plus additional materials distributed in class.

Requirements: Weekly quizzes, electronic journal, workshopping, and a detailed final portfolio.

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

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

*DSW course. Satisfies the following Major requirement: Writing & Language. May be repeated for credit if topic varies.*

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; *Unauthorized Autobiography: New and Selected Poems*, Richard Jackson; *The Ringing Ear*, ed. Nikky Finney

Requirements: Regular readings, exercises, and homework assignments; written and oral contributions to workshop, memorizations of poetry, 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-Fiction, Dr. Alison Umminger**

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

*DSW course. Satisfies the following Major requirement: Writing & Language. May be repeated for credit if topic varies.*

Description: : This is an intermediate class in the writing of fiction, which will be workshop based and which will require students to write two full-length stories of 10-20 pages each. We will be reading craft texts and contemporary short stories.

Texts: TBD

Requirements: Participation, workshop, and two full length drafts and revisions of short stories.

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### **ENGL 3350-01: Intro to Africana Studies, Colleen Vasconcellos**

TR 2:00pm-3:20pm, Pafford 204

*Cross-listed with HIST 3350.*

Please contact the instructor for course details.

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

MW 2:00pm-3:20pm, Pafford 110

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

Description: **Teaching our Subject to Students: English Studies in the Secondary Classroom**

The ubiquitous educational maxim “We do not teach subjects; we teach students,” uttered by numerous secondary teachers, creates an unsustainable division between pupils and the activities they must achieve while in our discipline-specific discourse communities. The near-nationwide institution of the Common Core Performance Standards in the fall of 2012 demands more than ever before that secondary teachers combine their collegiate content knowledge with inventive, effective teaching strategies created with adolescent learners’ needs in mind. Thus, we would do well to revise the adage, claiming that we teach English and Language Arts to students, working with them as they acquire higher levels of literacy through deep reading practice, discussion-based activities, and multimodal writing assignments that acknowledge their developmental level.

This course seeks to forge a connection between content knowledge and meaningful pedagogical implementation in the secondary environs. Students will read three texts oft-taught in the high school classroom, will write collegiate-level analyses, and will begin to distill their existent and emergent knowledge of literary periods, close reading, and analytical writing skills as they experiment to create and justify activities and lesson plans. Students will also observe in the University Writing Center and in two college-level writing or literature courses and reflect upon the pedagogical implementation they witness.

Texts: Lois Lowry, *The Giver*; Harper Lee, *To Kill a Mockingbird*; John Steinbeck, *Of Mice and Men*; John Bushman and James Blasingame, *Teaching Writing in Middle and Secondary Schools*; and Robert Mulligan, director, *To Kill a Mockingbird*.

Requirements: Three 4-6 page projects, three Observation Reflection pieces (300 words each); classroom collaboration; and active participation.

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### **ENGL 3405-01W: Professional & Technical Writing, Dr. Melanie Jordan**

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

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

Description: : Intensive practice in composing powerful audience-driven documents in a variety of real-world business, professional and technical contexts. Students will also learn how to make effective business-related presentations supported with appropriate documentary and visual aids.

Texts: Lannon, John. *Technical Communication*

Requirements: Class will generate and polish a portfolio of audience-driven documents. Collaboration will comprise a significant portion of the class, as will presentations. Class will center on generation of documents and intense scrutiny of those documents. Assignments will include presentations, reports, and a number of small technical documents and quizzes/daily assignments.

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

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

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

Description: English 3405-02W will introduce students to 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, and instructions—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 business-related presentations supported with appropriate documentary and visual aids, as well as collaborate on research and reporting projects.

Texts: *A Strategic Guide to Technical Communication*. 2<sup>nd</sup> ed. Graves, Heather & Roger Graves. Buffalo: Broadview Press, 2012. ISBN: 978-1-55481-107-6; *The Business Writer's Handbook*. 10<sup>th</sup> ed. Alred, Gerald J., Gharles T. Brusaw, and Walter E. Oliu. Boston: Bedford St. Martins, 2012. ISBN: 978-1-4576-0448-5.

