

**DEPARTMENT OF ENGLISH & PHILOSOPHY**  
**Spring 2018 Upper-Division English Course Descriptions**

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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**CRN 11674 ENGL 3000-01W Research and Methodology**

*MW 11:00am-12:15pm*

*Dr. Debra MacComb*

*DSW course. English Department approval required to register. Email your UWG ID# to sholland@westga.edu for permission to register.*

Description: "There is an art of reading, as well as an art of thinking and an art of writing" (Clarence Day).

A gateway course that introduces students to representative critical approaches that they will encounter in the major. Emphasis will be given to research skills, methodology and analytical writing. Required for the major and minor in English. Only six hours of upper division work may be taken before the completion of this course. Enrollment requires permission of academic coordinator. Not offered in the summer session.

Texts: *Bonnycastle, The Search for Authority*; Larsen, *Passing*; Wharton, *Ethan Frome*; *MLA Handbook*, 8th ed. Other reading will be available online.

Requirements: Active and engaged class participation; reading responses; a theory midterm; 2 short essays (3-4 pages); a prospectus and documented research essay.

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**CRN 11675 ENGL 3000-02W Research and Methodology**

*Minority literatures and theories of difference*

*TR 11:00am-12:15pm*

*Dr. Matt Franks*

*DSW course. English Department approval required to register. Email your UWG ID# to sholland@westga.edu for permission to register.*

Description: In this class we will acquire the tools to write scholarship within the field of literary studies. To do this we will practice using specific critical approaches to interpret literature, and we will learn how to incorporate research into our writing. This will involve applying our critical toolkit to small, digestible texts like poems and short stories, as well as one novel. Specifically, we will focus on minority literatures and theories of difference. This approach insists that literary criticism and research are never neutral: we inherit Western-centered critical traditions and bring our own prejudices to our interpretations. Thus we will explore literary studies not only as an academic skill but also a means of empowerment, since practicing research and methodology gives us the ability to enter into transformative debates about larger social issues of race, gender, nationality, and belonging.

Texts: Robert Dale Parker, *How to Interpret Literature*, 3rd edition; Wayne Booth et al., *The Craft of Research*, 4th edition; Toni Morrison, *Sula*; additional short stories, poetry, and films will be made available.

Requirements: in-class participation, three short position papers (2-3 pages), final paper (4-5 pages), midterm exam, final exam, and an individual presentation on an article.

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**CRN 11676 ENGL 3000-03W Research and Methodology**

*TR 2:00pm-3:15pm*

*Dr. Josh Masters*

*DSW course. English Department approval required to register. Email your UWG ID# to sholland@westga.edu for permission to register.*

Description: This course introduces students to the English major and the discipline of literary studies. In it you will develop the analytical, writing, and research skills necessary to succeed in the major. The course will also introduce you to three interrelated critical approaches to the study of literature and culture: new historicism, gender theory, and minority discourse/cultural studies. The primary focus, however, is refining your skills in writing thesis-driven critical essays, and thus the theory will always be employed in the service of your own original ideas and arguments about particular works of literature. My goal is that you leave this class knowing what it means to be "an English major (or minor)" and that you develop the reading, writing, and analytical skills necessary to be a really good one. And, that you learn how to write really cool and interesting papers. Three collections of short stories will provide the literary material that inspires our interpretation, analysis, and critical writing.

Texts: James Baldwin, *Going to Meet the Man*; Raymond Carver, *Where I'm Calling From*; Flannery O'Connor, *The Complete Stories*; Robert Parker, *How to Interpret Literature*.

Requirements: Students must maintain a reading-quiz average of 65% or higher, turn in a series of process-based writing assignments, two five-page papers, and an eight to ten-page final project.

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**CRN 11680 ENGL 3200-01W Intermediate Creative Writing-Fiction**

MW 9:30am-10:45am

Dr. Katie Chaple

DSW course. Students attempting to register for ENGL 3200 with the XIDS 2100: The Creative Process prereq should email [sholland@westga.edu](mailto:sholland@westga.edu) for permission.

Contact instructor for details.

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**CRN 11686 ENGL 3200-02W Intermediate Creative Writing-Screenwriting**

MW 11:00am-12:15pm

Dr. Alison Umminger

DSW course. Students attempting to register for ENGL 3200 with the XIDS 2100: The Creative Process prereq should email [sholland@westga.edu](mailto:sholland@westga.edu) for permission.

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 of a feature-length screenplay (40-60 pages). Are you panicked yet? I have total faith that you can do it -- and we will be workshoping ideas and beats along the way! Yes, it's a lot of work and writing, but there's not much that half a screenplay is going to teach you in terms of overall structure, and finishing the beast! 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.

