
DEPARTMENT OF ENGLISH & PHILOSOPHY

Spring 2020 Course Descriptions

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.

CRN 13117 XIDS 2100- 07 Introduction to Gender and Sexuality Studies

Dr. Rebecca Harrison

MW 9:30am-10:45am

Required for Gender Studies minor. May count as credit in Core area C1.

Description: The Humanities and Fine Arts have a unique and crucial perspective to offer to the study of gender and sexuality in preparing students to think critically, to cultivate their imaginations, to understand divergent and contingent viewpoints, and to respect and understand cultural differences. This course introduces students to the critical study of gender and sexuality in the Humanities and Fine Arts through the close examination of primary texts in multiple genres and media in conjunction with theoretical texts that have developed out of the core disciplines of the Humanities and Fine Arts. Both historical and contemporary texts will be discussed, and students will be encouraged to apply their insights to the environments in which they currently live. Students will also be asked to make comparisons between cultures and to develop an understanding for the multiple factors influencing ideas and practices related to gender and sexuality, including class, race, ethnicity, time, and place.

Texts: TBA.

Requirements: Regular attendance, active participation, reading journal, brief response essays, VLOGs, multi-modal project.

CRN 13080 ENGL 2110- 01 World Literature: TBA

Prof. Brittney Beth Drummond

MW 9:30am-10:45am

Required for English majors. May count for credit in Core Area C2. Course equivalents ENGL 2111; ENGL 2112.

Contact instructor for details.

CRN 12590 ENGL 2110- 02 World Literature: TBA

Prof. Jonathan Mark Hendrix

TR 9:30am-10:45am

Required for English majors. May count for credit in Core Area C2. Course equivalents ENGL 2111; ENGL 2112.

Contact instructor for details.

CRN 13204 ENGL 2110- E01 World Literature: TBA

Dr. Joshua Masters

100% online course.

Required for English majors. May count for credit in Core Area C2. Course equivalents ENGL 2111; ENGL 2112.

Contact instructor for details.

CRN 13081 ENGL 2120- 01 British Literature: Mothers&MonstersMothers and Monsters: from *Beowulf* to *The Babadook*

Prof. Amy Ellison

TR 8:00am-9:15am

May count for credit in Core Area C2 or F2.

Description: In this course, we still study literary and artistic depictions of “the monstrous feminine.” Looking at the depictions of women--as monsters--will give us a chance to examine how gender roles change (or stay the same) in different historical periods and genres, and how the monstrous lens provides insight into the fears and challenges of humankind.

CRN 11233 ENGL 2120- E01 British Literature: TBA

Prof. Anna Payne

100% online course.

May count for credit in Core Area C2 or F2.

Description: A survey of important works of British literature. Our readings this semester will focus on works from the late eighteenth century up to the twentieth. Because we cannot cover all of British literature in one semester, this course will introduce you to critical strategies for reading literary works from different historical eras and cultural traditions. The course will emphasize the critical analysis of texts and literary genres, as well as situating literary works within their appropriate historical and cultural contexts. We also will use comparative methods to analyze relationships (similarities and differences) between works written by different cultures in different historical eras and consider how these works relate to our own lives and human experiences. Students will develop the ability to recognize and identify significant achievements in British literature and will demonstrate this understanding through developed analytical, thesis-driven papers and two exams.

Texts: *The Norton Anthology of English Literature, 9th ed., Vol. II* (three volume split edition D, E, F [it costs the same as the Vol. II single volume edition, but is a lot easier to carry]) Ed. Abrams, M. H. ISBN: 9780393913019

Requirements: Two critical essays, a midterm, a final exam, and reading quizzes

CRN 12398 ENGL 2130- 91 American Literature: Free Will

Free Will in American Literature: The Dream, the Nightmare, The Romance

Prof. Melissa Jackson

TR 7:30am-8:45am, Newnan location

Meets in Newnan. May count for credit in Core Area C2 or F2. Course equivalents ENGL 2131 and ENGL 2132.

Description: Beginning with Native American Creation Myths and continuing beyond Kurt Vonnegut’s deconstruction of space and time, we’ll explore how American writers have contended with American cultural identity over a 400-year span. We’ll use history and biography to understand the unique concerns of each writer as we make connections to the social, political, and spiritual debates that remain essential to the American conversation. Each student will present one major project. We’ll conclude with a paper that invites you to become part of the literary continuum.