Requirements: TBA

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### **ENGL 3405-N1W: Professional & Technical Writing, Prof. Brooke Parks**

ONLINE

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

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

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

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

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### **ENGL 4/5106-01W: Studies in Genre-The Epic, Dr. Meg Pearson**

Epic Poetry

TR 2:00pm-3:20pm, Pafford 307

*DSW course. Variable Topics 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 class strives to be as epic as its title. We'll read the major classical epics—Iliad, Odyssey, Aeneid—in their entirety before exploring their truly strange and exciting descendants. See Roland blow his brains out with a trumpet! Join Orlando on a trip to the moon! Watch Satan take on the Archangel Michael in a heavenly swordfight!

Texts: To include Homer and Virgil, plus a selection of Milton, Ariosto, Dante, and others TBA.

Requirements: TBA

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**ENGL 4109-01W: Film as Literature, Dr. Erin Lee Mock**

Images of Addiction

MW 11:00am-12:20pm, TLC 1200

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

Description: The addict, destroyed by dependence or in throes of ecstasy, has always been a source of fascination and repulsion. Images and stories of addiction, from cautionary tales to narratives of redemption and recovery, emerge in every era and medium. Because the concept of addiction offers a wide range of aesthetic possibilities, many of cinematic history's most important directors, technicians, and performers have engaged with it. In this course, we will explore representations of the addict, with equal attention to the aesthetics and messages in these works, and attuned to differences by medium, genre, and form, as well as substance, region, gender, race, sexual orientation, beauty, age, and social class.

Texts: TBA

Requirements: TBA

**ENGL 4/5109-02W: Film as Literature, Dr. Josh Masters**

African American Cinema

TR 3:30pm-4:50pm, TLC 1200

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

Description: This course will investigate how the imagery, poetics, and politics of race have played out, and panned out, in the history of American film. Our focus will be African American cinema—which can be loosely defined as films written and/or directed by African Americans,—but we will also consider the unique contours of its texts against the larger backdrop of Hollywood's representation of African Americans. The course will begin with a survey of what Toni Morrison calls “the Africanist presence” in films produced, and chiefly consumed, by white Americans. We will look specifically at D.W. Griffith's *Birth of a Nation* (1915), Douglas Sirk's *Imitation of Life* (1959), and Stanley Kramer's *Guess Whose Coming to Dinner* (1967), followed by Spike Lee's *Bamboozled* (2000), a ferocious satire of white productions of blackness in American popular culture. We will then return to the origins of the African American cinematic tradition with Oscar Micheaux's *Within Our Gates* (1920), and then fast-forward to the “Blaxploitation” films of the seventies, with Gordon Parks's *Shaft* (1971) and the white-produced *Blacula* (1972) serving as our primary examples. We will then examine the shift towards urban realism in such films as Charles Burnett's *Killer of Sheep* (1977), Spike Lee's *Do the Right Thing* (1989), and John Singleton's *Boyz n the Hood* (1991), and conclude by looking at contemporary black cinema, including Julie Dash's *Daughters of the Dust* (1991), Marc Levin's and Saul Williams' *Slam* (1998), Malcolm Lee's *Undercover Brother* (2002), and Ryan Coogler's *Fruitvale Station* (2013).

Texts: All the films listed above will be on reserve in the library, and a series of critical readings will be on electronic reserve, so you won't actually have to buy anything for the class.

Requirements: Active participation in class, passing quiz grade, one oral presentation, five page essay, final research paper.

**ENGL 4/5115-01W: Renaissance Literature, Dr. Meg Pearson***TR 09:30am-10:50am, Humanities 231**DSW course. Satisfies the following Major requirement: British Lit I.*

Description: A survey of early modern English literature. We begin with the rollicking poetry and drama at the court of Henry VIII, move into the witty and romantic age of sonnets, spend some quality time with Elizabethan drama, experience the English Civil War in verse and prose, and finish with the naughty pleasures of the Restoration.

