

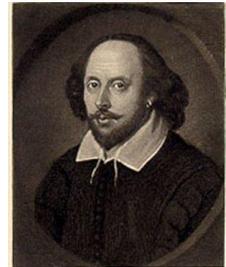
Department of English Course Offerings for Summer & Fall 2014

Please note that times and offerings are subject to change depending on demand and faculty assignments.

Summer 2014

CRTW 201: Critical Reading, Thinking, and Writing. Offered in Maymester and in “B” and “C” terms. Online sections available.

ENGL 203: Major British Authors. “B” term. Hecimovich. English 203 covers significant and representative British literary works spanning from approximately the late eighteenth century to the early twentieth century. The goal of the course is to allow students to become familiar with significant British literary works and to place these works within their historical contexts, creating a deeper understanding of how literature both shapes and reflects culture and history. Students will engage in close readings of literary works, will become familiar with literary terms and types of literary criticism, and will learn how to read texts in light of their historical and cultural contexts. Along the way we will read a number of the “great works” in the British canon, including Shakespeare’s *Othello*, Milton’s *Paradise Lost*, Blake’s *Songs of Innocence and Experience*, Keats’s famous *Odes*, Bronte’s *Jane Eyre* and Dickens’s *Great Expectations*. Online class.



ENGL 312: African American Literature. “B” term. Hecimovich. English 312 is a survey in African American literature. Students will explore a representative sample of the body of African American literature, beginning with a cursory review of the Middle Passage, moving to the foundations in music and oral culture, and progressing through the major cultural and literary periods of African American literary production. Students will be asked to explore, among other ideas, the connection between the history and the literature that results, the role of the African American artist, and whether or not there is such a thing as a Black Aesthetic. Prerequisite(s): ENGL 211 or AAMS 300 or permission of instructor. Online Course.

ENGL 328 Expressive Arts in Medicine. Maymester. Martin. This class introduces students of any background during the first half of the semester to various expressive arts modalities through research and in-class workshops with guest practitioners of expressive arts. The second half of the semester emphasizes the service learning part of the class: students will engage weekly with adult patients, their families, and staff in expressive arts experiences at Piedmont Medical Center. These experiences range from reading to patients and helping them journal to inviting patients to participate in crafts as well as drawing and painting.



English 510: Nineteenth-Century American Women Writers. B Term. Richardson. Nathaniel Hawthorne once famously complained about trying to find a place for his own work when the “d—ned mob of scribbling women” dominated the literary marketplace. Hawthorne is less harsh in practice than his remark would suggest, but it does raise an important point. Despite their popularity in their own time, many women writers have been forgotten or overlooked as critical standards and tastes have changed. This course is intended to recover some of these writers. Rather than seeing them as a “mob,” we will analyze their literary productions as well as their participation in the women’s movement, temperance, abolitionism, Native American rights, and labor reform. We will examine writers from a range of backgrounds such as Catharine Sedgwick, Harriet Beecher Stowe, Frances Harper, Harriet Jacobs, Sarah Piatt, and Sarah Orne Jewett. Critical studies of sentimentalism such as Jane Tompkins’ *Sensational Designs* will help to provide a conceptual framework to our conversations. A tentative list of assignments includes the following: Undergraduate students will be expected to

complete a series of reading responses/quizzes, two short critical response papers, an 8-10 pp. major paper, and participate in class discussion. Graduate students will be expected to complete a series of reading responses/quizzes, two short critical response papers, a 12-15 pp. major paper, lead class discussion once, and present on an additional text/author not included on our syllabus.

English 510: Medieval Literature and Film: The Hero, the King, and the Outlaw. C term.