CRN 11235 ENGL 2130- 01 American Literature: TBA

Prof. Jenna Harte

MW 11:00am-12:15pm

May count for credit in Core Area C2 or F2. Course equivalents ENGL 2131 and ENGL 2132.

Contact instructor for details.

CRN 11234 ENGL 2130- 02 American Literature: On the Road

On the Road

Dr. Debra MacComb

MW 3:30pm-4:45pm

May count for credit in Core Area C2 or F2. Course equivalents ENGL 2131 and ENGL 2132.

Description: According to Eric Leeds, “travel has long been a means of changing selves, a method of altering social status, acquiring fame, fortune and honor” (*The Mind of the Traveler*, 1991). However, such mobility and concomitant self-making has been a privileged plot, excluding social “others.” This course will consider the cultural work of road narratives that arise from a range of cultural positions.

CRN 11236 ENGL 2130- E01 American Literature: American Dream

The American Dream: Coming of Age, Disillusionment, and Rebellion

Prof. Brandy Chambless

100% online

May count for credit in Core Area C2 or F2. Course equivalents ENGL 2131 and ENGL 2132.

Description: Throughout the course, we will read and study texts that delve into specific elements that constitute the American Dream. Specifically, we will study concepts of coming of age, disillusionment, and rebellion as those characters whose lives we study transition from innocence into experience as they become aware of the evil, pain, and suffering that surround them, battle with feelings of disappointment in a world that is not what they had assumed, and find their way in a world where they must resist authority, control, and convention, all while battling with, perhaps, the false ideal of the definition of the American Dream.

CRN 11268 ENGL 2180- 02 African-American Literature: BadGirls

Bad Girls: Black Women Abandoning Respectability Politics

Prof. Ashley Warner

TR 12:30pm-1:45pm

May count for credit in Core Area C2 or F2.

Description: When Beyoncé donned that yellow gown and let her aptly named bat, Hot Sauce, destroy a city, we were reminded that Black women take their pain seriously. In order to prove their humanity and femininity, Black woman writers have had to contend with the limits of respectability politics. In this class, we will study the women who yell their pain and rage into a loudspeaker. Scholars will gain a deeper appreciation of Black Americans and their writing. Scholars will also develop their critical thinking and analytical writing skills, as well as have fun engaging with works from various genres.

CRN 13082 ENGL 2180- E01 African-American Literature: BadGirls

Bad Girls: Black Women Abandoning Respectability Politics

Prof. Ashley Warner

100% online

May count for credit in Core Area C2 or F2.

Description: Same as above.

CRN 11269 ENGL 2190- 01 Literature by Women: Many Faces of Eve

The Many Faces of Eve: Creativity, Sexuality, and the Divine

Dr. Lisa Crafton

TR 2:00pm-3:15pm

May count for credit in Core Area C2 or F2.

Description: In this course we will read diverse texts from women authors and explore the intersections of creativity, sexuality, and divinity asking questions such as these: is there a female aesthetic? How has women's sexuality been (mis)represented or reimagined in these texts? What is the connection between sexuality and the divine?

CRN 11276 ENGL 2190- 02 Literature by Women: Gender & Rage

Gender and Rage

Dr. Leah Haught

MW 12:30pm-1:45pm

May count for credit in Core Area C2 or F2.

Description: In this class, we will read literature by women that explores both the potentialities and the limitations associated with women's rage. We will engage texts from a variety of genres and time periods that question the relationships between gender and the perception of specific emotions as empowering or, alternatively, as disenfranchising or even dangerous. Women have long been taught not to express dissatisfaction for the sake of their families and their communities, but at what cost? What happens when women reject the characterization of their anger as ugly, shameful, and/or destructive? How might harnessing the force of women's collective rage change history?

Texts: Myriam Gurba, *Mean*; Toni Morrison, *The Bluest Eye*; Virginia Woolf, *A Room of One's Own*; Emily Brontë, *Wuthering Heights*; Jean Rhys, *Wide Sargasso Sea*; Naomi Alderman, *The Power*; *Captain Marvel* and *The Babadook* (films); shorter pieces by Marie de France, Jane Anger, Valerie Solana, Audre Lorde, Sylvia Plath, Adrienne Rich, Alanis Morissette, The Dixie Chicks, and Lizzo, among others.

Requirements: active participation in daily discussions; reading questions for launching class discussions; reading journal; group presentation; analytical essay (4-5 pp.); shorter assignments, including in-class activities and quizzes.