Texts: Broadview Anthology of British Literature Vol. 2: The Renaissance and Early Seventeenth Century ISBN 978-1-55481-028-4 (v.2)

Requirements: TBA

**ENGL 4/5140-01W: American Romanticism, Dr. Patrick Erben**

Radical Romanticisms

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

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

Description: Emerson, Thoreau, Hawthorne, Melville, Whitman, Dickinson—if a list of these 19th-century American authors makes you yawn, this course will help you wake up to the fresh and radical ideas of a generation of writers who tried to rouse their contemporaries from the dusty remains of Puritanism, the complacent acceptance of slavery, the mindless imitation of European literature and culture, the smug belief in the exceptionalism of American liberty, the debasing of human sexuality as filth, and—above all—the inability to think independently. Women writers such as Margaret Fuller and Fanny Fern as well as escaped slaves such as Frederick Douglass and Harriet Jacobs, moreover, fueled the spirit of discontent and radical change from the “margins.” In this course, we will study how the new art forms, philosophies, and social movements emerging from

this period affected 19th century America, but we will also explore how they have influenced writers and activists across the ages. When Thoreau famously postulated “Let your life be a counter-friction to stop the machine,” he also inspired activists from Mahatma Gandhi to Martin Luther King. This spring, come along and take a dip in the cool waters of “Walden Pond.”

This course will provide a useful overview of mid-19<sup>th</sup> century American literature to anyone planning on attending graduate school and anyone training to teach at the secondary school level.

Texts: Norton Anthology of American Literature, 8th ed., vol. B (1820-1865); Geraldine Brooks, *March*.

Requirements: Lively participation; regular quizzes; one oral presentation; one short paper; one research paper, exploring how American Romanticism reverberates in 20th-century and present-day culture (secondary education students will be able to tailor this project to a teaching unit).

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### **ENGL 4/5145-01W: Victorian Literature, Dr. Margaret Mitchell**

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

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

Description: “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness”—etc. Surely these opening lines from Dickens’s *A Tale of Two Cities* are among the best known lines produced by the Victorians. He’s referring, actually, to the period that preceded the French Revolution, and his likening of those dark days to what he calls “the present period” is more than a little ironic. And yet, in retrospect, nineteenth-century Britain seems quite deserving of the popular novelist’s string of superlatives. The Victorian Era was rocked by change—political, economic, industrial, cultural, and technological. Change produces both hope and anxiety, and the literature of the period reflects extremes of both. In this class we will read some of the major social and sensational novels of the nineteenth century, as well as non-fictional works that explore in explicit terms some of the ideological conflicts that shape the fiction.

Texts: Texts are likely to include *Oliver Twist*, by Charles Dickens; *The Woman in White*, by Wilkie Collins; *Jane Eyre*, by Charlotte Brontë; *Dracula*, by Bram Stoker, and selected poetry, along with some critical readings.

Requirements: Short analytical papers, oral presentation, research paper, reading quizzes, exams.

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### **ENGL 4/5185-01W: Studies in Literature by Women-British, Dr. Laura Miller**

Popular British Women Writers

MW 09:30am-10:50am, Humanities 231

*DSW course. Variable Topics course. May be repeated for credit as topic varies. Satisfies the following Major requirements: British Lit I -OR- British Lit II.*

Description: This class examines the commercial implications of Virginia Woolf’s assertion that a woman “must have money and a room of her own if she is to write fiction.” We will investigate what it means to be a woman writer who wishes to make a living at writing and/or reach a large audience. We will explore the choices that women writers have made in search of popularity and a wide readership, including the conscious manipulation or rejection of the stereotypes associated with women’s writing. Students will engage with class material in a variety of ways—including analytical writing, in-class presentations, and a cooking project based on the Victorian bestseller Mrs. Beeton’s *Book of Household Management*. By the completion of the course, students will have a greater understanding of the connections between popular women’s writing and the demands of the marketplace—as well as the social expectations women writers have faced historically.

Texts: *A Room of One’s Own* (Virginia Woolf); *The Rover* (Aphra Behn); *Mrs Beeton’s Book of Household Management* (Isabella Beeton); *Gaudy Night* (Dorothy Sayers); *Through a Window* (Jane Goodall); *The God of Small Things* (Arundhati Roy); *Fingersmith*, (Sarah Waters); *How to Be a Woman* (Caitlin Moran)

Requirements: Assignments will include a short paper, a long paper, an in-class presentation, a final exam, and a cookery project with accompanying analysis.

