
DEPARTMENT OF ENGLISH & PHILOSOPHY

Fall 2020 Course Descriptions

Upper-Division English Classes

NOTE: Courses and descriptions are subject to change. Please check BANWEB for the most current information on the availability of all courses. English 1101 and 1102 are prerequisites for all courses from ENGL 2110 through 4386.

CRN 81290 ENGL 3000-01W

Research and Methodology

MW 2:00pm-3:15pm

Dr. Laura Miller

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. DSW course.

Description: This class helps students build a toolkit of critical approaches for use in upper-division classes and beyond. We will focus on understanding the research you read and on developing and writing your own research papers. Using two significant literary works as the basis of our semester-length exploration, we will investigate how, even though a book might seem like a static text, the ways we can write and think about it are forever new and changing.

Texts: Mary Wortley Montagu, *Turkish Embassy Letters*; Toni Morrison, *Beloved*

Requirements: Short response papers, research paper and proposal, final written exam on course concepts.

CRN 81291 ENGL 3000-02W

Research and Methodology Being Together

TR 5:30pm-6:45pm

Dr. Shannon Finck

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. DSW course.

Description: This class serves two important purposes in the major: 1) it introduces students to representative approaches to scholarship in the field of literary studies, and 2) it equips students with the tools to develop timely and relevant literary research projects of their own. To accomplish these aims, we will practice applying a series of analytical frameworks to literary texts, including poems, short fiction, and one novel, as students cultivate good, critical reading habits and sharpen their research skills. This semester's course combines the central themes of kinship, relationship, and community formation with theories of the interpersonal and the social to ask, *What really brings us together? What divides us? What distinguishes us from other forms of life?* Emphasizing such discourses as Marxism, queer &

gender studies, postcolonial and race studies, trauma and affect theories, posthumanism, and ecocriticism, this approach draws out the role of literary studies in collective projects of social, economic, and environmental justice.

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.

Texts: David Mitchell – *Cloud Atlas*, Calvin Thomas – *Ten Lessons in Theory: An Introduction to Theoretical Writing*, a research guidebook TBD, other readings available on Course Den

Requirements: 2 written exams, 2 short papers, 1 presentation, 1 research project

CRN 81875 ENGL 3200-01W

Intermediate Creative Writing Fiction

MW 11:00am-12:15pm

Dr. Dionne Bremyer

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. DSW course. DSW course.

Description: This course serves as an introduction to the art of fiction. In our class, we will explore some of the basic elements of successful, engaging fiction by discussing craft concerns such as plot, character, point of view, scene, setting, dialogue, and voice. We will investigate all of these in an effort to answer the question: What makes a good story? Our class will privilege a process of discovery as we examine short fiction from accomplished writers, reading closely to see just what makes them work. Subsequently, we will apply the same principles to our own writing and examine it under the same microscope. Throughout the semester, you will participate in numerous writing exercises and engage with the work of your classmates and other contemporary fiction writers. The emphasis of the course is on your literary development as both a reader and a writer.

Texts: *The Best American Short Stories* 2019 ed. Anthony Doerr; *Making Shapely Fiction* by Jerome Stern.

Requirements: TBD

CRN 81293 ENGL 3200-02W

Intermediate Creative Writing Fiction

MW 3:30pm-4:45pm

Dr. Margaret Mitchell

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. DSW course.

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: TBA

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

CRN 81294 ENGL 3200-03W

Intermediate Creative Writing Screenwriting

TR 9:30am-10:45am

Dr. Alison Umminger

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. DSW course.

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.

CRN 82351 ENGL 3200-04W

Intermediate Creative Writing Poetry

TR 2:00pm-3:15pm

Dr. Melanie Jordan

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. DSW course.

Description: The second in a three-part series, this class assumes that you have taken the prerequisite intro course in creative writing. Now we move on to more focused weekly practice in the study of poetic craft.

This course targets increased facility with language, image, metaphor, form, and those tensions that keep poems dynamic. It requires close examination of the work of contemporary poets as well as master poems in the tradition.