CRN 13199 ENGL 2190- E01 Studies in Lit by Women: TBA

STAFF

100% online

May count for credit in Core Area C2 or F2.

Description: TBA

CRN 13083 ENGL 3000- 01W Research and Methodology

Dr. Debra MacComb

MW 2:00pm-3:15pm

Required for the major and minor in English. Only six hours of upper division work may be taken before the completion of this course. Not offered in the summer session. English Department approval required to register. Email your UWG ID# to sholland@westga.edu for permission to register.

Contact instructor for details.

CRN 11291 ENGL 3000- 02W Research and Methodology

Prof. Joshua Black

MW 11:00am-12:15pm

Required for the major and minor in English. Only six hours of upper division work may be taken before the completion of this course. Not offered in the summer session. English Department approval required to register. Email your UWG ID# to sholland@westga.edu for permission to register.

Contact instructor for details.

CRN 11292 ENGL 3000- 03W Research and Methodology

Dr. Joshua Masters

TR 3:30pm-4:45pm

Required for the major and minor in English. Only six hours of upper division work may be taken before the completion of this course. Not offered in the summer session. 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.

CRN 13147 ENGL 3200- 01W Intermediate Creative Writing-Screenwriting

Dr. Alison Umminger

TR 11:00am-12:15pm

Prerequisite: ENGL 2060. Required for Creative Writing minors. May count for Major elective credit. May be repeated up to 6 hours as topics vary. No more than 2 courses may be counted toward the major in English.

Description: This class will introduce students to the structural elements of screenwriting, with particular attention to outlining the story, writing good dialogue, and proper format. Students will learn the nuts and bolts of creating a screenplay by writing in a fun and engaging workshop-driven environment.

Texts: *Save the Cat*, Snyder; *The Screenwriter’s Bible*, Trottier.

Requirements: You will learn to write a beat sheet, watch 10 films of your own choosing for their structural value, and write 45-60 pages of an original screenplay, also critiquing the writing of your peers.

CRN 11298 ENGL 3200- 03W Intermediate Creative Writing-Creative Nonfiction

Dr. Chad Davidson

MW 12:30pm-1:45pm

Prerequisite: ENGL 2060. Required for Creative Writing minors. May count for Major elective credit. May be repeated up to 6 hours as topics vary. No more than 2 courses may be counted toward the major in English.

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: 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.

CRN 11590 ENGL 3200- 04W Intermediate Creative Writing-Poetry

Dr. Melanie Jordan

Wednesday 5:30pm-8:00pm

Prerequisite: ENGL 2060. Required for Creative Writing minors. May count for Major elective credit. May be repeated up to 6 hours as topics vary. No more than 2 courses may be counted toward the major in English.

Description: An introduction to the genre-specific workshop in either fiction, poetry, creative nonfiction, screen-writing, or play writing. May be repeated up to 6 hours as topics vary. No more than 2 courses may be counted toward the major in English.

Texts: *The Best American Poetry 2019*, ed. Major Jackson and David Lehman

Requirements: Biweekly electronic blogs of creative exercises; Workshop attendance and participation; In and out of class calisthenics; A Reading Journal; Final Portfolio

CRN 12584 ENGL 3200- 05W Intermediate Creative Writing-Fiction

Dr. Alison Umminger

TR 9:30am-10:45am

Prerequisite: ENGL 2060. Required for Creative Writing minors. May count for Major elective credit. May be repeated up to 6 hours as topics vary. No more than 2 courses may be counted toward the major in English.

Description: This is an intermediate creative writing class focused on the art of crafting short fiction. We will talk about why fiction still matters, and what a short story does, and then delve into the various craft components of fiction writing. These elements include: plot, characters, tension, setting, dialogue, and theme (or the “so what” of any piece). Students will write 3 pieces, one of which may be part of a novel, working towards a revised portfolio of 30-40 pages of polished prose.

Texts: Burroway – *Writing Fiction*; Gardener—*The Art of Fiction*; Johnson – *Jesus’s Son*; and short story anthology (TBD).

Requirements: In class exercises, workshop, story drafts and revisions

CRN 11544 ENGL 3405- 04W Professional & Technical Writing

Prof. Crystal Shelnett

TR 11:00am-12:15pm

DSW course. May count for Major elective credit.

