**Department of English**

**Literature Program**

**Fall 2018**

**Class Section Descriptions**

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**UNDERGRADUATE LITERATURE COURSES**

**ENGL 2120 Introduction to British Literature**

**Dr. Julian Knox**

The hope of this course is to expand vour consciousness (your discursive acuity *and* your intuitive awareness) into wonderful and strange, beautiful and frightening worlds extending back to the very roots of the English language. We will he reading major texts, each of which has been much commented-upon and each of which can be, at first, intimidating. My goal as your professor is to introduce you to these texts not as relics that you *should* know and *guest* master, but rather as companions who, over the course of your studies and your lives, will return in always deeper and richer ways the effort of thought that you put into them here and beyond. In your class comments and written assignments, I am not looking for you to repeat back to me the "official interpretation" of any of these writings—no such thing exists! (at least not beyond dull realms of cliffs- and spark- notes, which I hope for your sake that you never consult). Rather, our emphasis will lie on you locating, thinking-through, and writing on the insights into mind and world that these works of art offer, and to draw connections between the texts themselves, between the texts and your own experiences, and between these texts and the world today. You will have ample opportunity to do each of these things in class discussion, in response papers, in formal essays, and on exams, and I hope (and your grade hopes!) that you seize these opportunities.

**ENGL 2130 American Literature**

**Dr. Alex Blazer**

This course will highlight significant American authors such as Anne Bradstreet, Thomas Paine, Frederick Douglass, Mark Twain, H.D., and Thomas Pynchon from the general periods of American literature: beginnings to 1700, 1700-1820, 1820-1865, 1865-1914, 1914-1945, and 1945-1966). Students will informally respond to a selected text, formally analyze a selected text, research an author’s place in a literary period, and compare and contrast topics and themes across works and periods.

**ENGL 2150 Shakespeare**

**Dr. Jennifer Flaherty**

As a general introduction to Shakespeare, this course will emphasize analyzing Shakespeare’s texts in their “infinite variety.” Rather than focusing on a specific genre, we will read comedy, tragedy, romance, and history. The texts we will read range from the beginning of Shakespeare’s career to some of his final plays. Our class discussions will balance close readings of the text with social context, theoretical approaches and performance issues from the Elizabethan and Jacobean periods to today. Assignments include three papers, a final exam, and a performance project. We will read six or seven plays, which have been grouped into thematic units. Frequently taught plays include *Macbeth, King Lear, Henry IV Part 1, A Midsummer Night’s Dream, The Merchant of Venice, Twelfth Night, Much Ado about Nothing, The Tempest*, and *The Winter’s Tale*. Past themes include parents and children, friends and family, power, love and gender, magic and theater, fools and madness, and nature.

**ENGL 2160 Studies in International Literature**

**Dr. Eustace Palmer**

This course will discuss in detail representative samples of literature from various cultures and various parts of the world excluding Britain and America. Unlike the usual “world literature” course, this course is not just a survey course, but is built mainly around seven major texts to be studied in detail, although other texts have been added. The main objectives are to sharpen students’ critical skills and capacity for critical thinking, and to foster responsiveness to diversity of cultures and literatures. Thus, this course is one of those specifically designed to nurture an international perspective in students. It is also a multi-cultural course exposing students to cultures from various areas and the experiences of diverse groups. The works to be discussed will be selected from Latin America, The Caribbean, The Middle East, the Far East, Africa, Asia and continental Europe. Attention will be devoted, in introductory sections, to the social, intellectual, cultural, and political milieu from which these works emanated. The literary quality and reputation of the works will also be a major concern.

