

Spring 2021 Course Descriptions Upper-Level English Classes

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

ENGL 3000 1DW Research and Methodology: Fill Your Toolbox: Deeper Reading, Writing, and Research in English Studies (CRN 11140)

Dr. Angela Insenga

Online

Description: Distilled to its essence, the work of a university involves deep reading, annotating well, and learning to interpret critically before developing a sophisticated research question or positing a well-researched hypothesis. The medium in which a learner expresses their idea changes from major to major. The sculptor uses marble and a chisel, the music major pushes breath through an instrument, and the accounting major works on her numerical calculations. The English major, though, the English major benefits from filling their academic toolbox with deep reading strategies, writing and speaking cogently, formulating excellent questions, and researching well. The English major's work also connects easily to other disciplines, enriching interpretation. These endeavors lie at the heart of our field.

Our fully online Research and Methodology course will concentrate on sharpening your ability to read well, take notes, and develop driving questions about literature in three genres—poetry, prose, and film. You will learn various definitions, discover strategies, and read about concepts, filling your toolbox before applying this knowledge in two interactive projects called “Stop, Drop, and Vlog!”, two 3-5 page essays in which you use a school of literary criticism—a lens—to interpret an assigned primary text, and one 6-8 page interpretive essay in which you incorporate library research, which you will practice after instruction via Ingram Library's “Library Den.”

To foster an effective online environment, I will host one synchronous meeting per week using Collaborate Ultra (the schedule will result from a class poll) and host regular Google Meet office hours. You will also have an opportunity to sign up for one-on-one conferences prior to each major essay's due date. Finally, I will provide 3-5 instructional vlogs per unit to model vlogging, discuss composition, and share ideas about our primary texts. The instructional videos also allow me to discuss the literary criticism you will read about. All these activities will provide you with valuable fluency in the English major and will fill your toolbox for the work ahead.

Required texts: I will place a copy of each on reserve in the library for 6-hour check-out. Email ainsenga@westga.edu with any additional questions.

Anderson, Wes. *Moonrise Kingdom*.

Bressler, Charles. *Literary Criticism: An Introduction to Theory and Practice*, 5 th ed.

Mora, Pat. *My Own True Name*.

Thomas, Angie. *The Hate U Give*.

ENGL 3000 01W: Research and Methodology (CRN 12289)

Dr. Maria Doyle

MW 11-12:15 (hybrid)

Description: The study of literature is, at its most basic, the study of stories, and this introduction to the theoretical side of literary studies is designed to provide students with a toolbox of ways to explore and decode the beauty and variety of literary story-telling. We'll start by digging in to how words mean, and the class will continue on to explore how frameworks like myth, political discourse and concepts of human identity can influence and provide fresh insight on literary creation. This class will be taught partially online, with regular video lectures introducing concepts and weekly online group discussions to explore and apply them.

Texts will include Mary Klages, *Literary Theory: The Complete Guide* and Shakespeare's *Hamlet* along with short stories and poetry by authors from across the English-speaking world.

Requirements: Students will complete two short papers showcasing how to apply tools from your box and a research project that students will develop through a workshop process over the final weeks of the semester. Additional requirements will include regular participation, short weekly assignments and an oral or video presentation.

ENGL 3000 02W: Research and Methodology: (Re)Theorizing Body Politics

Dr. Rebecca Harrison (CRN 11139)

MW 3:30-4:45

Class Description: An introduction to critical theory, ENGL 3000 provides the English major with a solid foundation of theoretical approaches to reading literature, analyzing texts, and engaging in worthwhile research. As a collaborative liberal arts research community, this course will aid students in developing critical lenses and individual approaches to the advanced study of texts by focusing on (re)constructions of gender, sexuality, and female artistry in literature that enforce and/or transgress national, cultural, and political agendas.

Texts: A course reading packet and two novels (TBD).

Requirements: A daily reading journal, two short essays, a scaffolded research project, and a final oral presentation with a multimodal component.

ENGL 3200 04W: Intermediate Creative Writing (Nonfiction) (CRN11390)

Dr. Chad Davidson

TR 12:30-1:45

Class Description: In this class, we will study a host of contemporary essayists and memoirists 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.” 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 thirty pages of original prose.