Koster. **Crosslisted as MDST 510.** Counts toward the MDST minor. In this class we will examine the presentation of three archetypal medieval figures—the warrior, the leader, and the rebel, focusing on *Beowulf*, the legends of King Arthur, and the medieval tales of Robin Hood. Besides examining how these archetypes have transferred from oral tales and the written page to visual presentations, we will also look at how they have contributed to the development of figures such as Aragorn, Jon Stark, and Katniss Everdeen. Students will keep a film journal, develop a filmography and initiate the discussion of a particular film, and write a significant research paper, as well as participating in enthusiastic and wide-ranging classroom discussion and cleaning up their own popcorn spills. Please note that while the class time is listed as 6-8 PM, on a few occasions (listed on the syllabus), class may run longer if the film assigned for that day lasts more than 120 minutes.



WRIT 465: Preparation for Written and Oral Reports. Offered in “B” term.

WRIT 510: Teaching Writing in an Online Environment. Offered in “B” term. Dr. Spring. Online course. New literacy policies from organizations like CCC and NCTE highlight the shift from print to screen, and research shows that traditional, face-to-face classroom pedagogy is not successful when simply transplanted into a hybrid or online course. This special topics WRIT 510 course will therefore investigate “best practices” of composition classrooms with online components and explore the intersection of writing and technology by asking students to research, critique, and interact with online writing instruction. Course topics encourage students to examine the issues from multiple perspectives (instructional principles, faculty resources, institutional restrictions, and student engagement and retention), and assignments include digital writing activities, analysis of a hybrid/online course, and development of a 21st century teaching philosophy. Students who may or who already are teaching writing in online environments are encouraged to enroll in this special elective, which will be taught entirely online.

Fall 2014



ENGL 200.01. The Literary Merits of Harry Potter. Bickford. We will read and consider the literary merits of the Harry Potter books by examining current scholarship and academic attitudes toward the series. Students will formulate their own arguments about the novels through consideration of such elements as class, gender, race, and myth. Graded assignments will include but are not limited to short papers, one major researched essay, and a final exam.

ENGL 200H. The Literary Merits of Harry Potter. Bickford. We will read and consider the literary merits of the Harry Potter books by examining current scholarship and academic attitudes toward the series. Students will formulate their own arguments about the novels through consideration of such elements as class, gender, race, and

myth. Graded assignments will include but are not limited to short papers, one major researched essay, and a final exam.

ENGL 203.01. Major British Authors. Naufftus. A study of major British writers: Chaucer, Shakespeare, Milton, and representative figures from the Neoclassical, Romantic, Victorian, Modern, and Postmodern eras. We will attempt to represent the major literary genres and to get a sense of both the historical development of British culture and some major critical approaches to the works under study.

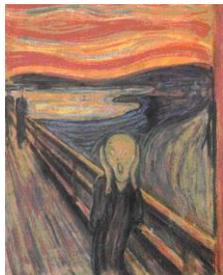
ENGL 203.02. Major British Authors. DeRochi. A study of major British writers: Chaucer, Shakespeare, Milton, and representative figures from the Neoclassical, Romantic, Victorian, Modern, and Postmodern eras. We will attempt to represent the major literary genres and to get a sense of both the historical development of British culture and some major critical approaches to the works under study.



ENGL 208. Foundations of World Literature. Martin. This course considers some of the most important literary works produced before 1615 A.D. in the Mediterranean world and East Asia. The most ancient texts we will examine are The Epic of Gilgamesh and the biblical book of Genesis. After these two, we will look at texts from Homeric and classical Greece, the Roman Empire, the European Middle Ages, and the European Renaissance. Outside Europe, we will read influential literary works from the Islamic world, China, and Japan. Historical and cultural contexts will be considered, as will historical innovations and continuities.

ENGL 211. Major American Authors. Weeks. Study of the major periods, literary forms, and issues that characterize American literature, with a consideration of representative major works and authors over the course of American literary history.