**ENGL 2200 Writing about Literature**

**Dr. Julian Knox**

The overarching aim of this course is to further develop your writing skills with regard to the discipline of English. Though it may have once been viewed as such by stuffed suits in oak-lined offices on the top floor of the "ivory tower," the study of literature is not an island, floating disconnected from the humdrum of daily life and "low" or "popular" art. Rather, it is increasingly regarded—both within the university and across the job market—as an ideal foundation for building bridges between disciplines and, in turn, between diverse areas of human experience. To that end, the ethos of this particular course is thoroughly interdisciplinary. Yes, you will be writing a research paper, which will employ secondary sources, original argumentation, and—most importantly—sustained and incisive close-reading; but in doing so (and throughout the semester) you will be encouraged to keep an eye on the exciting and often-profound connections between texts and other forms of expression. These include the visual arts (with which we will be starting this course), music, performance, and film. Additionally, you will be asked to consider the connection of these texts to your own academic and personal interests.

**ENGL 2200 Writing about Literature**

**Mr. John Sirmans**

In ENGL 2200, open to various majors as an elective but required of all English majors, students become familiar with the academic conventions and “rules” of writing about a variety of texts. We enhance our understanding of literary devices such as plot, point of view, character, setting, metaphor, etc.; we explore the details of poetics, including the subtle complexities of meter; and we investigate methods of literary research. By drafting and revising essays and reading responses, students have opportunities to improve writing skills from word choice, sentence structure, and paragraph order to critical thinking applications. As members of small committees, students enhance their speaking and teaching abilities through oral presentations of writing issues related to grammar, mechanics, and punctuation. Students also begin experimenting with applying theoretical critical approaches to literature including, but not limited to, Reader Response, Psychoanalytical, Feminist, Topical Historical, Archetypal, Deconstructionist, and Queer Theory. Several quizzes and exams will test familiarity with literary terms, Modern Language Association documentation style, and application of concepts. Students can choose their own texts (with approval) for essay subject matter.

**ENGL 3900 Critical Approaches to Literature**

**Dr. Alex Blazer**

In this course, we will survey many of the current theoretical approaches to literature: liberal humanism, New Criticism and Russian formalism; psychoanalytic criticism; Marxist criticism, cultural materialism, and New Historicism; feminist criticism and gender studies; lesbian/gay criticism and queer theory; and postcolonial criticism. We may cover structuralism and semiotics; poststructuralism, deconstruction, and postmodernism; African American criticism; ecocriticism, existentialism and phenomenology, reader-response criticism, and cognitive criticism, depending on student selection. For each theory, we will first gain a critical *overview* from Lois Tyson's Critical Theory Today. Next, we will read representative theoretical articles collected in Vincent Leitch’s *Norton Anthology of Theory and Criticism.* Finally, we will practice using literary theory with the aid of Lois Tyson's Using Critical Theory. Students will summarize a theoretical article, apply a theoretical article, and practice interpretation. The three exams will test students' understanding of the theory as well as their ability to apply the method in literary interpretation. Student groups will present a theory of their choice to the class.

**ENGL 4115 History of the English Language**

**Dr. Craig Callender**

This course will introduce students to the changes that have shaped the English language, from its Indo-European roots to the present. Specifically, we will study changes in phonology, syntax, morphology and semantics that have gradually made the language what it is today. We will also examine the relationship of the Germanic languages to the rest of the Indo-European family, and the relationship of English to the other Germanic languages. Finally, we will discuss the external historical and political events that helped shape each stage of the language (Old English, Middle English, Early Modern English and Present-Day English), and the language internal changes that determined the course of English’s development.

**ENGL 4223 Chaucer**

**Dr. Craig Callender**

In this course we will study the works of Geoffrey Chaucer, the most renowned poet of the Middle English period, and one of the greatest writers in the history of English. In addition to studying the stories themselves, we will spend a good deal of time discussing scholarship and criticism of them. Because this is an advanced course designed in part to encourage students to do independent research, much of the discussion will be student-led. Finally, we will be paying careful attention to Chaucer’s language, with an eye toward developing the ability to translate his work into Present-Day English.

**ENGL 4330 Restoration & 18th-Century Literature**

**Dr. Eustace Palmer**

This course is a fairly detailed study of the principal works of literature produced in England during the Restoration period and the eighteenth century. Significant attention will be given to the historical, political, economic and cultural contexts from which the works emerged; to the artistic accomplishments of the individual authors; and to the relevance of these works for our own times.