You will generate material continuously, and you will shape that material into drafts. We will engage in focused criticism of those drafts (and of master poems) which targets specific poetry techniques of. We will examine complementary poetic philosophies and pedagogies.

The culmination of the course will be a showcase in the form of a heavily-weighted final portfolio which demonstrates shaped and re-shaped material which responds carefully to criticism over the course of the semester. Along with your portfolio of original work, you will also include a critical preface.

Texts: The Best America Poetry 2019; required readings distributed via CourseDen; a regular reading regimen using any one or a combo of these links: <https://coloradoreview.colostate.edu/10-places-for-daily-poetry/>.

Requirements: Blogs (collections of original creative pieces) x7; Workshop Submissions: contributions of original work to workshop sessions; Workshop Feedback Letters: written feedback on your classmates' original work; Chapbook Project; Regular and mindful attendance; Weekly Calisthenics (some we begin in class; some are 100% take-home); Final Portfolio showcasing your best revised work; includes a critical preface.

CRN 82352 ENGL 3200-05W

Intermediate Creative Writing CNF

TR 3:30pm-4:45pm

Dr. Chad Davidson

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. DSW course.

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 83510 ENGL 3400-01W

Pedagogy and Writing

MW 12:30pm-1:45pm

Prof. Brittney Beth Drummond

Required for students in the English Education program. Can be taken as an elective for the B.A. degree in English. 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: TBD

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

CRN 81876 ENGL 3405-01W

Professional & Technical Writing

MW 9:30am-10:45am

Prof. Amy Ellison

May count for Major elective credit. DSW course.

Description: The intent of this class is to prepare you for the type of professional communication you are likely to engage in during your first post-college jobs and beyond. This course focuses on technical communication: the presentation of specialized information in an accessible way to a variety of different audiences, but audiences who, no doubt, will expect clarity, accuracy, and professionalism from you. This class stresses the key skills that highlight a successful professional technical communicator. Specifically, we will focus on the process of writing (including the planning, drafting, and revising stages) and look carefully at the work that goes into the final polished product. You will leave this course with a polished professional portfolio that showcases your skills for a future employer!

Texts: There is no text required for this course.

Requirements: Interactive discussion, short writing and design tasks, a multimodal project, and final online portfolio.

CRN 81296 ENGL 3405-02W

Professional & Technical Writing

MW 12:30pm-1:45pm

Prof. Amy Ellison

May count for Major elective credit. DSW course.

Description: The intent of this class is to prepare you for the type of professional communication you are likely to engage in during your first post-college jobs and beyond. This course focuses on technical communication: the presentation of specialized information in an accessible way to a variety of different audiences, but audiences who, no doubt, will expect clarity, accuracy, and professionalism from you. This class stresses the key skills that highlight a successful professional technical communicator. Specifically, we will focus on the process of writing (including the planning, drafting, and revising stages) and look carefully at the work that goes into the final polished product. You will leave this course with a polished professional portfolio that showcases your skills for a future employer!

Texts: There is no text required for this course.

Requirements: Interactive discussion, short writing and design tasks, a multimodal project, and final online portfolio.

CRN 81297 ENGL 3405-03W

Professional & Technical Writing

TR 11:00am-12:15pm

Prof. Ashley Dycus

May count for Major elective credit. DSW course.

Description: English 3405 will introduce students to basic ethical and rhetorical concepts that govern a multitude of professional and technical situations. This course provides intensive practice in composing powerful, audience-driven documents in a variety of real-world business, professional and technical contexts.

Texts: TBA

Requirements: Portfolio of multimodal writing samples; various daily assignments; group project.

CRN 81298 ENGL 3405-1DW

Professional & Technical Writing

100% ONLINE

Prof. Ashley Dycus

May count for Major elective credit. DSW course.

Description: English 3405 will introduce students to basic ethical and rhetorical concepts that govern a multitude of professional and technical situations. This course provides intensive practice in composing powerful, audience-driven documents in a variety of real-world business, professional and technical contexts.

Texts: TBA

Requirements: 100%online; portfolio of multimodal writing samples; various daily assignments; group project.