ENGL 291. Introduction to the English Major. Hiner. This course is designed to familiarize English majors with the methods, terminology, and critical approaches of the discipline. The course helps students to identify important differences between the three tracks within the major and to understand the student's role in the advising process. The course explains interpretive strategies and contexts such as critical theory, periodicity, and historicity, and covers research strategies, documentation styles, and evaluation of databases and secondary sources. Emphasis is placed on interpreting and understanding written works in multiple genres using a variety of critical approaches. In addition, the course allows students to build a strong resume and to explore the many professional and academic options open to English majors, such as careers, graduate programs, scholarships, internships, clubs, organizations, awards, and peer tutoring opportunities. Students will construct a resume and will write two short (1 – 2 pp) analytical papers, two short (2 – 3 pp) literary analyses, one annotated bibliography, and one analytical/argument essay supported by research (6 pp). Other requirements include a cumulative final exam and one brief oral presentation.



ENGL 300. Approaches to Literature. Brownson. This writing intensive course required of all English majors and minors introduces students to the evolving study of literary criticism. The course covers critical approaches from the past and present as well as looks toward possible future developments in criticism. We begin with a study of formalism and then move to detailed examinations of the dominant critical schools of the twentieth century, including reader response, psychoanalysis, structuralism, feminism, new historicism, deconstruction, gender studies, and postcolonialism. Students choose a primary text on which to base their major written assignments – an annotated bibliography, a review of

literature, a casebook, and a critical essay. Other requirements include short essays and a cumulative final. Textbooks support all aspects of the course and are a casebook made up of a primary work and five essays

displaying varying critical approaches, an introduction to critical theory, the most current MLA handbook, and a handbook to literature. Note: Writing Intensive Course. Restricted to English majors and minors. Prerequisite: sophomore standing.

ENGL 305. *Shakespeare*. Fike. English 305 surveys eight plays representing the major trends in Shakespeare's work (comedy, history, tragedy, and romance). Supplementary readings on Shakespeare's life and times will be assigned in *The Bedford Companion to Shakespeare*. The requirements include midterm and final examinations, a term project written in multiple stages, and class participation. Many theoretical approaches will be sampled, and you should feel free to construct an interdisciplinary research project, especially if you are not majoring in English.

ENGL 312: *African American Literature*. Adams. English 312 is a survey in African American literature. Students will explore a representative sample of the body of African American literature, beginning with a cursory review of the Middle Passage, moving to the foundations in music and oral culture, and progressing through the major cultural and literary periods of African American literary production. Students will be asked to explore, among other ideas, the connection between the history and the literature that results, the role of the African American artist, and whether or not there is such a thing as a Black Aesthetic. Prerequisite(s): ENGL 211 or AAMS 300 or permission of instructor.



ENGL321.01 *Holocaust Literature*. Jordan. This course will focus on the literature of the Holocaust, both fiction and non-fiction, and on the impact this literature has had on modern thinking. Additionally, students will expand their knowledge of the Holocaust itself as well as the history of anti-Semitism. In so doing, they will engage with texts that may be emotionally challenging, yet have enormous historical significance. Travel to Amsterdam, Berlin, and Munich in mid-December will be an integral part of the class. The trip will include the Anne Frank House, Dachau Concentration Camp, and other sites relevant to the subject matter of the class.

ENGL 324. *Twentieth-Century American Novel*. Richardson. This course focuses on the twentieth-century American novel with particular emphasis on themes of race, gender, and class. We will also analyze changes in novelistic constructions as well as consider themes of individual identity and alienation from social forces. Texts may include Edith Wharton's *The House of Mirth*, F. Scott Fitzgerald's *The Great Gatsby*, Ernest Hemingway's *The Sun Also Rises*, William Faulkner's *The Sound and The Fury*, Robert Penn Warren's *All the King's Men*, Ralph Ellison's *Invisible Man*, Ken Kesey's *One Flew over The Cuckoo's Nest*, Leslie Marmon Silko's *Ceremony*, and Toni Morrison's *Beloved*. Assignments will include three short critical papers, a longer critical paper incorporating research, midterm and final exams, and reading responses/quizzes.

ENGL 491. *Departmental Seminar*. Brownson. This course assesses student mastery of English coursework. Students complete several assessment measures--including content knowledge tests, an essay test, and the Senior Opinionaire. Although the tests are individually graded, students receive an S or U for the course. The results are then summarized anonymously and used to improve instruction in the English Department. Prerequisite: Should be taken in the first semester of the senior year (after the student has completed 90 hours).