**ENGL 4331 The Eighteenth-Century English Novel**

**Dr. Julian Knox**

A study of the development of the English novel in the eighteenth century.

**ENGL 4446 Modern Poetry**

A study of modern and/or contemporary poetry.

**ENGL 4452 African Women Writers**

**Dr. Eustace Palmer**

Largely because of a head-start in education, the first modern African writers were men. However, most women African intellectuals claim that these male writers did not do justice to the totality of the African woman’s experience and engaged in the presentation of stereotypes. The rise of African women writers coincided with a determination to set the record straight and present all aspects of the African woman’s experience. This course will be concerned with the African woman writer’s preoccupation with the condition of African womanhood. It will start with a historical survey of the African woman’s condition throughout history, in both pre-colonial and post-colonial times. It will then look at the ways in which women writers, from Flora Nwapa through Chimamanda Adichie, have presented the African woman’s predicament. It will look at issues like motherhood, polygamy, marriage, changing roles, exploitation of women, the education of women, women in politics, and women and tradition. The writers have been chosen so as to represent a variety of regions and a variety of styles. Films and videos on various aspects of African life will be shown in order to enhance understanding of the works and their context. Evaluation will be based on two essays, a midterm test, a final examination and class participation.

**ENGL 4660 Modern American Literature**

**Dr. Bruce Gentry**

This course is an advanced introduction to a variety of novels, plays, stories, and poems written in the USA between 1920 and 1965. We'll talk about how the assigned works illustrate and/or act against literary modernism. Students will write imaginative responses to the literature as we proceed through the reading list, and students will also learn to write argumentative literary analysis papers, one of which will involve research.

**ENGL 4664 Flannery O’Connor**

**Dr. Bruce Gentry**

Flannery O’Connor told us to find her Catholicism in her fiction, but many readers see in her stories of dysfunction and violence the opposite of the comforts of religion. Studying O’Connor trains students to deal with battles between “true believer” critics and “apostate” critics as we discuss class and race in her fiction and apply cultural/historical, feminist, psychological, and yes, religious approaches to her grotesque art. By the time you finish this course, you’ll have read all of O’Connor’s major fiction and you have been introduced to all the local resources (her manuscripts at the GCSU library, her farm just north of town) that make Milledgeville the center of the universe for O’Connor studies.

**4680 Hip Hop Literature & Culture**

**Dr. Beauty Bragg**

This is an upper-division course that will examine fiction by African-American women from the slavery to the present. The texts we will use represent a number of different generic traditions including autobiography and memoir, the passing novel, and realism. We will be particularly concerned with the ways in which these writers utilize various forms to express the unique problems faced by African-American women in their attempts to acquire social and cultural power. Themes we discuss will include sexual identity, bi-culturalism, color consciousness, historical memory and personal power. In

addition to the primary texts, we will utilize critical and historical readings to deepen and enrich our understanding of the texts.

**ENGL 4740 Women and Popular Culture**

**Dr. Mary Magoulick**

Women and Popular Culture explores themes, genres, issues, and images in popular culture based on gender, especially in terms of how women are perceived and characterized. More and more films and television shows feature female characters in the lead roles (often very strong women). Romance novels, mysteries, and science fiction by and for women are bestsellers worldwide. Many women are successfully writing, directing, making music and art, and becoming active in all fields (including politics and business). Yet portrayals of women today are arguably no more positive or independent than in the 1940’s, begging the question of whether women have achieved equality. We’ll consider the “#metoo” movement and the film *Wonder Woman* from 2017, along with a variety of genres (films, television shows, popular music, advertisements, genre fiction, folk culture, art, and “serious” literature) to reflect upon women in our society from a feminist perspective. Students will be required to complete readings on time, attend class to watch films and engage in discussions and to write essays and an exam. The course will be run seminar style, with emphasis on discussion of texts and films (including some student-led presentations/discussions).

