**Department of English**

**Literature Program**

**Class Section Descriptions**

**2020-2021**

**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 2130 American Literature**

**Dr. Bruce Gentry**

ENGL 2130 American Literature, required of English majors, is a survey course about highlights of American literature, early to recent. Besides bringing together a group of people who love to read and discuss ideas, this course covers fiction, nonfiction, and poetry by American authors including Charles Brockden Brown, Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Sarah Orne Jewett, Mary E. Wilkins Freeman, Edith Wharton, Willa Cather, F. Scott Fitzgerald, Carson McCullers, Ralph Ellison, Truman Capote, and E. L. Doctorow, with variations each semester. Students read and respond to the literature, compose essays, and write a final exam essay based on an anthology of American poetry.

**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 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 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 4110/5110 Literary Criticism**

**Dr. Alex Blazer**

While ENGL 3900 is a survey of critical approaches to literature, ENGL 4110 is a focused study of one to three interrelated literary theories. This section will concentrate on psychoanalysis, existentialism, and reader-response criticism and suggest a critical approach to literature that highlights a relationship between author, text, and reader. We will read theory by Lacan, Sartre, and Iser, among others, and then interpret poetry, fiction, drama, film, and television through a theoretical lens. Assignments may include an annotated bibliography, teaching a class, a book review, and a research project.

**ENGL 4115/5115 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 4116 Structure of Present-Day English**

**Dr. Craig Callender**

*College of Education students only*: This course will introduce students to the structure of Present-Day English. We will study the various levels of linguistic description necessary to explain the properties of language, i.e. sound patterning, word formation, phrase and sentence structure, and meaning. We will pay particular attention to English syntax. Although the focus of the course will be on English, I may occasionally make reference to other languages, since they may be helpful in understanding the linguistic properties under discussion. In addition to studying the linguistic building blocks of English, we will also explore language variation, with special attention to varieties of English in the US.

**ENGL 4220/5220 Medieval English Literature**

**Dr. Craig Callender**

In this course we will study the Middle English language. In addition to reading excerpts from major texts of the time period, we will discuss the historical linguistic changes that shaped the language and help us to delineate it from earlier and later stages of English. A central focus of the course will be learning the grammar of Middle English, as well as translating texts from the 12th, 13th and 14th centuries, which represent different stages in the development of Middle English. Additionally, we will read and critically discuss one of the great works of the Middle English period, *Sir Gawain and the Green Knight*. Finally, we will discuss the Arthurian romances of Chrétien de Troyes, and their later treatment by Thomas Malory.

**ENGL 4223/5223 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 4225/5225 English Renaissance Literature**

**Dr. Jennifer Flaherty**

English Renaissance Literature will offer a focused study of dramatic literature from the Elizabethan and Jacobean periods in England. Students will learn about prominent non-Shakespearean dramatists, including Christopher Marlowe, Ben Jonson, Thomas Middleton, and John Webster. The course will emphasize close reading and textual analysis, including thematic studies and examinations of the uses of verse and prose in plays. We will consider the ways that dramatic literature of the period was categorized and defined at the time, as well as how scholars continue to reexamine specific genres, from revenge tragedy to city comedy. Students will also study English Renaissance staging practices, theater design, and play production. Assignments may include papers, a research project, a final exam, and a performance project.

**ENGL 4226/5226 Topics in Shakespeare**

**Shakespeare & the Teenage Girl**

**Dr. Jennifer Flaherty**

“Shakespeare and the Teenage Girl” will examine how girlhood is represented in Shakespeare, and how Shakespeare is adapted to address girlhood. We will consider female characters who have come to exemplify Shakespearean girlhood (including Juliet and Ophelia), as well as characters who have been depicted as teenage girls in some adaptations of Shakespeare (such as Katherine and Viola). We will read several Shakespeare plays, emphasizing the roles of the young female characters and their relationships with the other characters in the plays in our analysis. We will also consider adaptations of Shakespeare that address girlhood, from *The Girlhood of Shakespeare’s Heroines*, Mary Cowden Clarke’s Victorian story collection, to teen movies such as *Ten Things I Hate About You* and contemporary webseries such as *Nothing Much to Do*. Our readings will also include critical analyses of Shakespeare, historical accounts of Renaissance girlhood, and excerpts from studies such as Mary Pipher’s *Reviving Ophelia*, which uses Shakespeare to explain contemporary girlhood. Assignments may include papers, an annotated bibliography, a group presentation, a final exam, and a performance project.