CRN 83357 ENGL 3405-2DW

Professional & Technical Writing

100% ONLINE

Prof. Amy Ellison

May count for Major elective credit. DSW course.

Description: The intent of this class is to prepare you for the type of professional communication you are likely to engage in during your first post-college jobs and beyond. This course focuses on technical communication: the presentation of specialized information in an accessible way to a variety of different audiences, but audiences who, no doubt, will expect clarity, accuracy, and professionalism from you. This class stresses the key skills that highlight a successful professional technical communicator. Specifically, we will focus on the process of writing (including the planning, drafting, and revising stages) and look carefully at the work that goes into the final polished product. You will leave this course with a polished professional portfolio that showcases your skills for a future employer!

Texts: There is no text required for this course.

Requirements: Interactive discussion, short writing and design tasks, a multimodal project, and final online portfolio.

CRN 83358 ENGL 3410-1DW

Technology for Editors/Writers

100% ONLINE

Dr. Laura Miller

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

Description: Contact instructor for details.

CRN 81299/81310 ENGL 4000-01W /ENGL 5000-01

British Literature I Renaissance Literature: Putting the “Early” in Modernity

TR 12:30pm-1:45pm

Dr. Leah Haught

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

Description: As a pan-European intellectual and cultural movement, the Renaissance was marked by the rediscovery of classical learning and the flourishing of vernacular literatures. In England, these tendencies were especially apparent in drama and poetry, with English “masterpieces” by the likes of Shakespeare and Milton making their debuts in an increasingly global literary marketplace. But the fifteenth and sixteenth centuries were not the first eras to meaningfully engage classical sources or to celebrate vernacular innovation, which begs the question, what is unique about the forms of “revival” being practiced during the period commonly referred to as the English Renaissance or Early Modern England? In this course, we will attempt to answer this and other related questions by reading the authors and genres frequently cited as helping to birth modernity within the English literary tradition.

Texts: *Broadview Anthology of English Literature Volume 2: The Renaissance and the Early Seventeenth Century* (3rd Ed.); supplemental materials made available by me

Requirements: Active class participation; analytical paper; group presentation; poetry recitation; term paper proposal and annotated bibliography; term paper; final

CRN 81300/81311 ENGL 4002-01W /ENGL 5002-01

British Literature II The Victorians and Us

M 2:00pm-3:15pm

Dr. Margaret Mitchell

Hybrid course. Class will meet face-to-face Mondays 2:00-3:15. Required for English majors. Topics rotate. May be repeated for credit as topic varies. DSW course.

Description: “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness”—etc. These opening lines from Dickens’s *A Tale of Two Cities* are among the best known lines produced by the Victorians. He’s referring, actually, to the period that preceded the French Revolution, and his likening of those dark days to what he calls “the present period” is more than a little ironic. And yet, in retrospect, nineteenth-century Britain seems quite deserving of the popular novelist’s string of superlatives. The Victorian Era was rocked by change—political, economic, industrial, cultural, and technological. But might Dickens’s famous passage apply equally to our own era? In recent decades, a number of novels emerged that inspired scholars and critics to coin the term “Neo-Victorian.” Whether they appropriate certain tropes or formal elements of the Victorian novel or are simply set in a recognizably Victorian Britain, these works self-consciously nod to the Victorian novel and place themselves in dialogue with it. In doing so they raise questions about our cultural and political relationship to the Victorians. This intersection between the present and the past will be the focus of this course.

Texts: TBA

Requirements: Victorian reading journal, oral presentation, creative assignment, short papers, research paper.

CRN 81301/81312 ENGL 4003-01W /ENGL 5003-01

American Literature I Regionalism's Resisting Territories

MW 11:00am-12:15pm

Dr. Debra MacComb

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

Description: In the postbellum era, the United States rapidly transformed itself into a developed nation, a process which included the forceful intrusion of a nationally organized cultural economy upon what had been autonomous and distinct local worlds. In the literary world, this process of delocalization produced a form of writing devoted to representing local difference—the literature of regionalism, or “local color.” This literature both confirmed the “otherness” of regions and ostensibly provided a nostalgic look at premodern orders that were disappearing under the pressure of national projects in transportation, markets, communication and law. This course will examine a range of regional work often considered subordinate in artistic and cultural importance to the works of the dominant realist and naturalist authors.