**ENGL 4900 Seminar of Language & Literature**

**Dr. Katie Simon**

This is a culmination course, with two equally important functions. First, the course assists you in summarizing your achievements as a graduating English major, and allows you to review your knowledge of Anglophone literature and literary criticism. To this end, the class will function as a workshop where you will revise some of your best earlier work to showcase in a final portfolio. You will also produce some new work meant to highlight specific skills you have obtained. The class will also serve as a gateway beyond the major, helping you achieve your aspirations beyond GCSU. Some of you may be interested in graduate school or other advanced training; others may be targeting jobs and/or internships for a variety of careers. This class will help you achieve those goals. If you are undecided, this class can help you to make some decisions and begin taking action. We will thus work with the career center, in private consultations, and in a workshop together to produce a variety of written documents (resumes, job letters, grad school application essays) tailored to your specific interests. We will also focus on an important aspect of life after college: presentation skills and interviewing strategies. This course replaces the Exit Exam in English and is required of all majors in the literature concentration.

**ENGL 4960 Internship Workshop**

**Dr. Jennifer Flaherty**

This course is for students who want to complete an internship for their capstone project. With the approval of the Internship Coordinator, students will find and complete an internship experience appropriate for their personal and professional interests. Past students have interned successfully at law offices, in court systems, for magazines and newspapers, and in public and private secondary schools. In addition to the actual work of the internship, students will register for ENGL 4960 in the fall semester. Students may take this course after completion of an internship (spring or summer internships) or concurrently with the internship (fall internships). Each student in the course will be required to make a portfolio or other appropriate documentation reflecting their learning and experiences in their placement, which will be evaluated by the Internship Coordinator. A presentation and a substantial piece of writing will be produced in this workshop. The field supervisor will provide an evaluation of the student’s work in the internship.

**ENGL 4970 Thesis Workshop**

**Dr. Jennifer Flaherty**

This course is for students who want to complete a thesis for their capstone project. Students wishing to undertake an original research project of their own design, in consultation with a faculty mentor, will enroll in ENGL 4970 in the fall semester, which will serve as a writing workshop for the cohort of students working on thesis projects. Each student will study advanced research methods, compose a scholarly bibliography on an original topic of their own devising, revise drafts of their project, and complete a polished thesis of 25-40 pages.

**GRADUATE LITERATURE COURSES**

**ENGL 5115 History of the English Language**

**Dr. Craig Callender**

This course will introduce students to the changes that have shaped the English language, from its Indo-European roots to the present. Specifically, we will study changes in phonology, syntax, morphology and semantics that have gradually made the language what it is today. We will also examine the relationship of the Germanic languages to the rest of the Indo-European family, and the relationship of English to the other Germanic languages. Finally, we will discuss the external historical and political events that helped shape each stage of the language (Old English, Middle English, Early Modern English and Present-Day English), and the language internal changes that determined the course of English’s development.

**ENGL 5223 Chaucer**

**Dr. Craig Callender**

In this course we will study the works of Geoffrey Chaucer, the most renowned poet of the Middle English period, and one of the greatest writers in the history of English. In addition to studying the stories themselves, we will spend a good deal of time discussing scholarship and criticism of them. Because this is an advanced course designed in part to encourage students to do independent research, much of the discussion will be student-led. Finally, we will be paying careful attention to Chaucer’s language, with an eye toward developing the ability to translate his work into Present-Day English.

**ENGL 5330 Restoration and Eighteenth-Century English Literature**

**Dr. Eustace Palmer**

This course is a fairly detailed study of the principal works of literature produced in England during the Restoration period and the eighteenth century. Significant attention will be given to the historical, political, economic and cultural contexts from which the works emerged; to the artistic accomplishments of the individual authors; and to the relevance of these works for our own times.

**ENGL 5331 The Eighteenth-Century English Novel**

**Dr. Julian Knox**

A study of the development of the English novel in the eighteenth century.

**ENGL 5446 Modern Poetry**

A study of modern and/or contemporary poetry.