Description: Emphasizing the planning, revising, and editing processes, English 3405 will teach students how to construct appropriate written communications to accommodate workplace needs. Lessons 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. This course offers intensive practice in composing powerful, audience-driven documents for a variety of private, non-private, and intercultural organizations. Finally, students will learn to craft effective presentations supported with appropriate documentary and visual aids as they present a personal online portfolio.

Texts: *Business and Professional Writing: A Basic Guide 2nd ed.* Broadview Press. ISBN-13: 978-1554814718

Requirements: Portfolio of professional documents; Recommendation report; Various daily practice assignments.

CRN 11318 ENGL 3405- 1DW Professional & Technical Writing

Prof. Crystal Shelnutt

100% online

DSW course. May count for Major elective credit.

Description: Emphasizing the planning, revising, and editing processes, English 3405 will teach students how to construct appropriate written communications to accommodate workplace needs. Lessons 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. This course offers intensive practice in composing powerful, audience-driven documents for a variety of private, non-private, and intercultural organizations. Finally, students will learn to craft effective presentations supported with appropriate documentary and visual aids as they present a personal online portfolio.

Texts: *Business and Professional Writing: A Basic Guide 2nd ed.* Broadview Press. ISBN-13: 978-1554814718

Requirements: Portfolio of professional documents; Recommendation report; Various daily practice assignments

CRN 12300 ENGL 3410- 1DW Technology for Editors/Writers

Dr. Laura Miller

100% online

Required for Publishing & Editing certificate. May count for Major elective credit. DSW course.

Contact instructor for details.

CRN 11337/11401 ENGL 4/5000- 01W British Literature I-18th Century

Political Bodies

Dr. Laura Miller

MW 9:30am-10:45am

Required for English majors. Topics rotate. May be repeated for credit as topic varies. DSW course.

Description: A king's mistress caught up in political conflict after his death! A virtuous young woman whose jealous brother tries to force her into a loveless marriage for his own gain! Suitors who strategize seductions as they would plan battles! Antony and Cleopatra's attraction that shook empires! These and other works show just how ubiquitous and how *political* fictional representations of bodies and sexuality are in eighteenth-century literature. We will read drama, prose fiction, and poetry in this class, which evaluates the intersections of the personal, the political, and the literary during the long eighteenth century.

Texts: Samuel Richardson, *Clarissa*, Abridged edition (Broadview Press, ed. Richetti and Bowers); *Broadview Concise Anthology of Restoration and Early Eighteenth-Century Drama*; Other works by Aphra Behn, Jonathan Swift, Alexander Pope, Eliza Haywood, and others will be made available online.

Requirements: Reading quizzes, two papers, adaptation project, final exam.

CRN 11348/11402 ENGL 4/5002- 01W British Literature II-Romanticism

"You Say You Want a Revolution?" : British Romanticism

Dr. Lisa Crafton

TR 9:30am-10:45am

Required for English majors. Topics rotate. May be repeated for credit as topic varies. DSW course.

Description: The "revolutionary" spirit of Romanticism is defined by the political/cultural revolutions of the time and the break with inherited literary tradition. The revolution took aim against all tyrannical structures but especially against limits on female sexuality. We will read a diverse selection of Romantic texts and encounter Blake's critiques of sexual, political, and aesthetic oppression, Coleridge's opium dreams and lesbian vampires,

Keats' magical snakes and witchy women; and Wollstonecraft's and Austen's representation of gothic nightmare of women's domestic roles. Join us to explore these Romantic acts of resistance.

Texts: Blake, *Songs of Innocence and Experience*, *Visions of the Daughters of Albion*; Wollstonecraft, *Maria, or the Wrongs of Woman*; Austen, *Northanger Abbey*; select poetry of Keats, Coleridge, Hemans, and others.

Requirements: Short response papers, 8-10 pp. research paper, midterm and take home final.

CRN 11392/13087 ENGL 4/5003- 01W American Literature I-TBA

Dr. Debra MacComb

MW 11:00am-12:15pm

Required for English majors. Topics rotate. May be repeated for credit as topic varies. DSW course.

Contact instructor for details.

CRN 11890/11892 ENGL 4/5005- 02W American Literature II-20th Century

Madness and the Asylum in American Literature and Culture

Dr. Joshua Masters

Hybrid course. TR 2:00pm-3:15pm

Hybrid course. 50% online. Required for English majors. Topics rotate. May be repeated for credit as topic varies. DSW course.