Texts: May include works by Jewett, Murfree, Chesnutt; most texts will be available online.

Requirements: Weekly reading journals, two short essays, one longer documented essay and a final exam.

CRN 81302/81313 ENGL 4005-01W /ENGL 5005-01

American Literature II The Post-American Novel

TR 2:00pm-3:15pm

Dr. Josh Masters

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

Description: This course will examine six post-apocalyptic novels and several films—written/produced in the last 25 years— that imagine an “America” after the American nation-state has collapsed or is in the process of collapsing. Why has the American-End become such a popular and pervasive trope in both film and literature over the last three decades? How do such imaginings act as a kind of telescope or microscope (or even time-machine) through which to see the America(s) we currently inhabit? How do these texts speak to our current experiences?

Texts: Octavia Butler’s *Parable of the Sower*, M.T. Anderson’s *Feed*, Margaret Atwood’s *Oryx and Crake*, Cormac McCarthy’s *The Road*, Emily St. John Mandel’s *Station Eleven*, Omar El Akkad’s *American War*

Requirements: Students must maintain a reading-quiz average of 65% or higher and miss no more than four classes. Other requirements include a series of short writing assignments, a five-page paper, an oral presentation, and a ten-page final project.

CRN 81303/81879 ENGL 4106-01W /ENGL 5106-01

Studies in Genre Games as Lit

MW 12:30pm-1:45pm

Dr. Matt Franks

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

Description: In this class, we will study games as a form of interactive storytelling. Games offer innovative ways to inhabit characters, engage with narrative, and make decisions. We will play video games,

board games, role-playing games, and “choose your own adventure” texts, analyzing their content and structure to see what they have to show us about our identities, our relationships with others, and our place in the world.

Texts: *Introduction to Game Analysis* by Clara Fernández-Vara. You will also be required to purchase access to several video games. There will be a lab on campus where you can play them, and cost should be low.

Requirements: Weekly journals, Game Analysis, Final Paper, Final Project

CRN 81877/81880 ENGL 4109-01W /ENGL 5109-01

Film as Literature Queer Cinema

TR 9:30am-10:45am

Dr. Erin Lee Mock

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

Description: What is queer cinema? What does it mean to “queer” cinema? What we call queer cinema can rely upon and attempt to reflect the lived experiences of LGBTQIA people, but representation is only one aspect its importance. We will look at which queer lives are represented and how, but equally consider practices of reading and viewing, industrial concerns, artistic innovations and norms, and the historical and political contexts which can make cinema queer.

Texts: no cost

Requirements: 1 informal presentation, 3 informal papers/podcasts, 1 formal research paper and presentation, active participation.

CRN 81304/83389 ENGL 4109-02W /ENGL 5109-02

Film as Literature Language (Un)Bound: Representations of Language on Film

TR 3:30pm-4:45pm

Dr. Rebecca Harrison

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

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 *The Cove*. We’ll also read a complement of short fiction and non-fiction alongside them with a culminating book unit on *Feed* as students prepare to produce their own multimodal project.

Requirements: TBD.

CRN 81305/81881 ENGL 4210-01W /ENGL 5210-01

Advanced Creative Writing CNF

MW 9:30am-10:45am

Dr. Dionne Bremyer

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 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 workshoping; 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).

Requirements: TBD

CRN 81306/83390 ENGL 4210-02W /ENGL 5210-02

Advanced Creative Writing Poetry

TR 11:00am-12:15pm

Dr. Gregory Fraser

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 and quizzes; 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 81307/83391 ENGL 4210-03W /ENGL 5210-03

Advanced Creative Writing Fiction

TR 2:00pm-3:15pm

Dr. Alison Umminger

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: 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 83388/83392 ENGL 4295-01W /ENGL 5295-01

Studies in Young Adult Literature

TR 11:00am-12:15pm

Dr. Alison Umminger

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.