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**CRN 11690 ENGL 3200-03W Intermediate Creative Writing-Nonfiction**

MW 12:30pm-1:45pm

Dr. Katie Chaple

DSW course. Students attempting to register for ENGL 3200 with the XIDS 2100: The Creative Process prereq should email [sholland@westga.edu](mailto:sholland@westga.edu) for permission.

Contact instructor for details.

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**CRN 12146 ENGL 3200-04W Intermediate Creative Writing-Poetry**

TR 12:30pm-1:45pm

Dr. Greg Fraser

DSW course. Students attempting to register for ENGL 3200 with the XIDS 2100: The Creative Process prereq should email [sholland@westga.edu](mailto:sholland@westga.edu) for permission.

Description: This class focuses on the art of making poetry. We will study various poetic forms, refine our sense of the fundamentals of versification, work on reliable methods of generating drafts, and sharpen our critical reading and commenting skills. Students will learn to situate their work in the contemporary poetic moment and engage with larger poetry cultures worldwide.

Texts: Baudelaire, Charles, *Diary of Our Fatal Illness* (poems)

Requirements: Quizzes, regular journal submissions, final portfolio with critical introduction.

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**CRN 11701 ENGL 3350-1DW Intro to Africana Studies**

100% online course.

Dr. Colleen Vasconcellos

DSW course. Same as HIST 3350. Cross-listed with HIST 3350.

Contact instructor for details.

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**CRN 11711 ENGL 3400-01W Pedagogy and Writing**

MW 2:00pm-3:15pm

Prof. Laura McKee

DSW course.

Description: English 3400 is a survey of theories, practices, and strategies in writing and composition pedagogy that focuses closely on critical reading skills, rhetoric, and metacognition. In this course, students will explore how to demystify the writing process for their own students, by carefully interrogating and analyzing their own critical reading and writing process in response to literary texts. This course will help future teachers to assess, evaluate, and respond to a range of student writing. In particular, discussions will focus on guiding students through the process of drafting and revision on both a macro and micro level. In addition to approaches in writing pedagogy, the class will explore the role of language and rhetoric in relation to current and historical events as a way to further contextualize and argue for the necessity of literature and effective writing not only in our classrooms but in the larger world. Components include research, both reflective and theoretical writing, as well as the preparation and presentation of lessons, writing assignments, and course materials.

Texts: *Salvage the Bones* by Jesmyn Ward; *Teaching Students to Write* (2<sup>nd</sup> Edition) – Beth Neman; *Reading Rhetorically* (4<sup>th</sup> Edition) – Bean, Chappell, & Gillam.

Requirements: Reading Journal: 20%; Participation and Daily Work: 10%; Pedagogy Presentations: 30%; Final Project: 40%.

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**CRN 12916 ENGL 3400-02W Pedagogy and Writing**

TR 9:30am-10:45am

Prof. Brittney Beth Drummond

DSW course.

Description: The goal of this course is two-fold. First, we will study rhetorical strategies for reading and writing, and we will use those strategies to examine works considered classics and often taught at the secondary level. Second, we will focus on ways to teach these texts to secondary students and to encourage student confidence in writing.

Texts: *Their Eyes Were Watching God* by Zora Neale Hurston, *Night* by Elie Wiesel, *Macbeth* Manga Version, *Reading Rhetorically*, 4<sup>th</sup> ed

Requirements: Weekly short responses, Two essays, Final project with an essay component, Observations of writing center tutorials and classroom lessons

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**CRN 11713 ENGL 3405-01W Professional & Technical Writing**

MW 12:30pm-1:45pm

Prof. Amy Ellison

DSW course.

Contact instructor for details.

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**CRN 11716 ENGL 3405-02W Professional & Technical Writing**

MW 3:30pm-4:45pm

Prof. Amy Ellison

DSW course.

Contact professor for details.

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**CRN 11728 ENGL 3405-03W Professional & Technical Writing**

TR 9:30am-10:45am

Prof. Mark Hendrix

DSW course.

Contact professor for details.

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**CRN 12021 ENGL 3405-04W Professional & Technical Writing**

TR 11:00am-12:15pm

Prof. Crystal Shelnett

DSW course.

Description: Increasingly, employers rank communication skills as essential to career advancement, with “about half of private employers and over 60% of state government employers” asserting that “writing skills impact promotion decisions.” Others estimate that writing remediation costs employers as much as 3.1 billion dollars annually (National Commission on Writing, 2004, 2005). English 3405 will therefore familiarize students with rhetorical strategies and writing forms required for diverse technical and professional situations. Students will learn to analyze the communication goals of today’s high-technology industries, the audiences within those industries, and the documents produced by their professionals.