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### **ENGL 4/5188-01W: Individual Authors-Langston Hughes, Dr. Stacy Boyd**

TR 11:00m-12:20pm, Anthropology 7

*DSW course. Variable Topics 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: Described as the “Poet Laureate of the Negro Race” and “Harlem’s Shakespeare,” Langston Hughes is one of the most important African-American writers in the twentieth century because of his use of black vernacular traditions in his blues-inspired poetry and his celebration of “the folk.” Although most students know of Hughes from his often anthologized poems, it is important to know that he also produced notable novels, short stories, plays, and political commentary. In this seminar, we will have a close look at his works, paying particular attention to context of the various phases in Hughes’ artistic career. A prime focus will be on the period of the Harlem Renaissance in which Hughes emerged as an influential innovator of significant trends in twentieth-century African-American literature and culture. We will also consider the role of the artist and art in American culture.

Texts: May include *Not Without Laughter* by Hughes, *The Best of Sempé* by Hughes, and *The Collected Works of Langston Hughes* edited Arnold Rampersad.

Requirements: short response papers, oral presentation, 8-10 page research paper (with proposal), active participation in discussions. Requirements for graduate students: Short response paper, annotated bibliography, oral presentation, 12-15 page research paper (with proposal), active participation in discussions.

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**ENGL 4/5210-01W: Advanced Creative Writing-Creative Non Fiction, Dr. Emily Hipchen**

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

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

Please contact the instructor for course details.

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**ENGL 4/5210-02W: Advanced Creative Writing-Poetry, Dr. Gregory Fraser**

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

*Variable Topics course. 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 highlights sustainable methods of generating verse and 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 larger poetry cultures in national and regional contexts.

Texts: *Writing Poetry*, Davidson and Fraser; *After the Revival*, Carrie Jerrell; *Unauthorized Autobiography: New and Selected Poems*, Richard Jackson; *The Ringing Ear*, ed. Nikky Finney

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

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

M 5:30pm-8:00pm, 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 primarily involves teaching English for one semester in a public school under the supervision of an experienced, qualified English teacher. Robust weekly seminars conducted by the University Supervisor are an integral part of the student teaching experience and will model and provide interns with numerous and varied opportunities to plan, deliver, evaluate, and revise educational strategies. Such a learning environment, based on developing best practices through sound pedagogical modeling, will serve as part of an ongoing and comprehensive portfolio assessment process.

Texts: All readings will be provided 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, impact on student learning project, and case study responses. Keeping up with the reading and active seminar participation is a must.

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

Seismic Activity: Foundations and Fault Lines in Contemporary Young Adult Literature

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

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

Description: **Seismic Activity: Foundations and Fault Lines in Contemporary Young Adult Literature**

Scholars in the field of Young Adult literature occasionally are asked not only what YA actually is but why adolescents—or adults for that matter—should read it. The question is reasonable. After all, the market for YA has expanded 25% in the last decade alone, a visible groundswell that cannot escape notice. Moreover, adolescents who typically do not enjoy the reading foisted on them in school readily pick up four-hundred page YA novels at the end of the day. The skeptics' logic of this phenomenon is akin to the "junk food" versus "health food" argument: if students want to read it, then it can't possibly be good for them. School books are broccoli; YA books are the lowest of the low—McRib sandwiches dripping with "secret sauce." The dichotomy is false, though it evidences an undercurrent of fear, seismic activity surging just below seemingly well-established literary fault lines. Despite what feels like shifting ground, we must consider that teachers of English and Language arts share a common goal: to create a desire for literacy that, in turn, moves student eyes across pages and pages of words, sparking intellectual curiosity to read all sorts of adult fare, conventional classics included. To roll with changes

that the genre's surge promises, one must study its historical development, make sense of its explosive growth, and, above all, read the high-quality literary works YA authors produce.

Students in this class will read about and deconstruct the “canon as culture” versus “lifelong learners” binary, investigate foundational texts, and will survey several representational YA texts spanning six categories: the novel, the graphic novel, the memoir, poetry, film, and the short story. Our work will involve collegiate-level study of texts and discussion of how the target audience—adolescents—respond to them. We will also consider ways in which myriad secondary schools now acknowledge adolescent needs and are adopting high-quality YA for their curricula.