Description: Contact instructor for details.

CRN 81308/81314 ENGL 4300-01 /ENGL 5300-01

Studies in the English Language Grammar

MW 5:30pm-6:45pm

Dr. Margaret Mitchell

Required for students in the English Education program. ENGL 4300 can be taken as an elective for the B.A. degree in English. May be repeated for credit as topic varies.

Description: In this class we’ll review fundamentals of grammar, which are both fixed and ever-evolving, and explore conventions of usage, which can be contextual and situational. We’ll also think about what we call “grammar” in broader ways—political, cultural, ethical. How is grammar connected to power and privilege? Is it a tool, a portal, or a cage? You’ll acquire facility with grammar that will serve you well as a teacher, writer, critic and scholar, but you’ll also engage with cultural and theoretical debates surrounding contemporary grammar and usage.

Texts: TBA

Requirements: Exercises, quizzes, creative assignment, research paper, presentation.

CRN 81309 ENGL 4384-01W

Senior Seminar Crime

MW 3:30pm-4:45pm

Dr. Laura Miller

Department approval required to register. Email your UWG ID# and the CRN number of this class to sholland@westga.edu for permission to register. Prerequisites: 2000-level ENGL courses in Area F, ENGL 3000, and 18 additional hours of upper-level ENGL courses with a C or higher.

Description: This class encourages you to read, research, and write about crime as represented in literature, film, and culture. You'll read and view works about crimes--old and new, true and imagined—and develop your own research paper on a topic related to crime, to be researched and written with the support of our seminar during the second half of the class. Requirements include short writing assignments, a class presentation, and a long research paper.

Texts: *Discipline and Punish: The Birth of the Prison; The Strange Case of Dr Jekyll and Mr Hyde; The London Merchant; OJ: Made in America; When They See Us; Rope.*

Requirements: Short writing assignments, a class presentation, and a long research paper.

CRN 83393 ENGL 6105-01

Seminar in British Literature I Arthurian Literature: Whose Once and Future King?

Tuesdays 5:30pm-8:00pm

Dr. Leah Haught

Registration requires permission of the Director of Graduate Studies.

Description: Few narrative traditions from the Middle Ages continue to be as popular today as those involving King Arthur and the knights of the Round Table. From the earliest references to Arthur, to the more fully developed plots of later romance, the Arthurian world has captured the imagination of historians and poets alike. The same complexity and diversity that has contributed to the legend's popularity in a wide variety of countries and cultural contexts also, however, effectively ensures that no two retellings of it are the same. Among the Arthurian legends there are tales of prophecy and magic, of love lost and found, of adventure and heroism, of spiritualities tested and rewarded, and, equally important, of conflict between families, friends, countries, and even ideals. In short, the Arthurian tradition is more accurately a set of related but distinct traditions, continuously adapted to reflect the values and concerns of the eras or audiences for which they are being reinterpreted. In this course, we will explore the invention and long cultural afterlife of medieval conceptions of the Arthurian legend by reading a diverse assortment of medieval and post-medieval texts that will help us consider not only how the legend itself has continued to evolve, but also exactly what constitutes an "Arthurian" text.

Texts: Chrétien de Troyes' *Lancelot, or the Knight of the Cart; The Romance of Tristan and Iseult; Sir Gawain and the Green Knight; The Death of King Arthur (Alliterative)*; Thomas Malory's *Le Morte Darthur*; Alfred Lord Tennyson's *Idylls of the King*; Mark Twain's *Connecticut Yankee at King Arthur's Court*; Mary Stewart's *The Wicked Day*;

King Arthur (film); *Excalibur* (film); *Sword and the Stone* (film); *Mists of Avalon* (film); *Black Panther* (film); additional materials provided by me

Requirements: active class participation; expanding the canon pitch; midterm; term paper proposal and annotated bibliography; term paper

CRN 83394 ENGL 6110-01

Seminar in American Literature I *Stranger Things: Utopias and Dystopias in Early America*

Mondays 5:30pm-8:15pm

Dr. Patrick Erben

Registration requires permission of the Director of Graduate Studies.