Emphasizing the planning, revising, and editing processes, this course will teach students how to construct appropriate written communications to accommodate workplace needs. Further, material covered in this course will equip students to edit and adapt their own writing skills to protocols and expectations within the ever-changing media landscape. In addition, students will learn to craft effective presentations supported with appropriate documentary and visual aids as they collaborate on technical research and reporting projects with peers.

Texts: 1) *A Strategic Guide to Technical Communication*. Heather Graves & Roger Graves. Broadview P. 2) *The Business Writer’s Handbook*. 10<sup>th</sup> ed. Gerald J. Alred, Charles T. Brusaw, & Walter E. Oliu. Bedford St. Martins.

Requirements: Daily Activities; Professional Portfolio of Business-related Documents; Professional Online Portfolio; Formal Recommendation Report.

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**CRN 12022 ENGL 3405-05W Professional & Technical Writing**

TR 3:30pm-4:45pm

Prof. April Oglesbee

DSW course.

Description: This course will discuss the importance of building an identity and platform in the world of professional writing. Specifically, we will work with non-fiction such as blogs, technical writing, freelance writing, and project writing. The course will focus on writing and techniques for professional writing while also discussing the importance of platform building and maintenance to an independent writing career.

Texts: *On Writing* by Stephen King

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**CRN 12917 ENGL 3405-06W Professional & Technical Writing**

TR 5:30pm-6:45pm

Prof. Crystal Shelnutt

DSW course.

Description: Increasingly, employers rank communication skills as essential to career advancement, with “about half of private employers and over 60% of state government employers” asserting that “writing skills impact promotion decisions.” Others estimate that writing remediation costs employers as much as 3.1 billion dollars annually (National Commission on Writing, 2004, 2005). English 3405 will therefore familiarize students with rhetorical strategies and writing forms required for diverse technical and professional situations. Students will learn to analyze the communication goals of today’s high-technology industries, the audiences within those industries, and the documents produced by their professionals.

Emphasizing the planning, revising, and editing processes, this course will teach students how to construct appropriate written communications to accommodate workplace needs. Further, material covered in this course will equip students to edit and adapt their own writing skills to protocols and expectations within the ever-changing media landscape. In addition, students will learn to craft effective presentations supported with appropriate documentary and visual aids as they collaborate on technical research and reporting projects with peers.

Texts: 1) *A Strategic Guide to Technical Communication*. Heather Graves & Roger Graves. Broadview P. 2) *The Business Writer’s Handbook*. 10<sup>th</sup> ed. Gerald J. Alred, Charles T. Brusaw, & Walter E. Oliu. Bedford St. Martins.

Requirements: Daily Activities; Professional Portfolio of Business-related Documents; Professional Online Portfolio; Formal Recommendation Report.

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**CRN TBD ENGL 3410-E1W Publishing Tech**

100% online course.

Dr. Emily Hipchen

DSW course.

Students in the course will learn and demonstrate familiarity with the kind of technologies useful to editors and writers in the classroom and work world; apply these technologies to common tasks, such as creating a document, editing a file, developing a slide show, building a simple website, populating a spreadsheet, developing a web page, sending an email, or flowing a manuscript into a proof; and choose the correct technology for the task assigned. This class is 100% online. Students will progress through a series of tutorials designed to familiarize students with technologies appropriate to the classroom and the work world and be tested to demonstrate that they understand and can choose and use the functionalities of the applications and programs.

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**CRN 11734/11806 ENGL 4/5000-01W British Literature I-#MedievalsDidItFirst**

TR 3:30pm-4:45pm

Dr. Leah Haught

DSW course.

Description: Vikings? Check. Chivalry? For sure. Perilous travels abroad? You bet. Fart jokes? But of course. Welcome to medieval Britain! In this course we will read widely in the diverse genres, subjects, and linguistic traditions associated with the roughly thousand-year period of literary history commonly referred to as the Middle Ages. More specifically, we will consider the broader social and cultural implications of the period’s status as a “middle” age by paying careful attention to what, if anything, the texts characterized as “medieval” have in common with each other as well as with literatures of other eras, including our own.

Texts: *The Broadview Anthology of British Literature: The Medieval Period* (Vol. 1), Ed. Joseph Black, 3<sup>rd</sup> ed.; supplementary materials made available by me

Requirements: active participation in class discussions; group presentation; analytical paper; research paper; final exam

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**CRN 11745/11807 ENGL 4/5002-01W British Literature II- Postcolonial Anglophone Literature**

TR 2:00pm-3:15pm

Dr. Matt Franks

DSW Course.