Description: This course will examine literary works, films, and various forms of popular culture that circulate around the representation of madness, mental illness, and psychosis. We will examine why such works both attract and disturb us, how they function and operate, and what forms of socio-cultural work they perform. Like a character from a Poe story, I must begin with a confession: I have no formal training in this field, only a knowledge that I have always been drawn to various works—fictional, poetic, autobiographical, and cinematic—that feature madmen, madwomen (even madchildren), and the various institutions that house them and which they must navigate (with marvelous names like “The Florida State Hospital for the Indigent Insane”). An important feature of the class will thus be to examine the methods of critical inquiry we mobilize in our pursuit of literary and cultural knowledge about a given field of inquiry, and I will solicit your help in choosing some of the works we will study.

Texts: We will be reading three novels for the class: Ken Kesey's novel *One Flew Over the Cuckoo's Nest*, Leslie Marmon Silko's *Ceremony*, and Toni Morrison's *A Mercy*, as well as a number of short stories, one of which certainly being Charlotte Gilman's “The Yellow Wallpaper.” We will also be watching a number of films, including *One Flew Over the Cuckoo's Nest*, *The Shining*, *Donnie Darko*, *Session Nine*, *Taxi Driver*, and at least two others that the class will choose.

Requirements: Active participation in class, active note taking, a passing quiz grade, one exam, a 1200 word paper, and a final 3000 word research paper. Other requirements include a series of short responses and process-based writing assignments. Students must maintain a reading-quiz average of 65% or higher and miss no more than four classes in order to pass the class.

CRN 11393/11404 ENGL 4/5109- 01W Film as Literature-Horror

Dr. Erin Lee Mock

TR 12:30pm-1:45pm

May count for Major elective credit. May be repeated for credit as topic varies. DSW course.

Contact instructor for details.

CRN 13088/13089 ENGL 4/5109- 02W Film as Literature-Horror

Dr. Erin Lee Mock

TR 5:30pm-6:45pm

May count for Major elective credit. May be repeated for credit as topic varies. DSW course.

Contact instructor for details.

CRN 11395/11406 ENGL 4/5210- 01W Advanced Creative Writing-Creative Nonfiction

Dr. Dionne Bremyer

TR 11:00am-12:15pm

Prerequisite: (ENGL 3200 with a minimum grade of C or ENG 306 with a minimum grade of C) and ENGL 2060. Required for Creative Writing minors. May count for Major elective credit. May be repeated for credit as topic varies. DSW course.

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 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: TBA

Requirements: TBA

CRN 13160/11407 ENGL 4/5210- 02W Advanced Creative Writing-Poetry

Dr. Gregory Fraser

MW 12:30pm-1:45pm

Prerequisite: (ENGL 3200 with a minimum grade of C or ENG 306 with a minimum grade of C) and ENGL 2060. Required for Creative Writing minors. May count for Major elective credit. May be repeated for credit as topic varies. DSW course.

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 regional, national, and international contexts.

Texts: *Writing Poetry*, Davidson-Fraser

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

CRN 11397/11408 ENGL 4/5210- 03W Advanced Creative Writing-Fiction

Dr. Margaret Mitchell

MW 5:30pm-6:45pm

Prerequisite: (ENGL 3200 with a minimum grade of C or ENG 306 with a minimum grade of C) and ENGL 2060. Required for Creative Writing minors. May count for Major elective credit. May be repeated for credit as topic varies. DSW course.

Description: An intensive, workshop-driven immersion in writing (and reading!) short fiction.

Texts: *Best American Short Stories 2019*, ed. Anthony Doerr; *What If?*, ed Painter and Bernays; *Florida*, Lauren Groff.

Requirements: You will produce a portfolio of polished work.

CRN 11398/11409 ENGL 4/5295- 1DW Studies in Young Adult Literature

Listening to the Past: YA Historical Fiction

Dr. Angela Insenga

50-94% Online

Partial distance course. There will be two required face-to-face meetings that will be announced by the instructor. Required for English Education majors. May count for Major elective credit. DSW course. While this class is required for English Education students, it is also entirely appropriate for English literature majors, as there are assignment options that cater to both major tracks.

“Listening to the Past: YA Historical Fiction”

“Is it not possible—I often wonder—that things we have felt with great intensity have an experience independent of our minds; are in fact still in existence? And if so, will it not be possible, in time, that some device will be invented by which we can tap them? . . . Instead of remembering here a scene and there a sound, I shall fit a plug into the wall; and listen in to the past.”