Texts (in the order we will study them): Brueggeman, Knickerbocker, and Rycik, *Literature for Young Adults: Books and More for Contemporary Readers*; Frances Hodgson Burnett, *The Secret Garden*; J.D. Salinger, *The Catcher in the Rye*; Louis Sachar, *Holes*; Pat Mora, *My Own True Name*; Patricia Riggen, *La Misma Luna (Under the Same Moon)*; Vera Brosgol, *Anya's Ghost*; Suzanne Collins, *The Hunger Games*; Shirley Jackson, “The Lottery”; Richard Connell, “The Most Dangerous Game”; Judy Blume, *Tiger Eyes*, and Ryan Smithson, *Ghosts of War: The True Story of a 19-Year-Old GI*.

Requirements: Daily Driving Questions; two short papers; a final project; in-class pedagogy practice; and active engagement in all class discussion

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

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

*Required for English Education majors. Required for students completing the Middle Grades Language Arts curriculum. Variable Topics course. May be repeated for credit as topic varies. Satisfies the following Major requirement: Writing & 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. Laura Miller**

Humans and Animals

MW 2:00pm-3:20pm, 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: In recent years, many scholars have explored the relationship between literature and the environment. One subset of this relationship—the connections between humans and animals in literature and culture—will be the focus of this course. Because human-animal interactions range from domestication to observation to protection and stewardship, literary scholarship on humans and animals can vary likewise. From ecocriticism to postcolonial criticism to Marxist criticism, there are many ways to explore humans and animals in literary research. We will read several works that represent humans' relationships to other species, and students will develop their own research projects on a related topic that interests them.

Texts: Timothy, or Notes of an Abject Reptile (Verlyn Klinkenborg), *Eating Animals* (Jonathan Safran Foer), and *Disgrace* (JM Coetzee).

Requirements: Assignments will include an in-class presentation of your research topic, a long research paper, an annotated bibliography, and a reflective paper on the research you accomplished.

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## **ENGL 4384-03W: Senior Seminar, Dr. Patrick Erben**

“Savage Delight”: Food and Eating in Literature and Popular Culture

TR 2:00pm-3:20pm, 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: Class Description: If the adage that “We are what we eat” is true, then food reflects and determines our identity, our subjectivity, and our very being. Food can epitomize cultural refinement; industrial production and genetic manipulation today highlight our increasing separation from food sources; and yet, eating still links us to our own brutish nature. When he “caught a glimpse of a woodchuck stealing across [his] path,” Henry David Thoreau reported in *Walden*, he “felt a strange thrill of savage delight, and was strongly tempted to seize and devour him raw; not that I was hungry then, except for that wildness which he represented.” We eat so we may live, but more intriguingly, we desire what food represents—fullness and fulfillment, sensory stimulation, love and sex, family and community, tradition and cultural authenticity, diversion and excitement, a return to our primal selves, a remembrance of things past, and even a communion with the divine. And yet, our superabundance and excess consumption of food contrasts sharply with food scarcity at home and across the world.

Literature (as well as music, film, visual art) abounds in images of food and the actions of producing (growing, killing, or engineering), preparing, craving, eating, sharing, wasting, and digesting it. This seminar unpacks and digs into the many intersections—both real and metaphorical—between food and language which writers and artists have prepared for us. We will study a smorgasbord of texts, films, and images to whet our appetites for theoretical and critical interrogation. Like true foodies, we will together sample and critique these works, and collaboratively create an anthology of essays demonstrating that, as English majors, you have become true connoisseurs of arts and letters.

Texts: The seminar will cover a variety of written and visual texts, including selected episodes of TV cooking shows; selected episodes from *The Sopranos*; films such as *Babette’s Feast* (Dir. Gabriel Axel, 1987), *The Cook, the Thief, His Wife & Her Lover* (Dir. Peter Greenway, 1989), *Food Inc.* (Dir. Robert Kenner, 2008), and *Wall-E* (Dir. Andrew Stanton, 2008); selections from Michael Pollan, *The Omnivore’s Dilemma* and *The Botany of Desire*; literary selections from Margery Kempe, *The Book of Margery Kempe*, Hans Staden, *True History* (and other cannibalism captivities), Mary Rowlandson, *Narrative of the Captivity*, Jonathan Swift, *A Modest Proposal*, Henry David Thoreau, *Walden*, Lewis Carroll, *Through the Looking Glass*, Marcel Proust, *Remembrance of Things Past* (the “episode of the madeleine”), Edith Wharton, *The Age of Innocence*, Upton Sinclair, *The Jungle*; Ernest Hemingway, *A Moveable Feast*; Dr. Seuss, *How the Grinch Stole Christmas*, Jon Krakauer, *Into the Wild*, and Suzanne Collins, *The Hunger Games*; and a variety of selected poetry.