Description: As the glacial force of British imperialism retreated under the heat of anti-colonial resistance, a transformed landscape was left behind. Former colonies 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: *No Telephone to Heaven*, Michelle Cliff; *Waiting for the Barbarians*, J.M. Coetzee; *The God of Small Things*, Arundhati Roy; *Half of a Yellow Sun*, Chimamanda Ngozi Adichie; *Translations*, Brian Friel; *Things Fall Apart*, Chinua Achebe; *Omeros*, Derek Walcott; additional poetry by Seamus Heaney, Louise Bennett, Eavan Boland, and Grace Nichols; critical readings from Fanon, Ngugi, Spivak, Said, Khanna, and Mbembe.

Requirements: Reading journal, two short essays, final research paper, midterm exam, digital humanities keywords project & presentation, in-class participation

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**CRN 11792/11808 ENGL 4/5003-01W American Literature I-Realism & Naturalism**

MW 2:00pm-3:15pm

Dr. Debra MacComb

DSW course.

Description: This course examines the American literary arts based in an aesthetic of accurate, unromanticized observation/representation of life and nature that flourished between the Civil War and WWI. Students are expected to develop a vocabulary of realist/naturalism theory and technique and an understanding of the ideologies underlying their practice. Integral to the study of the period and its dominant aesthetic will be an introduction to a number of social, political and philosophical developments such as the American Civil War, the rise of the middle class, the unrest of the working class, the increasing segregation of the races, the rise of regional identities, the burgeoning consumer culture, the influence of Darwinian theories of survival and determinism, new technologies, reform movements in education, business and the workplace, and the emergence of the “New Woman.”

Texts: Crane, *The Red Badge of Courage* (Norton); Harper, *Iola Leroy, or Shadows Uplifted* (Dover); James, *Daisy Miller* (Dover); Jewett, *The Country of the Pointed Firs* (Dover); Twain, [*The Tragedy of*] *Pudd'nhead Wilson* (Dover); Wharton, *The House of Mirth* (Dover); additional texts will be available online.

Requirements: Active and informed participation in class discussion, weekly reading questions, two short essays (2-3 pages), prospectus and documented essay (8-10 pages), final exam.

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**CRN 11793/11809 ENGL 4/5005-01W American Literature II- Neo-Slave Narratives: Revisiting the Past to Understand the Present**

MW 12:30pm-1:45pm

Dr. Alison Umminger

DSW course.

Description: The past thirty-some years have seen a proliferation in the production of neo-slave narratives by contemporary African-American Authors. These texts, which build on and revise the “slave narrative” genre are concerned not only with redressing the wrongs and omissions of the past, but in addressing race and identity in the contemporary American context. We will be looking first at some of the canonical readings in the genre – Jacobs, Douglass, and Equiano – and then turning our attention to nine recent revisions of the genre. Along the way, we will be asking questions not only about racial identity, but about gender, sexuality, and history. What is the legacy of slavery and how does it inform the present? How are both slave narrative and neo-slave narratives informed by gender? For whom are texts written, with whom are they written, and how do concerns about audience translate into narrative choices?

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**CRN 12918/12920 ENGL-4/5005-02W American Literature II- Good Wives and Nasty Women: The Paradox of the Female Body in American Literature**

TR 12:30pm-1:45pm

Dr. Rebecca Harrison

DSW course.

Description: Images of women in American literature tend to vacillate between the stereotypical fallen woman (or new woman) who challenges oppressive gender constructs to the ideal wife and mother figure who seeks to police cultural norms that uphold patriarchal economies. These portraits of im/proper womanhood differ widely from Kate Chopin’s exploration of women who seek sexual equality to William Faulkner’s oft grotesque creations that provoke fear and hatred in male characters. This class then, at its core, will trace images of the female body across genres and literary periods in a wide variety of authors (male and female) beginning with Realism and the turn of the 20<sup>th</sup> century through both Modernism and Post-Modernism.

Texts & Requirements: TBD.

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**CRN 12919/11810 ENGL 4/5106-03W Studies in Genre- Black Speculative Fiction**

MW 12:30pm-1:45pm

Dr. Stacy Boyd

DSW course.

Description: This course enlarges students’ understanding of the African American literary canon by focusing on texts and films that use the “fantastic” to engage issues of racial difference and epistemology. Anthologies of African American literature like the *Norton Anthology of African American Literature* focus on realist genres of literature although black speculative fiction that relies upon non-realist elements has a history dating back to the nineteenth century. Black speculative fiction includes but is not limited to science fiction, fantasy, cyberpunk, gothic literature, magical realism, detective novels, fantasy and Afro-futurism. By examining the formal, social, cultural and historical contexts of black speculative fiction as well as the theoretical concerns that underlie its analysis, we will consider what ‘Blackness’ and ‘liberation’ could look like in a real or imagined future constructed from history, memory, the past, technology, and African cosmologies.