**ENGL 5452 African Women Writers**

**Dr. Eustace Palmer**

Largely because of a head-start in education, the first modern African writers were men. However, most women African intellectuals claim that these male writers did not do justice to the totality of the African woman’s experience and engaged in the presentation of stereotypes. The rise of African women writers coincided with a determination to set the record straight and present all aspects of the African woman’s experience. This course will be concerned with the African woman writer’s preoccupation with the condition of African womanhood. It will start with a historical survey of the African woman’s condition throughout history, in both pre-colonial and post-colonial times. It will then look at the ways in which women writers, from Flora Nwapa through Chimamanda Adichie, have presented the African woman’s predicament. It will look at issues like motherhood, polygamy, marriage, changing roles, exploitation of women, the education of women, women in politics, and women and tradition. The writers have been chosen so as to represent a variety of regions and a variety of styles. Films and videos on various aspects of African life will be shown in order to enhance understanding of the works and their context. Attention will also be given to African aesthetics and the criteria to be used in the evaluation of African literature. Evaluation will be based on a major essay, a major research project in which students will demonstrate familiarity with scholarship on African women writers, a midterm test, a final examination and the critique of a major article.

**ENGL 5660 Modern American Literature**

**Dr. Bruce Gentry**

This course is an advanced introduction to a variety of novels, plays, stories, and poems written in the USA between 1920 and 1965. We'll talk about how the assigned works illustrate and/or act against literary modernism. Students will write imaginative responses to the literature as we proceed through the reading list, and students will also learn to write argumentative literary analysis papers, one of which will involve research.

**ENGL 4664 Flannery O’Connor**

**Dr. Bruce Gentry**

Flannery O’Connor told us to find her Catholicism in her fiction, but many readers see in her stories of dysfunction and violence the opposite of the comforts of religion. Studying O’Connor trains students to deal with battles between “true believer” critics and “apostate” critics as we discuss class and race in her fiction and apply cultural/historical, feminist, psychological, and yes, religious approaches to her grotesque art. By the time you finish this course, you’ll have read all of O’Connor’s major fiction and you have been introduced to all the local resources (her manuscripts at the GCSU library, her farm just north of town) that make Milledgeville the center of the universe for O’Connor studies.

**5680 Hip Hop Literature & Culture**

**Dr. Beauty Bragg**

This is an upper-division course that will examine fiction by African-American women from the slavery to the present. The texts we will use represent a number of different generic traditions including autobiography and memoir, the passing novel, and realism. We will be particularly concerned with the ways in which these writers utilize various forms to express the unique problems faced by African-American women in their attempts to acquire social and cultural power. Themes we discuss will include sexual identity, bi-culturalism, color consciousness, historical memory and personal power. In

addition to the primary texts, we will utilize critical and historical readings to deepen and enrich our understanding of the texts.

**ENGL 5740 Women and Popular Culture**

**Dr. Mary Magoulick**

Women and Popular Culture explores themes, genres, issues, and images in popular culture based on gender, especially in terms of how women are perceived and characterized. More and more films and television shows feature female characters in the lead roles (often very strong women). Romance novels, mysteries, and science fiction by and for women are bestsellers worldwide. Many women are successfully writing, directing, making music and art, and becoming active in all fields (including politics and business). Yet portrayals of women today are arguably no more positive or independent than in the 1940’s, begging the question of whether women have achieved equality. We’ll consider the “#metoo” movement and the film *Wonder Woman* from 2017, along with a variety of genres (films, television shows, popular music, advertisements, genre fiction, folk culture, art, and “serious” literature) to reflect upon women in our society from a feminist perspective. Students will be required to complete readings on time, attend class to watch films and engage in discussions and to write essays and an exam. The course will be run seminar style, with emphasis on discussion of texts and films (including some student-led presentations/discussions).

**ENGL 6680 Graduate Seminar in Studies in Literature**

**Time & The 19th-Century**

**Dr. Julian Knox**

An intense study of an author, a work, a genre, a movement, or a theme of special interest.