ENGL 507. *History & Development of Modern English*. Koster. This course is an introduction to the major changes in the English language from the Old English period to the present, and it operates like a language class; you'll be talking about sounds, parts of speech, syntax, dictionaries, and similar materials. Primary emphasis



will be on the kinds of changes that have taken place in our pronunciation, grammar, and word meanings, and how they have affected the language we speak today. Secondary emphasis will be on the historical causes of these changes, since this course satisfies the Historical Perspectives requirement (yes, you will have to learn names and dates). Students will participate in daily class discussions, write several papers, discuss LOLcats, complete three exams, and participate in group work and a book club. If circumstances permit, you may be handling real examples of writing as old as 2300 B.C.E., which may be interesting to some of you.

ENGL 515. 20th-Century Southern Literature. Richardson. In this course, key questions we will investigate include the following:

- What do we mean by the “South,” and, by extension, how do we define Southern literature?
- What role did nineteenth-century regionalism play in developing our concepts of Southern literature?
- Who were the Nashville Fugitives, and what role did they play in the establishment of Southern literature?
- Who are key writers of 20th-century Southern literature?
- What is the current state of Southern literature and such regional labels in an increasingly globalized context?

To explore these questions, we will concentrate primarily on novels such as William Faulkner’s *Absalom, Absalom!*, Carson McCullers’ *The Heart Is a Lonely Hunter*, Robert Penn Warren’s *All the King’s Men*, Flannery O’Connor’s *Wise Blood*, Walker Percy’s *The Moviegoer*, Eudora Welty’s *The Optimist’s Daughter*, and Ernest Gaines’ *A Lesson Before Dying*. We will also look at Southern drama with Tennessee Williams’ *A Streetcar Named Desire*, and examine a selection of poetry by various writers. Additional secondary readings will help to contextualize our conversations. A tentative list of assignments includes the following: Undergraduate students will be expected to participate in class discussion as well as complete a series of reading responses/quizzes, two short critical response papers, a major critical essay, a midterm and a final. Graduate students will be expected to complete a series of reading responses/quizzes, two short critical response papers, a major critical paper, a midterm, and a final. Graduate students will also be expected to lead class discussion once, and present on an additional text/author. Prerequisite(s): ENGL 211 or graduate status.

ENGL 525. Studies in Irish Literature. Cothran. This course will take a look at major Irish writers and their “recovery” from epic history, the Anglo Norman invasion, several potato famines, and the partition that divided the Republic from Northern Ireland; it will also address the self-imposed exile of so many Irish authors. We will pay particular attention to the self-reflexive and often comic writings of prominent novelists and poets, including Swift, Yeats, Wilde, and Joyce, as well as the emerging voice of Irish women writers and to Irish folklore and fairy tales. Prerequisites include completion of ENGL 203 and CRTW 201 with a C- or better; or graduate status.



ENGL 527. Romantic Literature. Naufftus. This course focuses on both a period in British literary history (1780 to 1830) and a kind of writing (“Romantic”). One of our goals will be to construct a persuasive definition of what we mean by that term, and another will be to find examples of “Romanticism” outside Britain or outside the aforementioned historical period. The major British novelists of the period are Jane Austen and Sir Walter Scott. The major poets are William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, and John Keats.

Poetry and prose which could sensibly be called “Romantic” was written before 1780 (e.g. Thomas Gray) and after 1830 (e.g. *Wuthering Heights*). We will want to take a (necessarily brief) look at some of these British writers and at the “Romantic” poetry and prose produced in countries other than Britain: the United States, Germany, Russia and France. Finally, we will want to consider the role of “Romanticism” in music and in the visual arts: painting, sculpture, and architecture. There will be a mid-term test, a final exam, two brief papers and one long

one. Graduate students will do an additional short paper and two oral presentations.. Prerequisites: ENGL 202 or 203, and either CRTW 201 or WRIT 102 with a C or better; or graduate status.