Texts will likely include some of the following: *Black No More* Schuyler, George 978-0486480404; *Dark Matter: A Century of Speculative Fiction* Thomas, Sheree 978-0446525831; *My Soul to Keep* Due, Tanarive 978-0061053665; *Specula-*

*tive Blackness* Carrington, Andre 978-0816678969; *Beloved* Morrison, Toni 978-1400033416; *Kindred: A Graphic Novel Adaptation* Duffy, Damian 978-1419709470; *Imaro* Saunders, Charles 978-1597800365; *Fledgling* Butler, Octavia 978-0446696166; *Pym* Johnson, Matt 978-0812981766; *Of One Blood* Hopkins, Pauline 978-0743467698; *Long Division* Laymon, Kiese 978-1932841725; *Parable of the Sower* Butler, Octavia 978-0446675505.

Requirements: Presentations, Quizzes, Shorter Essays, and a Creative Project

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### **CRN 12978 ENGL 4106-1DW Studies in Genre- Drama**

MTWR 2:00pm-3:15pm

Dr. Amy Cuomo

DSW course. Cross-listed with THEA 4457. Class meets second half of the semester. Class is 51% online. Class will meet face-to-face on MW, and online on TR.

Explores plays from the age of Ibsen through the present day in their historical and social context. Students will analyze play texts as well as understand the production process applied to take the work from the page to the stage. The course will examine plays from the modern to contemporary periods. Playwrights such as Ibsen, Wilde, Williams, Miller, Kushner, Parks, and Nottage will be explored.

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### **CRN 12980 ENGL 4106-2DW Studies in Genre- Drama**

MTWR 2:00pm-3:15pm

Dr. Pauline Gagnon

DSW course. Cross-listed with THEA 3357. Class meets first half of the semester. Class is 51% online. Class will meet face-to-face on MW, and online on TR.

Explores plays from the Ancient Greeks through the 18th Century in their historical and social context. Students will analyze play texts as well as understand the production process applied to take the work from the page to the stage. Students will discuss classical plays that have influenced (and continue to influence) modern drama and comedies today. For example, plays such as the anti-war comedy *Lysistrata* by Aristophanes, which has the wives of the men of the community go on a sex strike until the men stop making and fighting in wars will be studied. Playwrights such as Euripides, considered the first “modern dramatist” to Goldoni, a master of the *Commedia dell’arte*, to Shakespeare will be explored.

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### **CRN 11795/11811 ENGL 4/5109-01W Film as Literature-Hearing the Movies: Sound, Music, Cinema**

MW 3:30pm-4:45pm

Dr. Erin Lee Mock

DSW course.

Description: How often have you heard that “film is a visual medium”? This course is designed to suggest otherwise. Oriented around aesthetic analysis and theory, we will explore sound design and music in films from different directors, eras, genres, and national cinemas. Sometimes we’ll “watch” films with our eyes closed.

Films may include: *A Man Escaped*, *Baby Driver*, *Blackmail*, *Trois Couleurs*, *A Hard Day’s Night*, *The Conversation*, *Blow Out*, *Singin’ in the Rain*, *Upstream Color*, *Carmen Jones*, *Stop Making Sense*, *The Graduate*, *Tha Carter*, *Pina*, *Buena Vista Social Club*, *Mulholland Drive*, *Lost Highway*, *The Hurt Locker*, *Let’s Get Lost*, *Babel*, *Apocalypse Now*, *No Country for Old Men*, *Melancholia*, *Chungking Express*, *Into the Void*, *Berberian Sound Studio*, *Wild Strawberries*, *Sleep Furiously*, *Diva*, *Thirst*, *In the City of Sylvia*, *Confessions*, *Black Swan*, *Blade Runner*, *Stalker*, *Solaris*, *Drive*, *Mad Max: Fury Road*, *Saturday Night Fever*, *Dirty Dancing*, *The Runaways*, *Love and Mercy*, *Backbeat*, *The Commitments*, *Last Days*, *Control*, *Walk the Line*, *I’m Not There*, *Sid and Nancy*, and many more.

Requirements: response papers, scene study, long-form research paper, active participation.

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### **CRN 11796/11995 ENGL 4/5109-02W Film as Literature-A Knight at the Movies**

TR 12:30pm-1:45pm

Dr. Leah Haught

DSW course.