Texts: All readings supplied electronically.

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

ENGL 3200 03W Intermediate Creative Writing: Screenwriting (CRN 11143)

Dr. Alison Umminger

TR 9:30-10:45

Class Description: 3200 is an intermediate creative writing class focusing on the art/craft of screenwriting. For this class you will be watching movies, talking about movies, and writing the first two acts (45-60 pages) of a full-length screenplay.

We will be reading a number of screenplays, doing in-class brainstorming and exercises, and you will be viewing films outside of class as well. We will be focusing heavily on form and structure as well as on the content of your screenplay.

Texts: TBD

Requirements: Students will write the first 2 acts of a screenplay, and also a beat sheet for the full narrative. Workshop and a film journal are the other components of the class.

ENGL 3200 02W Intermediate Creative Writing: Fiction (CRN 12825)

Dr. Margaret E. Mitchell

MW 2-3:15

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

Texts: Le Guin, Ursula K. *Steering the Craft*; Sittenfeld, Curtis Ed. *Best American Short Stories 2020*

Requirements: Writing journal, craft exercises, two polished short stories, portfolio, written responses to other students' work, active participation in class.

ENGL 3405 3DW Professional and Technical Writing (CRN 12967)

Dr. Kevin Casper

Online

ENGL 3405 01W Professional and Technical Writing (CRN 12827)

Amy Ellison

MW 12:30-1:45

ENGL 3405 02W Professional and Technical Writing (CRN 12828)

Ashley Dycus

TR 11-12:15

ENGL 3405 1DW Professional and Technical Writing (CRN 11163)

Crystal Shelnett

Online

ENGL 3405 2DW Professional and Technical Writing (CRN 12971)

Crystal Shelnett

Online

**ENGL 4000 1DW Eighteenth-Century Literature: Women and the Novel
(CRN11181)**

Dr. Laura Miller

Online

Description: By the end of the eighteenth century, two major literary developments occurred in Britain: there was an immensely popular new genre called the novel, and there were women writers who earned money writing in that genre. This class will help you understand the development and form of early novels and eighteenth- and early-nineteenth century women's literature. We will be reading the first post-apocalyptic novel--*The Last Man*, by Mary Shelley--and also read an abridged version of Samuel Richardson's *Clarissa*, one of the earliest works to help show what novels could be as literature, as well as one of the earliest books to center the ideas and experiences of a young woman seeking control over her own life. We will read an anonymously-authored novel about a biracial heroine from Jamaica who heads to London in search of a husband, and a comedic novel about a young woman who believes everything she has read in fantastical romances. I have also chosen these works because each speaks in its own way to our current historical moment: whether it is the feelings of isolation characters experience, the fear of a plague in Shelley's novel, the lived complexities of being a biracial or multiracial woman, or the strong pull of romance during a cynical time.

Texts: *Clarissa* (Abridged), Samuel Richardson, Eds. Bowers and Richetti, Broadview Press 9781551114750; *The Woman of Colour*, Anonymous, Ed. Lyndon Dominique, Broadview Press 9781551111766; *The Last Man*, Mary Shelley, Oxford World's Classics 9780199552351; *The Female Quixote*, Charlotte Lennox, Oxford World's Classics 978-0199540242.

Requirements: Analytical essay, Past-and-Present essay, Google Docs annotation assignment, online participation, and final adaptation project.

ENGL 4002 1DW: Postcolonial Literature (CRN 11192)

Matt Franks

Online TR 2-3:15

Description: As the glacial force of British imperialism retreated under the heat of anti-colonial resistance, a transformed landscape was left behind. Former colonies in the Caribbean, Africa, and South Asia sought to move beyond the experience and aftermath of colonialism by asserting their independence through armed revolution, cultural renewal, and national rebirth. This course explores how English-language authors from former British colonies mapped these movements, and especially in terms of race, gender, class, (dis)ability, and sexuality. We will read contemporary postcolonial fiction (1958-present) in order to address questions such as: what are the legacies of colonialism in different locations? How are these racialized and gendered in specific ways? How do authors make use of and produce postcolonial theory? How do they transform the English language? How have they imagined worlds beyond the reach of colonization?

