

**DEPARTMENT OF ENGLISH & PHILOSOPHY**  
**Fall 2017 English Courses**  
**with Upper-Division 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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**ENGL 3000-01W Research and Methodology**

*Dr. Leah Haught*                      *MW 11:00am-12:15pm*

As a pre-requisite for upper-division coursework in the English major, this course is designed to introduce students to the many possible ways of framing an interpretative intervention about a given text. Using a representative sampling of fairy tales as our case studies, we will discuss the conventions, theories, and skill sets that shape our contributions to and understandings of the discipline of literary studies. Students will hone their critical thinking, argumentative writing, and research skills through a variety of written assignments and oral presentations that will culminate in a seven-to-eight page final paper.

Texts: Bonneycastle, *In Search of Authority*; Hallet and Karasek (eds.), *Fairy Tales in Popular Culture*; Zipes (ed.), *The Great Fairy Tale Tradition*; *MLA Handbook* (8<sup>th</sup> ed.)

Requirements: active participation in class discussions; two short papers; presentation; research paper; midterm and final exams.

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

*Dr. Laura Miller*                      *MW 2:00pm-3:15pm*

Contact instructor for course details.

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

*Dr. Joshua Masters*                      *TR 2:00pm-3:15pm*

Contact instructor for course details.

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**ENGL 3200-01W Intermediate Creative Writing: Fiction**

*Dr. Randy Hendricks*    *MW 11:00am-12:15pm*

Students in this course will improve their knowledge of and practice in the art of fiction first of all by writing and then by submitting their work for evaluation by the instructor and other members of the class. Students are also expected to learn to read as writers read--with an eye for the techniques and effects an artist brings to his or her work.

Texts: Oates, Joyce Carol, *Telling Stories: An Anthology for Writers*

Requirements: Three fictional narratives carried through multiple drafts, one formal critique of another student's narrative; two analytical papers, and a portfolio collecting all of these assignments (80% of final grade), total participation (20% of final grade).

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**ENGL 3200-02W Intermediate Creative Writing: Creative Nonfiction**

*Dr. Emily Hipchen*                      *MW 2:00pm-3:15pm*

Contact instructor for course details.

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**ENGL 3200-03W Intermediate Creative Writing: Poetry**

*Dr. Gregory Fraser*                      *TR 12:30pm-1:45pm*

This intermediate class focuses on the art of making poetry. We will study various poetic forms, learn the fundamentals of versification, work on experimental methods of generating verse, and refine our critical reading and commenting skills. Students will learn to situate their work in the contemporary poetic moment and engage with poetry cultures in the Atlanta metro area.

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

Texts: *Writing Poetry*, Davidson-Fraser, Palgrave-Macmillan

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### **ENGL 3400-01W Pedagogy and Writing**

*Dr. Kevin Casper*

*MW 12:30pm-1:45pm*

English 3400 is a thematic survey of the major foundational pedagogical practices in writing pedagogy. A partial list of topics this course will explore include the historical relationship between rhetoric and composition, the reading-writing connection, writing assessment and evaluation, ESL in the composition classroom, writing in new media and the digital composition classroom, and the recursive nature of the writing process. Built in components include research, both reflective and theoretical writing, as well as the preparation and presentation of lessons, writing assignments, and course materials.

Texts: Neman Beth, *Teaching Students to Write*; Bean, John, *Reading Rhetorically 4<sup>th</sup> edition*; Vonnegut, Kurt, *Slaughterhouse Five*.

Requirements: Reading Response Journal (30%), Pedagogy Presentations (30%), Final Project (40%)

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### **ENGL 3405-01W Professional & Technical Writing**

*Prof. Crystal Shelnett*

*MW 9:30am-10:45am*

Because 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,” English 3405 will challenge students to learn rhetorical strategies and writing forms required for diverse technical and professional situations (National Commission on Writing, 2004, 2005).

Students will begin by analyzing the communication goals of today’s high-technology and service industries, the audiences within those industries, and the documents produced by their professionals; they will then learn how to construct appropriate written communications to accommodate these workplace needs.

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.

Requirements: Daily Writing Activities, Professional Portfolio, Formal Recommendation Report, Oral Presentation.

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### **ENGL 3405-02W Professional & Technical Writing**

*Prof. Crystal Shelnett* *MW 3:30pm-4:45pm*

Same as above.

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### **ENGL 3405-03W Professional & Technical Wrting**

*Prof. Amy Ellison*

*TR 9:30am-10:45am*

Contact instructor for course details.