Description: Few figures have captured the public’s imagination as completely and as consistently as that of the chivalric knight. Given the distinctly medieval origins of chivalry and knighthood alike, the persistent interest in both within contemporary culture might, at first, seem strange. In this course, we will use the medium of film to explore how the twentieth and twenty-first centuries have reinterpreted the figure of the knight to be emblematic of medieval AND modern fantasies about heroism, social mobility, gendered behavior, religious instruction, and national identity politics, among other topics. We will consider carefully the ongoing debates over the importance of historical accuracy in artistic representations of the past, the role films play in our understanding of the historical periods in question, and the emotional attachments we have to specific depictions of the Middle Ages.

Texts: Films will be made available through the English Department Library as well as Ingram and streaming services; readings will be made available online or through CourseDen. Some of the films we will be watching include: *A Knight’s Tale* (2001), *King Arthur* (2004), *Monty Python and the Holy Grail* (1975), *Kingdom of Heaven* (2004), *Henry V* (1989), *The Passion of Joan of Arc* (1928), *Robin Hood* (1991 and 2010), *Ladyhawke* (1985), and *Star Wars IV-VI* (1977-83).

Requirements: active participation in class discussions; several short essays; a 7 to 8-page research paper; group presentation; final exam

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**CRN 11798/11813 ENGL 4/5188-01W Individual Authors- Jane Austen’s Fight Club**

MW 11:00am-12:15pm

Dr. Lisa Crafton

DSW course.

Description: “Jane Austen’s Fight Club” is a mash-up video (that went viral a few years back) juxtaposing the context of the film *Fight Club* with the upper-class decorum associated with Austen’s novel; we’ll take up that challenge metaphorically as we consider Austen’s subversive narratives. Although they present a complex web of culture, shaped especially by gender relations, the novels are far from being conventional “marriage plots.” We will explore how Austen’s texts highlight struggles between individual desire and cultural norms (social, sexual, and economic). We will use contemporary critical lenses including performance, postcolonial, and queer theory (especially with regard to her use of gothic) without losing sight of the comic mode that offers an affirmation of the human spirit through an irreverent tone and radical freedom of spirit. And because “Austen” is such a cinemyth as well as a darling of fan fiction we will include modern film adaptations as well as samplings of fan fiction in our inquiry.

Texts: *Northanger Abbey*, *Pride and Prejudice*, *Love and Friendship*, *Sense and Sensibility* (& film), *Mansfield Park* (& film), *Persuasion*; theory and fan fiction excerpts online.

Requirements: Class discussion, two essays, research paper, midterm, and final

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**CRN 11799/11814 ENGL 4/5210-01W Advanced Creative Writing: Screenwriting**

MW 9:30am-10:45am

Dr. Alison Umminger

DSW course.

Description: 4/5210 is an advanced creative writing class focusing on the art/craft of screenwriting. For this class you will be watching movies, talking about movies, and writing a full draft of a polished screenplay. We will be workshopping ideas and beats along the way. 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, and greater attention will be paid to the power of image as part of the story than in intermediate screenwriting. If you choose to complete the screenplay, I will be thrilled and happy to read it, the first two acts are all that are required for this semester.

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**CRN 11800/11815 ENGL-4/5210-02W Advanced Creative Writing: Nonfiction**

TR 11:00am-12:15pm

Dr. Emily Hipchen

DSW course.

Contact instructor for details.

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**CRN 11801/11816 ENGL 4/5210-03W Advanced Creative Writing: Poetry**

TR 3:30pm-4:45pm

Dr. Chad Davidson

DSW course.

Description: This class will focus on the generation of poetic material through intensive, process-oriented strategies. More than merely creating works of art, we will be interested in designing and implementing a sustainable writing practice. Additionally we will study intimately a host of contemporary poets—including Robert Hass, Brigit Pegeen Kelly, Yusef Komunyakaa, Henrik Norbrandt, Ruth Stone, and Adam Zagajewski—and contemporary poetics—including new confessionalism, neosurrealists, new formalists, and many others. Chief among the various student projects in the course will be weekly audio/visual assignments, extensive journal prompts, and a finished portfolio of poetry (including a critical preface and statement of aesthetics).

Texts: McClatchy, J.D., ed. *Vintage Book of Contemporary American Poetry*; Chad Davidson and Gregory Fraser. *Writing Poetry: Creative and Critical Approaches*; and Charles Baudelaire. *Diary of Our Fatal Illness*.

Requirements: Daily workshop responses and participation, memorization and recitation of fifty lines of poetry, journaling, identification texts, and final portfolio with critical preface.

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**CRN 11802/11817 ENGL 4/5295-01W Studies in Young Adult Literature- #YArt of their Own: Art, Artistic Endeavor, and Artists in Fiction for Adolescents**

TR 5:30pm-6:45pm

Dr. Angela Insenga

DSW course.