ENGL 530.01 *Grammar in Theory and Practice* (3). Jones. This course reviews traditional grammar with an emphasis on descriptive methodology (how our language functions) and introduces transformational and structuralist grammars. Students will be required to write a "problem" paper or prepare a lesson plan and take three exams. Primarily intended for students planning to teach.

ENGL 600. *Materials and Methods for Research in English*. Koster. This course introduces graduate students to how those in English studies pursue their discipline by outlining the how and what of the discipline as well as major approaches to the study of literature. Texts include a guide to the profession of literary studies, a casebook, the *MLA Handbook*, and an overview of literary theories. In addition, students will choose a primary text on which to base their major assignments: an annotated bibliography, a review of literature, and a critical essay. Other assignments include library exercises, short (1-1/2-2 page) essays, and a cumulative final exam.

ENGL 625. *The Split Subject: Double Consciousness and Double Voicedness in Twentieth Century American Literature*. Bickford. The purpose of this course will be to probe the problems of dual identity in American literary characters who have been marginalized according to their race, ethnicity, and/or gender. We will explore the implications of having a "hyphenated" identity, using the ideas of WEB DuBois and Franz Fanon, among others, to investigate both the problems and the privileges of double consciousness.

Why are some characters willing to subvert their own egos to the demands of society while others are able to negotiate the space between mask and self to subvert the hegemony instead? What particular role does language play in the relationship between oppressor and oppressed? In what ways is the language of the oppressor reimagined and (re)appropriated by marginalized groups who subvert the power structure? What is the relationship between language and ideology that allows for its usage as a tool by both oppressor and oppressed? Works under consideration will include novels by Faulkner, Morrison, Gordimer, Alexie, DeLillo, and Lahiri, among others



WRIT 307. *Fiction Writing*. Staff. This class is a workshop. Students will submit their work to the workshop and participate in workshop discussions. Students will write two stories and make extensive revisions. Students will learn to read like writers. Also students will read at least two books: a short story collection and one of the following: a biography, a collection of letters, or a book on the creative process, all with the aim in mind of examining their own creative process.



WRIT 316.01. *Poetry Writing*. Weeks. The focus of this course is on student poetry, which will be discussed and critiqued in a workshop format. In addition to working on class poems, students will read the work of contemporary published poets and will do oral reports on recent collections of poems. A public reading of poems written in the class will be given at the end of the semester. Grades will be based on a portfolio of poems (with revisions) as well as on workshop participation and oral reports.

WRIT 350.01 *Introduction to Composition Theory and Pedagogy*. Gerald. Students in this class will gain knowledge about their own writing process, about theories of composition and rhetoric, and about the teaching of composition in the schools. This is an intensive writing class, so students should be prepared to write on an almost daily basis as well as discuss the readings and participate in small group activities. Students will write in a variety of formats for a variety of purposes. Also there will be a midterm, a final, and an oral presentation. The class is

primarily discussion; there are also assignments specifically geared toward teaching writing (for example, teaching a grammar lesson, grading student papers). Note: This class is designed primarily for students who are considering teaching careers.

WRIT 351. *Advanced Non-Fiction Writing Workshop*. Staff. In this creative non-fiction course, students will write four essays aimed at different audiences as well as a final exam. We will read and discuss creative non-fiction essays from a variety of authors of different nationalities and from different literary periods, analyzing their rhetorical and stylistic strategies. Students will focus on improving their voices and writing styles.

WRIT 500. *The Theory and Practice of Tutoring Writers*. Smith. The main purpose of this class is to train students to tutor in our Writing Center; students will be expected to spend two hours a week in the Center as well as to attend class. Over the fifteen-week semester, students will observe tutorials, tutor with an assigned "mentor" tutor in the Writing Center, and then qualified students will tutor on their own. The students who enroll will gain knowledge about the writing process, composition and rhetorical theory, and writing center theory and practice. Students will be required to write three reflective papers, two more formal papers, and a final examination in this class. The class is primarily discussion; there are also assignments specifically geared toward tutoring (for example, role playing tutorials and assessing student writing). This course will count in the forthcoming M.A. concentration in Rhetoric and Composition. Prerequisites: Completion of CRTW 201, or permission of department chair, or graduate standing.