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### **ENGL 4/5000-01W Studies in British Lit I: #Medievals Did It First**

*Dr. Leah Haught*

*MW 3:30pm-4:45pm*

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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### **ENGL 4/5002-01W Studies in British Lit II: "You Say You Want a Revolution?": British Romanticism**

*Dr. Lisa Crafton*

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

The “revolutionary” spirit of Romanticism is defined by the political/cultural revolutions of the time and the break with inherited literary tradition. Yet the Romantics also celebrated what has been called the “autonomous imagination,” a desire to escape into what Shelley called the “still cave of the witch Poesy.” We will read a diverse selection of Romantic texts and explore the movement of Romantic vision from flights of imaginative reverie to graphic renditions/distortions of history, including Blake’s critiques of sexual, political, and aesthetic oppression, Wordsworth’s revolutionary ballads, Coleridge’s opium and lesbian vampires, and Keats’ magical snake. In all, we will explore Romantic revolutions: acts of resistance and the equally subversive Romantic imagination.

Texts: *Broadview Anthology of Romanticism Vol. 4*; Shelley, *Frankenstein*; Austen, *Northanger Abbey*

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

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## **ENGL 4/5003-01W Studies in American Lit. I: Race and American Romanticism**

Dr. Joshua Masters

TR 3:30pm-4:45pm

Alternately known as the American Renaissance and the Era of Reform, the middle decades of the nineteenth century might also be called the Age of Manifest Destiny, for it was during this period that feelings of romantic nationalism and a desire for territorial expansion reached their fullest expression in America. Underwritten by the ambition to create new markets, exploit the continent's vast material resources, and disperse the eastern seaboard's urban poor over large areas of land, the doctrine of Manifest Destiny rejected any limits to individual or national growth and argued against anything that might restrict the development of what John O'Sullivan called "the great experiment of liberty." This class will investigate how this "experiment" was profoundly and instrumentally located in the American racial imagination in the literature, art, and popular culture of the middle-nineteenth century. We will look with specific interest at how representations of various American others ministered to the formation of white republican identity even as they complicated the idea of national unity.

Texts: Catherine Maria Sedgwick *Hope Leslie*, Herman Melville *Benito Cereno*, Edgar Allan Poe *The Narrative of Arthur Gordon Pym of Nantucket*, Frances Harper *Iola Leroy*, Toni Morrison *Beloved*

Course Packet (Selections from Cooper, Emerson, Thoreau, Hawthorne, Whitman)

Requirements: Students must maintain a reading-quiz average of 65% or higher and miss no more than four classes in order to pass the class. Other requirements include a series of short responses and process-based writing assignments, a five-page paper, an exam, and a ten-page final project.

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## **ENGL 4/5005-01W Studies in American Lit II: 20th Century African American Literature**

Dr. Stacy Boyd

MW 12:30pm-1:45pm

Because African American literature of the twentieth-century is far too voluminous to cover in one course, we will focus on novels that represent larger trends and concerns in African American literature and culture. Grouped into three major epochs—the Harlem Renaissance, Second Generation Writers, and the Second Renaissance—the course will address issues including racial identity, citizenship, history and representation, modernism, postmodernism, narrative form, black feminism, and more. Ultimately we will consider how the African American novel informs our understanding of African American and American culture.

Possible Texts: *Go Tell It on the Mountain*, James Baldwin; *Maud Martha*, Gwendolyn Brooks; *Invisible Man*, Ralph Ellison; *Their Eyes Were Watching God*, Zora Neale Hurston; *Oxherding Tale*, Charles Johnson; *Passing*, Nella Larsen; *Beloved*, Toni Morrison; *The Color Purple*, Alice Walker; *Native Son*, Richard Wright;

Requirements: Quizzes, Short Essays, Oral Presentation, Research Essay

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## **ENGL 4/5106-02W Studies in Genre: Disability and the Experimental Novel**

Dr. Matthew Franks

TR 12:30pm-1:45pm

This course will focus on the experimental novel as a genre that engages with disability experiences and aesthetics. We will investigate how authors portray disability not just in their characters, but also by writing in ways that mirror bodily and mental fragmentation. We will read a range of texts, from William Faulkner's use of an autistic narrator, to Chris Ware's interactive box set graphic novel about an amputee, to Octavia E. Butler's vampire narrative about bodily dependence. In each of these texts, we will examine how the genre of the experimental novel is a rich site for exploring the value of disability.