**English 6685 Graduate Seminar in Critical Approaches to Literature**

**Ecocriticism**

**Dr. Katie Simon**

This is a seminar for graduate students that will serve as a broad introduction to ecocritical approaches to literature and to the topic of the environment in literature. We will together explore foundational and newer critical voices in the emergent field of ecocriticism, grounding our analysis in literary works that focus thematically on nature, writ large. Topics may include the social construction of nature, exploration and settler-colonialism; the plantation pastoral; Transcendentalism and the sublime; ecofeminism; race and nature; natural (and unnatural) disasters; and theories of space and the built environment. We will explore fiction, autobiography, creative non-fiction, and poetry. Everyone will write several critical summaries and lead several class discussions. Each student will also engage in a substantial research project tailored to their own academic interests, and this will project will culminate in a final paper and presentation. Exceptionally-prepared undergraduate students and those outside the English major welcome with professor’s permission. In addition to primary literary readings drawn from US and world literature, we will read widely from within Ken Hiltner’s recent anthology: *Ecocriticism: The Essential Reader* (Routledge, 2015).

**COURSES FOR OTHER PROGRAMS**

**AFST 2010 Introduction to African Studies**

**Dr. Eustace Palmer**

This is an interdisciplinary survey course that will look at various aspects of the African experience with a view to enhancing students’ knowledge and understanding of Africa. It will discuss the rationale for African Studies and then look at African life during the various periods of the African experience: the pre-colonial, the colonial, and the post-colonial. It will pay attention to History, Political Systems, Social Systems, Religion and Worldview, Position of Women, Education, Economic Development, Health and the Environment, Literature, Music, and Art. In addition to the lectures, movies and videos will be shown. Chinua Achebe’s seminal novel *Things Fall Apart* will also be studied in the course to see how some aspects of the African experience are illustrated through the medium of literature.

**BLST 2010 Introduction to Black Studies**

**Dr. Beauty Bragg**

A historical survey of the experiences of people of African descent in Africa, the Americas, and the Caribbean.

**BLST 4950 Hip Hop Literature & Culture**

**Dr. Beauty Bragg**

This is an upper-division course that will examine fiction by African-American women from the slavery to the present. The texts we will use represent a number of different generic traditions including autobiography and memoir, the passing novel, and realism. We will be particularly concerned with the ways in which these writers utilize various forms to express the unique problems faced by African-American women in their attempts to acquire social and cultural power. Themes we discuss will include sexual identity, bi-culturalism, color consciousness, historical memory and personal power. In

addition to the primary texts, we will utilize critical and historical readings to deepen and enrich our understanding of the texts.

**GC1Y 1000 Utopian/Dystopian Worlds**

**Ms. Nancy Beasley**

Through the Looking Glass: Utopian and Dystopian Worlds is a three-credit hour course designed to engage students in meaningful conversations and activities (in the classroom and online) in an array of subjects that are expressed in utopian and dystopian texts and films. We will examine classic utopian and dystopian literature and apply concepts to critique popular young adult dystopian novels and films. This course is reading and writing intensive. Human beings have a natural tendency to desire a better future and to daydream about living in a more perfect society. But what would a more perfect society look like? This is a question that writers have tried to answer for hundreds of years, and this body of imaginative writing is named utopian literature. after Sir Thomas More’s hugely popular *Utopia* (1516). In this course, we will explore the nature and evolution of utopian literature, as well as the emergence of dystopian literature (such as George Orwell’s *Nineteen Eighty-Four*), which imagines societies far worse than our own. We will

discuss many of the important artistic and political questions that utopian and dystopian texts raise.