WRIT 502. *Cyber-Rhetoric: Literature, Theory, Technology*. Spring. In recent years, three of the top five best-selling novels in Japan were originally written and distributed on cellphones. Kindles and iPads are changing the way we view reading and book acquisition. Google has successfully digitized more than a million books from college and university libraries. And *PMLA*, one of the leading journals of literary study, devoted over half an issue to debating Ed Folsom's contention that "database...is the genre of the twenty-first century." As the study of literature grows ever more interwoven with technology, how does this affect us as students of literature? This class will examine many of the challenging possibilities now open for literary study and literary theory. We will read works from Blake to Borges to cyberpunk; work with online materials such as the Blake Project, the Emory archive of women's texts, and the Walt Whitman archive; wrestle with modern rhetorical and digital theorists; and experiment with creating our own online texts and critiquing them. No geek skills required, just a curiosity for where literary study may be going. Regular short writing, several project/presentations, and a significant final text (which may be a traditional print text or a digital work). This class will meet the technology requirement for English majors; it may be submitted for writing-intensive credit if you need it for that as well.

WRIT 615. *Seminar in Composition/Rhetoric: African American Language and Rhetoric*. Smith. As a class, we will read about African American English and its unique rhetoric. This class will examine the social constructs of the classroom as part of a "white" institution and the impact this has on African American students, particularly when their language and rhetorical practices are not understood and valued by their teachers. We will also review pedagogical practices that can stifle students' desire to learn as well as techniques that can empower African American students. Students will be assigned an oral presentation and will write two formal papers and a final examination..



ENGE-391 -001 Principles of Teaching English in Middle/Secondary Schools. Prickett. This methods class examines special problems encountered in the teaching of Language Arts. Activities range from role-playing to presenting videotaped micro lessons, and topics covered include dealing with students with exceptionalities, ESL matters, gender balance in the English curriculum, multiculturalism, learning styles, developing lesson and unit plans, exploring alternate assessment methods such as portfolios, and implementing technology in the classroom. Enrollment is limited to students admitted to the Teacher Education Program in English. Corequisites ENGE 392 and EDUC 390.

ENGE-392 -001. Field Experience in Teaching English. Gerald. Students will spend 8 hours per week in the classroom under the supervision of a mentor teacher and a university supervisor in preparation for the final internship experience. Students will be able to apply principles of planning, instruction, management, assessment and professionalism in directed field-based situations in English language arts. Notes: A grade of S or U is recorded. Offered in fall. Prerequisites: Admission to Teacher Education Program. Co-requisites: ENGE 391 and EDUC 390..

ENGE-591 -001 Principles of Teaching English in Middle/Secondary Schools. Prickett. This methods class examines special problems encountered in the teaching of English Language Arts. Topics and methodologies introduced, modeled, and discussed include dealing with students with exceptionalities, ESL matters, gender balance in the English curriculum, multiculturalism, learning styles, developing lesson and unit plans, exploring alternate assessment methods such as portfolios, and implementing technology in the classroom. These topics are presented in a variety of activities including role-playing, micro lessons, and so on. Enrollment is limited to graduate students admitted to the Teacher Education Program in English. Corequisite ENGE 592. TR 2-3:15. TR 8-11:30.

ENGE-592 -001. Field Experience in Teaching English. Gerald. Students will spend 8 hours per week in the classroom under the supervision of a mentor teacher and a university supervisor in preparation for the final internship experience. Students will be able to apply principles of planning, instruction, management, assessment and professionalism in directed field-based situations in English language arts. Notes: A grade of S or U is recorded. Offered in fall. Enrollment is limited to graduate students admitted to the Teacher Education Program in English. Corequisite ENGE 591.