Description: Ever since the European “discovery” of America inspired Thomas More’s *Utopia*, early American literature fashioned the New World as a space where a perfect new society could be built, a new earthly paradise found, and the evils of the Old World banished. Yet, in pursuit of ideal social, political, economic, and religious communities, early American settlers often left dystopian worlds rife with the persecution of dissenters, the policing of women, the enslavement of African peoples, the genocide of America’s Indigenous inhabitants, and the destruction of entire ecosystems. This course studies some of the key literary expressions of utopianism and juxtaposes them with their dystopian counterparts (basically, the early American version of *Stranger Things*—the seemingly idyllic world of Hawkins, IN, and its horrifying Upside Down). In early America (as now), the voiceless were often eliminated or banished to realms of terror, unable to express their experiences. Thus, we will also read present-day re-imaginings of what the early American Upside Down would have been like for women, minorities, enslaved people, Indigenous people, and perhaps even the non-human animal subjects.

Texts: Early American (and early Atlantic) source texts (including, but not limited to): Thomas More, *Utopia*; early exploration narratives by Cabeza de Vaca, Jean de Lery, Sir Walter Raleigh, and John Smith; John Winthrop, “A Model of Christian Charity;” General Court of Massachusetts, “The Trials of Anne Hutchinson;” William Bradford, *Of Plymouth Plantation*; Nicolas Ludwig, Count Zinzendorf (founder of the Moravian Church), selected poetry and prose; accounts of the *Gnadenhütten* massacre (1782); accounts of the Paxton Boys riots; select women’s captivity narratives; the poetry and letters of Phillis Wheatley; William Apess, *Son of the Forest*; Olaudah Equiano, *Interesting Narrative*; Mary Wollstonecraft, (selections from) *Vindication of the Rights of Woman*; Hannah Webster Foster, *The Coquette*; Susannah Rowson, *Charlotte Temple*.

Present-day texts/re-envisionings: Tony Morrison, *a mercy* (2008); Tommy Orange, *There There* (2018); Francis A/Avitre/Fenton, *Ghost River: The Fall and Rise of the Conestoga* (2019); Honorée Fanonne Jeffers, *The Age of Phillis* (2020). Films and TV show selections.

Requirements: regular, engaged class participation; A comparative reading of Phillis Wheatley’s poetry/letters and Jeffers’ *The Age of Phillis*; an oral presentation (teaching a critical/scholarly text related to our primary readings to the class); a multimodal project; a research paper.

CRN 81882 ENGL 6385-01

Seminar in Special Topics *Pedagogy with Purpose: Teaching Writing in the 21st Century*

Thursdays 5:30pm-8:00pm

Dr. Angela Insenga

Registration requires permission of the Director of Graduate Studies.

Description: In her germinal work “The Slave of Pedagogy,” Nancy Myers contends, “Pedagogy suggests to me an ethical philosophy of teaching that accounts for the complex matrix of people, knowledge, and practice within the immediacy of each class period, each assignment, each conference, each grade that is pedagogy--the *art* of teaching--the regular, connected, and articulated choices made

from within a realm of possibilities and then acted upon.” But how do we make ethical choices for teaching composition within the complex realm that is the academy?

This fall, we will deeply investigate three approaches for teaching writing that directly connect with student success inside of and beyond the English departments where composition courses often reside. Multimodality, Critical Pedagogy, and Distance/Hybrid teaching each connect to students’ position in a complex educational, economic, and social landscape. Further, these approaches provide novice writing teachers with the opportunity to build courses and assignments centered on helping students to develop into more advanced writers and thinkers.

We will examine each of these schools of thought by examining first the theory, then common practices underpinned by that theory followed by examples for immediate classroom use. Our 3 pedagogy projects will require you to develop units and/or Modules using the theory and practice followed with “nuts and bolts” exercises, classroom activities, and writing assignments. Through this process students begin to, as Meyers contends, articulate instructional choices from within the academy in which they seek to work.