Texts: *The Sound & the Fury*, William Faulkner; *Wide Sargasso Sea*, Jean Rhys; *Beloved*, Toni Morrison; *Animal's People*, Indra Sinha; *Fledgling*, Octavia E. Butler, *Building Stories*, Chris Ware

Requirements: 3 short (2-3 page) essays; final paper; reading responses; oral presentation; group project

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## **ENGL 4/5109-01W Film as Literature: Be Afraid . . . Be Very Afraid: The Horror Film**

Dr. Erin Lee Mock

TR 11:00am-12:15pm

This course will examine the horror film genre, from its origins to the present. We will consider how zombies, vampires, serial killers, ghosts, and demons reflect both cinematic trends and cultural anxieties.

Texts: Films in the English Department library and readings provided through Courseden. Films include: *The Cabinet of Dr. Caligari* (Robert Wiene, 1920), *Frankenstein* (Whale, 1931), *Freaks* (Browning, 1932), *Blacula* (Crain, 1972), *Rosemary's Baby* (Polanski, 1968), *The Exorcist* (Friedkin, 1973), *Texas Chainsaw Massacre* (Hooper, 1973), *The Shining* (Kubrick, 1980), *Evil Dead* (Raimi, 1981), *Nightmare on Elm Street* (Craven, 1984), *Scream* (Craven 1996), *The Purge* (DeMunaco, 2013), *Ex Machina* (Garland, 2015), *Get Out* (Peele, 2017) and more.

Requirements: 1 long research paper, 5 short review essays, group podcast, active participation

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**ENGL 4/5185-01W Studies in Literature by Women: American Intersections**

Dr. Rebecca Harrison

MW 11:00am-12:15pm

How does the construction of “woman” intersect with issues of race, class, sexuality, and nation? In what ways do female authors respond to the pressing issues at the core of systematic, interconnected, and co-constitutive oppression in America? This class will examine the complex intersections of race, class, sexuality, and nationality in the multi-cultural literatures by and/or about American women (historical and contemporary), and the multifaceted ways in which these writers, as Maxine Baca Zinn and Bonnie Thornton Dill articulate, “challenge systems of domination, not merely as gendered subjects but as women whose lives are affected by . . . [their] location in multiple hierarchies.”

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**ENGL 4/5188-01W Individual Authors: Faulkner**

Dr. Randy Hendricks

MW 2:00pm-3:15pm

It’s a lot of fun to study genius in overdrive!

Though the terms shift periodically (“overvalued” in one decade, damned in another), William Faulkner continues to be the focus of much critical inquiry and debate. As part of this work, this course undertakes to ascertain the significance of Faulkner’s fiction in terms of its aesthetic value, its relation to a cluster of American and modern themes, and its value as a cultural/historical seismograph. We will approach Faulkner through close readings of individual texts and through intertextual connections that define the fascinating body of his work. We will give some consideration as well to the extent of his influence on later writers. This course concentrates on revealing Faulkner’s value as an artist whose aesthetic accomplishment is more fully discernible in the larger and sometimes complementary and sometimes contradictory contexts of American, modernist, and regionalist literary interests. Consideration of the history of Faulkner criticism will ground students in their own reading.

Texts: *The Unvanquished*, *The Sound and the Fury*, *As I Lay Dying*, *Light in August*, *Absalom, Absalom!*, *The Hamlet*, *Go Down, Moses*, *Collected Stories*

Requirements: Two analytical paper, a number of shorter response papers, a research project, scrupulous preparation and attentive participation.

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**ENGL 4/5210-01W Advanced Creative Nonfiction**

Dr. Emily Hipchen

MW 9:30am-10:45am

Contact instructor for course details.

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**ENGL 4/5210-02W Advanced Creative Writing: Poetry**

Dr. Chad Davidson

TR 2:00pm-3:15pm

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: *Vintage Book of Contemporary American Poetry*; *Vintage Book of Contemporary World Poetry*; B. H. Fairchild, *The Art of the Lathe*; and two poetry collections of the student’s choosing.

Requirements: Daily workshop responses and participation; memorization and recitation of fifty lines of poetry; reading journal; and final portfolio with critical preface.

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**ENGL 4/5210-03W Advanced Creative Writing: Fiction**

Dr. Margaret Mitchell

TR 3:30pm-4:45pm

Contact instructor for course details.