Texts:

Achebe, Chinua. *Things Fall Apart*.

Friel, Brian. *Translations*.

Roy, Arundhati. *The God of Small Things*.

Walcott, Derek. *Omeros*.

Cliff, Michelle. *No Telephone to Heaven*.

Requirements:

Reading responses, two short essays, final research paper, final project, participation

**ENGL 4003-01W Studies in American Literature I: Early American Rhapsody
(CRN 11236)**

Dr. Patrick Erben

TR 11-12:15

Class Description: The release of the film *Bohemian Rhapsody* in 2018 ushered in a Queen revival and turned Freddy Mercury's eponymous mock opera, once more, into one of the most celebrated songs around the world. But what is a musical "rhapsody" anyway? It's an episodic, one-movement work that features several contrasting elements as well as improvisation. This American Literature I course will be a kind of literary rhapsody: an episodic contrasting of several *seemingly* disconnected genres, themes, and periods. Just like Queen contrasted the melodrama of 19th-century operas with the edginess of Rock-N-Roll, this class juxtaposes the high drama of early American themes and texts with the roiling cadences of 20th and 21st century American pop culture. To put it differently, this course will be a mashup of (to name a few examples):

- tales of deviant women (think Anne Hutchinson's "monstrous births" and the "witches" of Salem) in 17th century New England crossed with the Netflix show *Chilling Adventures of Sabrina*, as well as the "nasty" women of today (the panic over AOC and "socialism");
- stories of rebellion and loyalty in Revolutionary America blended with *Hamilton* and episodes from AMC's spy drama *Turn*;
- exposés of Thomas Jefferson's double helix of racism/slavery apologetics and his love/lust for Sally Hemings, flashed up against ABC's show *Scandal* as a retelling of the Hemings/Jefferson story as well as the film *Get Out* as a neo slave narrative.

Next spring, join our class and ask: "Is this the real life? / Is this just fantasy?"

Texts: a rhapsodic sampling of early American fiction/non-fiction and American pop culture.

Requirements: readings and viewings, online journal and discussion board, a multimodal mashup for an oral presentation; a comparative literary/historical (written and visual) analysis of early American and current texts (in the broadest sense).

**ENGL 4005 1DW Studies in American Literature: Twentieth Century Crime Writing
(CRN 11593)**

Erin Lee Mock

Online

Description: This course explores twentieth century literature through its representations of crime in novels, short stories, creative nonfiction, and poetry.

Texts: Michael Nava, *The Burning Plain*; Robert Polito, *Crime Novels of the 1950s*; other readings on CourseDen.

Requirements: active participation, informal responses, final paper

ENGL 4109 1DW Film as Literature: Film Noir (CRN 12292)

Erin Lee Mock

Online

Description: Fast-talking dames and world-weary private dicks, drifters and divas, and the simple art of murder . . . this is the world of film noir. But it's a world, too, of shadowy, jazzy cinematic beauty. Rooted in hardboiled fiction, but extending to sci-fi blockbusters, film noir is not one thing, but many and tracing its contours also offers us a tour of American cinema history and a dark perspective on American culture in the last 100 years.

Texts: All available on Courseden.

Requirements: active participation, informal responses, final paper

ENGL 4109 01W Film as Literature: Language (Un)Bound: Representations of Language on Film (CRN 11237)

Dr. Rebecca Harrison

MW 12:30-1:45

Description: What constitutes “valuable” language? How is language used to create and maintain social institutions and hierarchies? How do we use language to express difference and critique the status quo? This course explores the ways in which film makes the variety of languages visible and asks what happens to language in moments of both crisis and translation/transformation—the contact with alien races, the questioning of faith, the boundaries of science, constructs of gender and identity, the extinction of species, peoples, and languages, and the search for alternative forms of utterance among those whom our society and culture has left speechless.

Texts: We'll study a variety of films, including but not limited to, *Arrival*, *I Origins*, *The Linguists*, *Beasts of the Southern Wild*, *The Piano*, and *Eating Alabama*, among others. We'll also read a complement of short fiction, non-fiction, and film criticism as well as complete a culminating book unit on *Feed* as students prepare to produce their own multimodal project.