Description: Virginia Woolf, writing in service of female artists in 1929, asserted that “a woman must have money and a room of her own if she is to write fiction.” What do adolescents need to produce fiction? Sculpture? Film? Music? And how does our culture support these activities in deed, not only word? For instance, as I write this, I am in a sincere online dialog with an educator who contends that artists simply must get “even more creative” after Congress’s July vote to cut the NEH and NEA’s already beleaguered budget by five-million-dollars during this fiscal year. Resourcefulness is always necessary, but at what point does the creative mind’s golden threads, already pulled taut, snap? Why don’t we foster creativity growth

by feeding it rather than taking away its nourishment and saying, “Fend for yourself in the wild.”? Sure, we post pithy quotations about art on the ‘Gram— “*Earth without art is just ‘Eh’*”—but how are we speaking, teaching, buying, or voting like we mean it? And what are the resulting attitudes that kids have towards art’s cultural efficacy?

Spring semester’s course centers on the varied (re)presentation of both “high” and “low” art, burgeoning artists, and means of artistic production in canonical and contemporary YA texts. Through our study, we will create a panoramic snapshot of cultural attitudes towards youthful artistic endeavor, compare these literary depictions, and examine how gender, class status, country of origin, and historical circumstance affect art and artistry.

Texts: *The Secret Garden*, by Frances Hodgson Burnett; *Bridge to Terabithia*, by Katherine Paterson; *Scorpions*, by Walter Dean Myers; *Speak*, by Laurie Halse Anderson; *The Absolutely True Diary of a Part-Time Indian*, by Sherman Alexie; *Sing Street*, directed by John Carney; *Between Shades of Gray*, by Ruta Sepetys; *All American Boys*, by Brendan Kiely and Jason Reynolds; Various secondary readings, all posted on Course Den.

Requirements: -Abstract -Conference-length paper -Service Learning Project and analytical reflection -Daily Driving Questions - Class and Community.

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### **CRN 11803/11818 ENGL 4/5300-01W Studies in the English Language-Grammar**

TR 5:30pm-6:45pm

Dr. David Newton

ENGL 4300 is required for students in the English Education program.

Description: In this course we will explore the syntax or grammar of the English language and work toward understanding the principles or structural rules that are used to create phrases and clauses of increasing complexity. This course is designed for English majors who seek to improve their writing and editing skills and for future teachers at the secondary and college level. This course also has applications for students entering business, science and medical fields, law and politics, media and public relations, or anyone who recognizes how effective use the English language contributes to professional success. This is because knowing how to speak a language and knowing about the structure of a language require different kinds of knowledge. Even the ability to speak grammatically correct sentences does not guarantee that a speaker knows enough about English to explain how phrases and clauses function structurally. This course is designed to help you achieve that deeper structure of 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 structural rules are behind the sentence constructions that you and others create every day, whether they are standard forms or not. To accomplish this task, we will learn some basic linguistic and grammatical concepts, and we will learn how to analyze (and diagram) different phrase and clause constructions. If that still is not persuasive enough, you will learn to amaze your family and friends, forge new alliances, and vanquish your enemies, all with the power of grammar. Grammar rules!

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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### **CRN 11804 ENGL 4384-01W Senior Seminar- Lit Rx: Representations of Illness and Medical Treatment in Literature and Film**

TR 11:00am-12:15pm

Dr. Greg Fraser

DSW course. English Department approval required to register. Email your UWG ID# and the CRN number of this class to sholland@westga.edu for permission to register.

Description: This course will explore representations of medical practice and the ailing body in literature and film. Our goal will be to investigate the textual nature and consequences of illness and health care in the lives of authors, literary characters, and cultures. We will work not only to deepen our understanding of the relationship between medical treatment and literary signification, but also to become more subtle readers of illness and health care as cultural and historical phenomena. Students will be asked to draw meaningful connections between their textual analyses and the research they pursue, seeking to make viable contributions to the ongoing study of disease and medical care in various literary contexts.

Texts: Bardes, Charles, *Diary of Our Fatal Illness* (poems); Edson, Margaret, *Wit* (play); Kesey, Ken, *One Flew Over the Cuckoo’s Nest* (novel).

Requirements: Class participation and workshop editing; preparatory reading and research assignments; short writing exercises in preparation for capstone essay.

### **CRN 11805 ENGL 4384-02W Senior Seminar- Place in Literature**

MW 3:30pm-4:45pm

Dr. Randy Hendricks

DSW course. English Department approval required to register. Email your UWG ID# and the CRN number of this class to [sholland@westga.edu](mailto:sholland@westga.edu) for permission to register.