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**ENGL 4/5300-01W Studies In English Language-History of the Language**

Dr. Micheal Crafton

TR 5:30pm-6:45pm

The story of the English language is a fascinating one, and only by knowing this history can we begin to explain our bizarre spelling, a spelling so strange that George Bernard Shaw claimed that we could spell “fish” as “ghoti.” In this class, we will learn about the multiple phases of the English language (Old, Middle, Early Modern, and Modern) but we will also learn a bit about the strange prehistoric beginnings of what would ultimately become English and about how English is changing in different countries as it becomes a world language. In addition to this content, we will learn some skills at doing analysis of language, transcribing sounds and decoding some grammar. Finally, a key feature of our work will be to gain an appreciation of dialects. Finally, finally, an idealistic goal is to learn the basics of linguistics and language theory, some of which

is evoked in the recent movie *Arrival*. With our newfound knowledge, I want us to finish this course with a viewing of key scenes from the movie and debate the truth or “truthiness” of some of the claims about language made as Amy Adams and company try to decipher the alien language of the Heptapods.

Texts: The texts will be various online sites and pdf files provided by the instructor.

Requirements: Four short exams, One short essay or book review, Student presentations.

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### **ENGL 4/5385-01W Beyond Macbeth: English Witch Plays**

Dr. Meg Pearson

TR 11:00am-12:15pm

We'll read *Macbeth* as well as some fascinating but lesser-known plays such as *The Witch of Edmonton* alongside a treasure-trove of documents about witches, witch trials, and the role of King James I in the trial and execution of witches in the sixteenth and seventeenth centuries.

Texts: *Macbeth*, *The Witch*, *The Witches of Lancashire*, *The Witch of Edmonton*

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### **ENGL 4384-01W Senior Seminar**

Dr. Angela Insenga

MW 5:30pm-6:45pm

Contact instructor for course details.

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### **ENGL 4384-02W Senior Seminar: “Savage Delight”: Food and Eating in Literature and Popular Culture**

Dr. Patrick Erben

TR 9:30am-10:45am

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

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

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

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

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### **ENGL 6115-01 Seminar in British Lit II: British Romanticism: Home, Homeland, and Exile**

Dr. Lisa Crafton

Thursdays 5:30pm-8:00pm

British Romantic authors' representation of place has been understood in terms of transcendental visions, critiques of industrialization, or Revolutionary politics--Wordsworth's native Lake District, for example, is a site of visionary contemplation, a target for industrial expansion, and an egalitarian model—but the works of these writers also contend with the historical context of empire. In this seminar we will explore a different vision of place, home, and homeland by using post-colonial criticism in revisioning Romantic texts. Edward Said's analysis of a split subject who experiences a rift between “self and native place” and Rushdie's notions of imaginary homelands for exiles will inform our readings. In the poetry of Wordsworth, Coleridge, and Blake, we will examine natives and exiles, captivity narratives, border crossings, and slave memoirs. Wollstonecraft's fiction offers us a wife abused by her husband whose only hope lies in her relationship with her jailor, and

Austen's novel exposes the world of wealthy English gentry as dependent upon West Indies slavery. We will also examine how Roczema's film version of Austen relies on visual art of the Abolitionist movement.

[Including significant poetry and fiction of the period as well as cultural and critical contexts, the course contributes specifically to material for the British Lit section of the M. A. Oral Exam).

Texts: Select poetry Wordsworth, Coleridge, Blake; excerpts from travel narratives, including Newton and Hearne; Wollstonecraft's *Maria, or the Wrongs of Woman*; Austen's *Mansfield Park* and film.

Requirements: Short response papers, oral report, seminar paper

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### **ENGL 6120-01 Seminar in American Lit II: The African American Literary Tradition**

*Dr. Stacy Boyd*

*Mondays 5:30pm-8:00pm*

Designed for both future teachers and those wanting a more in-depth study, this American Literature seminar will be an intense study of the African American literary tradition. We will read less familiar African American texts, reread more familiar texts through the lens of contemporary scholarship, and apply recent developments in critical theory to our engagement with each of these texts. Like our text, *The Norton Anthology of African American Literature*, our sessions will proceed according to the following chronology:

1. The Literature of Slavery and Freedom, 1746-1865
2. Literature of the Reconstruction to the New Negro Renaissance, 1865-1919
3. Harlem Renaissance, 1919-1940
4. Realism, Naturalism, Modernism, 1940-1960
5. The Black Arts Era, 1960-1975
6. Literature since 1975

Our discussions will be marked by particular attention to the history, politics, and cultures of race in America as we read the literature of these African American writers through structural, feminist, and new historicist lenses.

Texts: *The Norton Anthology of African American Literature, Third Edition*

Requirements: presentations, short essays, and longer research project