[Content Advisory: Please note that as a course on contemporary film as literature, some of our texts contain offensive language, explicit violence, sexual content, and a wide range of complicated adult themes that are often meant to disturb the viewer.]

ENGL 4109 02W Film as Literature (CRN 12829)
D. Alison Umminger
TR 2-3:15

ENGL 4210-1DW Advanced Creative Writing: Poetry (CRN 11239)
Dr. Gregory Fraser
Online

Class 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 across the nation and the world.

Texts: Supplied by professor online; no need to purchase any texts.

Requirements: Regular poetry assignments; two journal submissions, two exams and a final; a final portfolio of polished writing, including a critical preface.

ENGL 4210 02W Advanced Creative Writing, Fiction: You Can Write a Novel (CRN 12347)
Dr. Margaret E. Mitchell
MW 5:30-6:45

Description: This class will offer an intensive immersion in the art of fiction. For practical reasons, fiction classes are often devoted to the short story—even though this doesn't really reflect our reading habits. What do we read? We read novels, right? In this class you will move through the early stages of writing a novel (or a novella)—conceiving, planning, drafting, revising. No one but Stephen King and Joyce Carol Oates could actually complete a good novel in a semester, and of course you won't be expected to. But you will make a very solid start!

Texts: *We Have Always Lived in the Castle*, Shirley Jackson; *Salvage the Bones*, Jesmyn Ward; *2 AM at the Cat's Pajamas*, Marie-Helene Bertino,

Requirements: Writing Journal, reading journal, building exercises, several chapters of a novel, workshops.

ENGL 4210 01W Advanced Creative Writing: Creative Nonfiction (CRN 11238)

Dr. Dionne Bremyer

MW 3:30-4:45

Description: In this class, students will undertake the advanced study of creative nonfiction. This term denotes a broad category of prose works such as personal essays, profiles, nature writing, narrative essays, idea-based essays, criticism, and literary journalism. We will be focus on several of these genres over the course of the semester. We will study contemporary essayists, memoirists, and literary journalists to attempt to help us write our own essays, that mix facts, reflection and imagination. We will also explore different forms creative nonfiction including but not limited to: audio essays, visual essays and flash nonfiction.

This is an advanced workshop in creative nonfiction. This means that you should already possess a substantive archive of contemporary nonfiction writers; a fair understanding of process-oriented strategies for writing; a high degree of familiarity with the dynamics of in-class workshopping; and a strong sense of what constitutes the different facets of maintaining a viable journal (as opposed to a diary).

Texts:

- Tell It Slant*, Third Edition
- The Best Creative Nonfiction* (Vol. 3)
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ENGL 4304 E01 Advanced Writing in Disciplines (CRN 13015)

Dr. Kevin Casper

Online

Description: ENGL 4304 is an advanced composition course focusing on syntactical and rhetorical skills necessary for effective communication in a variety of professional settings and disciplines. Job managers who oversee the employment of recent college graduates routinely assert that their analytical thinking and communication skills are lacking. This course aims to both strengthen students' understanding of language's syntactical functions and to apply that understanding of language to a variety of rhetorical purposes. To that end, students will use the provided technologies to support their writing and not the other way around. The various foundational rhetorical and writing strategies that have proved effective in onsite classes have been migrated online in order to reach a broader, more interdisciplinary audience.

ENGL 4384 02W Senior Seminar: The Plague in Literature and Film (CRN 11242)

Josh Masters

TR 5:30-6:45

Description: This senior seminar will engage our current historical moment and examine our collective reckoning with a global pandemic—an event that has touched nearly every facet of our daily lives and will doubtlessly have long-term repercussions. While this pandemic will almost certainly come to an end—it will be “behind us”—it will also always be with us, in the same way that 9/11 is still with us. With that in mind, I propose we examine how plagues have been represented by historians, artists, philosophers, novelists, and filmmakers. As apocalyptic events, what do plagues reveal? How do they shape human histories and societies? What do they teach us? What fears and anxieties do they tap into? I realize, of course, that there is some risk attached to this topic, that it might seem “too soon,” our experiences of it too raw. I think that’s okay, especially if we approach it as a community of scholars trying to understand a collective experience. Obviously, I am not an expert in this field of inquiry, so I expect to learn alongside of you even as I guide us through several shared texts.