Description: “Place is one of the lesser angels that watch over the racing hand of fiction,” wrote Eudora Welty. “There have been signs that she has been rather neglected of late; maybe she could do with a little petitioning.”

In this capstone class we will examine the place of place in literature--working toward a definition of what we mean when we use the word by examining the work *place* seems to do in given works of literature. We will do this in three phases. First we will look at the role of place in three primary texts: a collection of stories and essays by Tennessee writer Robert Drake, Sarah Orne Jewett’s novel *The Country of the Pointed Firs*, and Woody Allen’s film *Annie Hall*. Students will consult the instructor while mining their past curricular or non-curricular reading for an appropriate subject for a research paper. Finally we will collaborate on editing and compiling an anthology of the results.

Texts: *For the Record: A Robert Drake Reader*; *The Country of the Pointed Firs*

Requirements: two short analytical essays, research papers, full participation in every element of the class.

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### **CRN 13016 ENGL 6110-01 Seminar in American Literature I: Herman Melville: Then and Now**

Wednesdays 5:30pm-8:00pm

Dr. Randy Hendricks

Registration requires permission of the Director of Graduate Studies.

Description: Informed by biographical and historical material, we’ll immerse ourselves in Melville’s often complex fiction, poetry, critical writing and correspondence to gain insight into the artist’s vision and evolving techniques. We’ll also become well acquainted with the history of Melville criticism. Because his reputation underwent so many shifts during his own lifetime and has seen more fluctuation in the one hundred and twenty-five years since his death, his life and work afford a rare opportunity for considering how a writer’s literary worth is constructed or reconstructed over time. In his own life time he received acclaim for his early travel narratives and later saw the headline for a review of one of his novels read “Herman Melville Crazy.” We’ll consider the history of the “Melville Renaissance,” which dates from the centennial of his birth in 1918 through to our own time, featuring some hot critical controversy along the way. Most of all, we’ll read Herman Melville.

Texts: The novels *Typee*, *White Jacket*, *Moby-Dick*, *Pierre*, *The Confidence Man*, and *Billy Budd*, plus a selection of short stories and poems, some critical writing, and letters.

Requirements: two shorter analytical papers, a presentation on the critical history of one Melville text, a term research project, total participation.

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### **CRN 13015 ENGL 6385-01 Seminar in Special Topics: How to Talk Dirty and Influence People: The Rhetorical Force of Humor and Laughter**

Mondays 5:30pm-8:00pm

Dr. Kevin Casper

Registration requires permission of the Director of Graduate Studies.

Description: Anyone who has ever suffered a fit of hysterical laughter at precisely the wrong moment, or has begun to laugh spontaneously at an inappropriate joke before stopping short, can attest to laughter’s uniquely uncontrollable force. Beyond all reason and control, laughter interrupts us and reminds us of the limits of the human subject. This course will trace rhetorical theories on humor from Plato and Aristotle through contemporary poststructuralist theorists such as Simon Critchley and Diane Davis, stopping along the way to consider how Bakhtin’s materialism and Freud’s psychoanalysis further elucidate humor’s myriad effects. By tracing the often-unintended effects of humor through a range of comedic texts, this class will explore how humor and laughter’s rhetorical power resides not in what it *means*, but in what it *does*.

And because we really *feel* the effects of humor and laughter, a focused study on how humor is structured and received is also an inherently rhetorical pursuit, one that dramatizes the rhetorical situation in a visceral way. For when we consider how to structure a joke or anticipate how it might be received, aspects of speaker credibility (*ethos*), attitude of the audience toward the speaker (*pathos*), and the appropriateness of the message (*logos*) are amplified. To this end, to understand humor is to understand rhetoric, and to acknowledge the risks and rewards of humor’s uncontrollable force is to accept that *all communication* functions with similar instability.

Texts: *On Humour* by Simon Critchley, *Jokes and their Relation to the Unconscious* by Sigmund Freud, *Rabelais and His World* by Mikhael Bakhtin, and *Breaking Up [at] Totality: A Rhetoric of Laughter* by Diane Davis. Additional materials including selections from Lenny Bruce, Plato, Richard Pryor, Aristotle, Joan Rivers, Cicero, George Carlin, Quintilian, Louis C.K., Jacques Derrida, Chris Rock, John Morreall, Margaret Cho, Henri Bergson, Rodney Dangerfield, André Breton, among others, will be posted to course website.

Requirements: Two class presentations, one on a primary text of the students’ choosing and another on a critical study; two short analytical essays (4-5 pages); and a final research essay (15-18 pages), which will include a formal prospectus and an annotated bibliography.

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