**GC2Y 2000 Captivity and Freedom**

**Dr. Katie Simon**

This course takes up issues of captivity and freedom in a global context. We begin with a number of theoretical readings to set up the big ideas of the class and consider notions of freedom and unfreedom from various disciplines. We will then focus on the case of the transatlantic slave trade, reading literary, autobiographical and historical representations of the middle passage, slavery, and abolition. Perspectives will be drawn from Africa, the Caribbean, Great Britain, Egypt, North America, and Europe. Together we will connect our readings to the contemporary moment, thinking about modern forms of captivity and unfreedom, as well as forms that freedom might take in an increasingly global world. Each student will write a mid-term paper, and engage in an original research project, culminating in a final paper. Readings include: Olaudah Equiano’s *The Interesting Narrative;* Fred D’Aguiar’s *Feeding the Ghosts;* Herman Melville’s *Benito Cereno;* and Mary Prince’s *The History of Mary Prince*.

**GC2Y 2000 Immigrants in Literature**

**Dr. Debora Stefani**

Imagine having to leave your parents behind while you sail on an inflatable boat to what you hope will be a better, safer place. Your parents are too old, and they couldn’t face the dangerous journey. Imagine you and your father made it safely to a refugee camp, but you have no idea what happened to your mother and younger siblings. Days go by, and while you are relocated, you still have no news of the rest of your family. What does it mean to be a refugee or a diasporic individual? What challenges do these individuals face? How do they adjust to their new lives? Do they assimilate to the new culture? Should they? What values do they carry with them? We will try to answer these questions and others by analyzing books, movies, and other secondary sources.

**GC2Y 2000 Myth, Magic, and the Modern World**

**Dr. Mary Magoulick**

Myths are one of the most profound genres studied by folklorists, expressing metaphorical insights on how to live and what matters. Fairy tales (a.k.a. magic tales) are highly entertaining, universal narratives that reveal the marvelous conditions of life and continue to resonate through contemporary media like film. Legends (especially urban legends) are current (and ancient) compelling messages about modern life. These three genres, along with related folklore genres such as ritual, festival, art, music, poetry, foodways, holidays, folk belief, and so on will be the focus of this course that examines folklore globally and locally. Students will apply concepts, history, and methodology of studying world folklore in several written assignments and presentations, including a final project involving fieldwork collection in which students will record interviews with members of their communities, then transcribe and analyze what they’ve collected, and present the product publicly.

**GC2Y 2000 Honors Underworlds and Afterlives**

**Dr. Jennifer Flaherty**

This Honors Global Perspectives course offers an interdisciplinary and multicultural exploration of the afterlife and the spaces used to represent it in art, literature, and religion. We will look at depictions of underworlds and afterlives from a variety of cultures and time periods, from ancient Greece to contemporary Japan. We will consider how interpretations of the underworld in art, literature, and film demonstrate different cultural attitudes towards death. How is the physical space of the underworld, Heaven, or Hell depicted, and how does it reflect the values or ideals of the culture? How do the rewards or punishments depicted in stories of the afterlife reveal our own ideas about justice (and revenge)? How do depictions of judgment after death shape ethical behavior during life? What are the connections and similarities between different cultural and historical depictions of the afterlife, and what do those connections reveal about the human response to mortality?

**LING 2200 Human Language**

**Dr. Craig Callender**

This course will introduce students to the field of linguistics. We will study the various levels of linguistic description necessary to explain the properties of language, i.e. sound patterning, word formation, sentence structure, and meaning. In addition, we will examine language in its broader use, discussing topics such as language acquisition, language variation, contextually appropriate language use and language change (particularly the history of English).

**WMST 4664 Flannery O’Connor**

**Dr. Bruce Gentry**

Flannery O’Connor told us to find her Catholicism in her fiction, but many readers see in her stories of dysfunction and violence the opposite of the comforts of religion. Studying O’Connor trains students to deal with battles between “true believer” critics and “apostate” critics as we discuss class and race in her fiction and apply cultural/historical, feminist, psychological, and yes, religious approaches to her grotesque art. By the time you finish this course, you’ll have read all of O’Connor’s major fiction and you have been introduced to all the local resources (her manuscripts at the GCSU library, her farm just north of town) that make Milledgeville the center of the universe for O’Connor studies.