Texts: Albert Camus’s *The Plague*, Jose Saramago’s *Blindness*, excerpts from Michel Foucault’s *Discipline and Punish*, Terry Gilliam’s *12 Monkeys* (and several other films to be chosen by the class).

Requirements: This class demands active participation in class discussions and active participation in the construction of our syllabus. Expect weekly writing assignments, an opportunity to teach a class, and a substantive research project of fifteen pages that will include a prospectus, abstract, and annotated bibliography.

ENGL 4384-01W Senior Seminar: “Savage Delight”: Food and Eating in Literature and Popular Culture (CRN 11241)

Dr. Patrick Erben

TR 3:30-4:45

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 (*Top Chef*, *Chopped*, *Hell’s Kitchen*, etc.); films such as *Babette’s Feast* (Dir. Gabriel Axel, 1987), *Eating Alabama* (2012), *The Biggest Little Farm* (2018); Laura Esquivel’s novel, *Like Water for Chocolate*; Brian Wood’s graphic novel *Starve* (Vol. 1); selections from Michael Pollan’s *Omnivore’s Dilemma* (non-fiction); and Hemingway’s semi-autobiographical *A Moveable Feast*.

Requirements: Regular and timely attendance; active seminar participation; online journal; one review of a local restaurant or farm; 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.

**ENGL 4385-01W Harry Potter in Context: Mischief Managed or Mischief Made?
(CRN12339)**

Dr. Leah Haught

TR 12:30-1:45

Description: In 1997, J.K. Rowling published the first of seven fantasy novels that have been credited subsequently with making generations of children and young adults avid readers. Critically, however, the novels' reception was lukewarm, with many reviewers seeing them as overly derivative and some arguing that they actively promote dangerous ideologies. How can the best-selling book series of all time also be some of the most banned books of all time? Through magic, of course. Rowling is hardly the first or last author to use magic as a means of commenting on the complexities of everyday life, however. In this course, we will explore the many ways in which the Harry Potter series can be understood as a single contribution to a much larger tradition of magical narratives centered around children and young adults. We will consider some of the medieval and early modern materials with which Rowling's work is implicitly if not explicitly engaged, before turning our attention to more contemporary magical "coming of age" stories. At stake in these explorations are questions about the nature of good and evil, knowledge and ignorance, and justice and revenge. The consequences of being different for characters from diverse backgrounds will also be considered in some detail.

Texts: J.K. Rowling, *Harry Potter and the Sorcerer's Stone*, *Harry Potter and the Chamber of Secrets*, and *Harry Potter and the Prisoner of Azkaban*; Lev Grossman, *The Magicians*; Naomi Novik, *A Deadly Education*; Nnedi Okorafor, *Akata Witch*; *Bedknobs and Broomsticks* and *The Craft* (films); select Harry Potter films; additional short materials made available by me

Requirements: active participation in class discussions; reading vlog; critical consensus report; collaborative syllabus pitch; term paper

ENGL 4405-01W Publishing and Editing Capstone (CRN 11826)

Dr. Leah Haught

TR 3:30-4:45 (hybrid)

Description: The knowledge we consume on a daily basis, whether online or in print, is curated for us by other people. The decisions these people do or do not make can, therefore, be highly influential. In this course, we will examine the various socio-political and economic forces that have always shaped what has been deemed “publishable.” Paying particular attention to the current state of academic and literary publishing and editing, we will examine the processes by which knowledge is shaped for public consumption. The skills you develop throughout our semester together will position you well for jobs in a wide variety of fields, including but not necessarily limited to commercial or university presses, journalism, museums, libraries, cultural institutions, nonprofits, digital startups, and business writ large.

Texts: All online

Requirements: active participation in course discussions; skills exercises; collaborative project on contemporary trend or controversy in publishing; preproduction portfolio of editorial work; digitally curated publication