—Virginia Woolf, “A Sketch of the Past”

The “Great Man” theory of history, put forth by Victorian philosopher and historian Thomas Carlyle, contends that the most credible record of events derives from study of Western culture’s most celebrated men. Their voices, Carlyle argues, represent the most heroic accounts, thereby lifting up all who read them. Stories penned by great men would make and sustain nations. In sum: the winners--economic, religious, or imperialist—control the narrative. But what of the voices drowned out by the bloviating bellows of “great men”? What about their stories, which contribute to or counter the “official record”?

This coming spring, we will disavow Carlyle. Instead, we will study fictive microhistories, which are narratives reflective of the lived experience of the 99%: factory workers, tavern owners, the enslaved, people of color, the poor. Further, these narratives, each based in detailed historical research, all come from the category of YA, a type of literature that also seeks to honor voices too often silenced or appropriated: adolescents. To hear these typically subjugated voices, to study these great lives, we will “plug into the wall . . .and listen in to the past” (Woolf) together. Carlyle would not see our “wall” as the best. And, true enough, it is sometimes a motley affair, pitted and variegated, uneven and often insurmountable. Nevertheless, it is one well-worth study. And the lives we will plug into, situated at various historical junctures, are very much our own, since history never repeats itself exactly but often rhymes.

Our almost entirely online course* will require study of the literature at the collegiate level, and we will also learn and demonstrate techniques for deploying historical fiction in the English Studies classroom, where teaching these texts aids instructors in their endeavor to reach Reading Informational standards and infuses courses with interdisciplinarity.

*We will meet face-to-face in the third week of the term and during the final examination period

Texts: *Glow*, Megan E. Bryant; *Fever, 1793*, Laurie Halse Anderson; *Cold Bath Street*, A.J. Hartley; *Everything Grows*, Aimee Herman; *Sold*, Patricia McCormick; *Queen of the Sea*, Dylan Meconis; *Burn Baby Burn*, Meg Medina; *Within these Lines*, Stephanie Morrill; *All American Boys*, Jason Reynolds and Brendan Kiely; *Ghost Boys*, Jewell Parker Rhodes; *Between Shades of Gray*, Ruta Sepetys.

Requirements: Student-Moderated Discussion Forums (7 in all); Close-Reading Pedagogy Project; Collaborative Podcast; Analytical Vlog; and Multimodal Final Exam

CRN 11399 ENGL 4384- 01W Senior Seminar

“And Savoury it Was to My Taste”: The American Captivity Narrative as Usable Past

Dr. Rebecca Harrison

MW 2:00pm-3:15pm

Required for English majors. 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. Prerequisite: ENGL 3000, completion of Core Area F, and at least 18 hours of upper-division ENGL classes with a grade of C or better.

Description: A highly politicized genre produced most often with propagandistic, theological, and racist agendas, the American captivity narrative has been an immensely popular tradition permeating the American cultural imaginary from the colonial era to the present day. These foundational texts of early American contact with the cultural Other are dominated by the experiences of women as captives, writers, and readers. This course will closely examine the characteristics, historical roots, and nationalist impulses of this distinct genre and its employment of the female body, along with its evolution in the American literary and cultural landscape.

Developing alongside the sentimental and historical novel, narratives of captive women gained the status of national myths. They became a “usable” past for authors seeking to cement or undo different cultural agendas. Beginning with the early factual accounts, this class will follow the genre’s invention and (re)invention to both uphold and subvert communal, regional, and national borders. Ending with contemporary captives, we will scrutinize contemporary adaptations of the genre and fictional characters that draw from early tropes of the vanquisher, such as Buffy the Vampire Slayer.

Texts: TBA.

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

CRN 11400 ENGL 4384- 02W Senior Seminar

The 90s

Dr. Matthew Franks

TR 3:30pm-4:45pm

Required for English majors. 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. Prerequisite: ENGL 3000, completion of Core Area F, and at least 18 hours of upper-division ENGL classes with a grade of C or better.

Description: This course will explore literature, film, music, and pop culture in the 1990s, with a particular focus on counterculture and social movements. We will use these materials to engage with specific historical and political developments in and outside the U.S., from the L.A. riots to the Lewinsky scandal. We will also attempt to categorize the aesthetic qualities of this period in literature and art. Topics we will focus on include: queer activism, black feminism, disability rights, environmental movements, reproductive politics, and Native American sovereignty. Students will develop a major research project based on a literary text from the 1990s that engages with one or more of these issues.