Requirements: Regular and timely attendance; active seminar participation; daily quizzes; one restaurant review; one short paper on a literary or visual text; one oral presentation; research paper (to be turned into an anthology essay), including various stages of drafting and revision; active seminar participation; repeated peer review and editorial collaboration on the course anthology.

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## **ENGL 6110-01: Seminar in American Lit I, Dr. Debra MacComb**

Mark Twain and the Tradition of Literary Domesticity

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

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

Description: Nineteenth century literary domesticity has long been considered a woman’s genre—a group of works marked by a strong interest in the nurturing maintenance of home and family produced by and for women. While the literature of domesticity often offered cloying and idealized portraits of white middle-class home life, much domestic literature cloaks serious political and social reform agendas. Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, for example, implicitly proposes nothing less than the rejection of the capitalist market and the revision of patriarchal authority as a means to abolish slavery. Mark Twain seems an unusual candidate for examination under the rubric of domesticity, yet much of his mature writing—*The Adventures of Tom Sawyer*, *Adventures of Huckleberry Finn*, *Connecticut Yankee in King Arthur’s Court* and *Pudd’nhead Wilson*-- is concerned with the web of domestic relations. As Michael J. Kiskis asks,

Why did an adult Samuel Clemens write so frequently about children forced to live on the margins, about children who, missing one or both parents, strive to make some life for themselves in the face of a hostile world? How is it that his most enduring characters, either child or adult, are those who push their way alone through the world? Is his work, dominated as it is with the wrecked lives of children or adults who never seem to mature past a sense of loss and a companion narcissism, an example of male individualism (as has often been presented and argued) or is it, more accurately, an exploration of the need for true sentiment and personal relationships in lives lived on the boundaries of community? (“Because He Had Daughters” 30).

This course will re-read many of Twain’s major (and some minor) works through the lens of literary domesticity, considering the way(s) the texts propose a specifically masculine domestic ethos and situate it relation to the dominant mode and its feminine codes.



Texts: Fern, Ruth Hall, Kirkland, A New Home, Who'll Follow?, and excerpts from other domestic novels; Twain, The Adventures of Tom Sawyer, Adventures of Huckleberry Finn, Connecticut Yankee in King Arthur's Court, Pudd'nhead Wilson. Secondary reading material will be available online.

Requirements: Active and informed discussion participation, short weekly essays, oral presentation, research prospectus, documented essay of 16-18 pages.

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**ENGL 6115-01: Seminar in British Lit II, Dr. Margaret Mitchell**

Sensation and the Supernatural in the Victorian Novel

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

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

Description: Too often we think of the Victorians as prim, stodgy, preoccupied with minutiae and grim reality. This class will challenge those impressions. Alongside some canonical texts that arguably incorporate elements of the sensational or supernatural, we will explore novels that 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. 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-century England.

Texts: Likely to include Wilkie Collins's *The Woman in White*, Mary Elizabeth Braddon's *Lady Audley's Secret*, Charles Dickens's *Bleak House*, and Bram Stoker's *Dracula*, among others, in addition to selected critical reading.

Requirements: Research paper, short analytical papers, oral presentations, active participation.

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**ENGL 6385-01: Seminar in Special Topics, Dr. Alison Umminger**

Research Based Fiction Writing

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

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

Description: This will be a class for experienced writers of fiction on how to incorporate research into one's writing. Students will design their own research agendas, have them approved, and then see how metaphor and story can emerge from the things we find in the world -- discoveries found in books, on the internet, on the news, on field trips, by interviews, etc.

Texts: TBD

Requirements: Students will either write two short stories, or a section of a novel that incorporate their research in some way, write a short paper describing how their research affected their work, and before these, a research plan.