Texts: Anna Deavere Smith, *Twilight: Los Angeles, 1992*; Pearl Cleage, *What Looks Like Crazy on an Ordinary Day*, short works by Jhumpa Lahiri, Sherman Alexie, David Sedaris, and others. Films include: *My Own Private Idaho*, *The Piano*, *Safe*, *Paris is Burning*, *Boyz n the Hood*, *Thelma & Louise*

Requirements: Research project including an abstract, annotated bibliography, drafts, and final 10-page research paper; participation; reading journal; in-class presentation

CRN 13152 ENGL 4385- 01 Special Topics-Arts Management

Dr. John Graham

TR 9:30am-10:45am

For English majors and Public History majors only. Email sholland@westga.edu for permission to register. Same as ART 4985: Arts Management, MUSIC 4985: Arts Management, and THEA 4485: Arts Management. Cross-

listed with ART 4985: Arts Management, MUSIC 4985: Arts Management, and THEA 4485: Arts Management. May count for Major elective credit. May be repeated for credit as topic varies. DSW course.

Contact instructor for details.

CRN 12306 ENGL 4405- 1DW Publishing and Editing

Dr. Margaret Mitchell

100% online

Prerequisite: ENGL 3410 AND ENGL 4300 Grammar. Required for the Publishing & Editing certificate. May count for Major elective credit. DSW course.

Description: This course is designed to help you develop and refine the skills required for professional editing and publishing.

Texts: All texts will be made available online.

Requirements: Skills exercises, research, editing project, portfolio, professional preparation.

CRN 13146 ENGL 6105- 01 Seminar in British Literature I

Dr. Meg Pearson

Tuesday 5:30pm-8:00pm

Registration requires permission of the Director of Graduate Studies.

Contact instructor for details.

CRN 13145 ENGL 6120- 01 Seminar in American Literature II

Black Writers from Page to Screen

Dr. Dionne Bremyer

Thursday 5:30pm-8:00pm

Registration requires permission of the Director of Graduate Studies.

Description: Novels by Black writers have become popular source material for screenplays. However, the process of adapting the work of Black artists is inherently complicated by the ways in which adaptation itself is interlaced with commerce, culture, and (sometimes) appropriation. In this course, we will analyze texts by Black writers in both their original and adapted forms.

Texts will include *Beloved*, *The Color Purple*, *For Colored Girls Who have Considered Suicide*, and *If Beale Street Could Talk*, among others. We will think and write about modes of representation in each text and explore how different artists (working in different mediums) engage with a variety of cultural traditions.

Requirements: TBA

CRN 13346 ENGL 6385- 01 Seminar in Special Topics

Teaching Pre-Modern Texts in a Modern Classroom

Dr. Leah Haught

Wednesday 5:30pm-8:00pm

Registration requires permission of the Director of Graduate Studies.

Description: One of the biggest challenges of teaching older texts in any class is the widespread assumption that they are “foreign,” “boring,” and/or “overly hard.” Implicit in this thinking is the belief that such texts are little more than antiquated artifacts from “dead” cultures and, as a result, have nothing to do with the present. In this course, we will develop pedagogical approaches for challenging these beliefs while also meeting students where they are in terms of their knowledge bases of the past. Using texts that are frequently taught in a variety of contexts, we will model methods of making the “pre-modern” accessible for students without diminishing or ignoring the many differences between the cultures and time periods that produced and later consumed these

texts. Topics we will consider include but are not necessarily limited to the socio-political milieus that shape textual production and reception, the changes in the English language over time, the difficulties associated with evaluating and ultimately choosing which editions to assign, and the stability of the distinction between “pre-modernity” and “modernity” itself.

Texts: Homer, *The Odyssey*; Derek Walcott, *Omeros*; *Beowulf*; Marie de France, *Bisclavret*; Chaucer, *The Canterbury Tales* (selections); Boccaccio, *The Decameron* (selections); Patience Agbabi, *Telling Tales*; *Sir Gawain and the Green Knight*; Shakespeare, *King Lear*; Aphra Behn, *Oroonoko*; poems by Sir Philip Sydney, Lady Mary Wroth, Ben Jonson, John Donne, and Katherine Philips, among others

Requirements: active participation in class discussions; weekly reading journal; edition analysis presentation with write-up; historical context “maps”; teaching presentation; syllabus unit, including rationale and accompanying assignments