**ENGL 4440/5440 Modern Drama**

**Dr. Jennifer Flaherty**

Modern Drama is a survey of modern and contemporary works of dramatic literature. This semester the class will focus on work by female playwrights of the 20th and 21st centuries. The course will serve as an introduction to the forms and conventions of modern dramatic literature, and we will study the theoretical approaches that have allowed contemporary playwrights to bend the rules of the genre. We will also explore the ways that female playwrights have used their plays to address gender and political or social issues. Possible texts include (but are not limited to) *Top Girls* by Caryl Churchill, *How I Learned to Drive* by Paula Vogel, *Wit* by Margaret Edson, *Topdog/Underdog* by Suzan-Lori Parks, *Harlem Duet* by Djanet Sears, and *The Clean House* by Sarah Ruhl. Assignments include an annotated bibliography, two papers, a final exam, and a performance project.

**ENGL 4449/5449 Great Books of the Western World**

**Dr. Katie Simon**

Prerequisites: Sophomore status. A study of selected influential texts. This semester we will take up the topic of freedom, considering important works from philosophy, political theory, and literature. Readings will include: Sophocles, *Antigone;* Foucault, *Discipline and Punish;* Angela Davis, *Are Prisons Obsolete?;* Toni Morrison, *A Mercy.* We will also read excerpts and shorter selections from the following writers: Plato, Aristotle, Hannah Arendt, Martin Luther King Jr., Ralph Waldo Emerson, Henry David Thoreau, Benjamin Franklin, Nietzsche, Primo Levy, and Wendy Brown. Be prepared for an intense seminar experience with lots of student-led participation, several papers, and a final exam.

**ENGL 4555/5555 American Literature 1865 to 1920**

**Dr. Katie Simon**

Prerequisite: Sophomore status. A study of selected American works from 1865 to 1920, emphasizing literary realism in relation to historical developments including industrialization, urbanization, poverty, post-bellum racial migration, and reconstruction. Texts include: Several Henry James novellas: *Daisy Miller* (1878), *Turn of the Screw* (1898), and *In the Cage* (1898)*;* several Stephen Crane novellas: *Maggie: A Girl of the Streets* (1893), *Red Badge of Courage* (1894), *and The Monster* (1899); Edith Wharton’s *House of Mirth* (1905)*;* Kate Chopin *The Awakening* (1899); Charles Chestnut’s *Marrow of Tradition* (1901)*;* Booker T. Washington *Up From Slavery* (1901); W.E.B. DuBois’ *The Souls of Black Folk* (1903)*.* Be prepared for an active seminar with lots of student participation. Several short papers and a longer, original research project due at the end of the semester.

**ENGL 4660/5660 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 4662/5662 Southern Literature**

**Dr. Bruce Gentry**

Ever heard the slogan “READ LOCAL”? This course introduces you to significant works of 20th-century southern literature, with emphasis on some major writers from Georgia: Alice Walker, Carson McCullers, Pete Dexter, Lillian Smith, etc. Students read and respond to the literature, write and revise essays, and conduct a research project.

**ENGL 4664/5664 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.

**ENGL 4667/5667 African-American Literature**

**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 4680/5680 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 4740/5740 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 4820/5820 Jane Austen on Film**

**Dr. Jennifer Flaherty**

This course will examine the practice of adapting Jane Austen’s novels from the page to the screen in film, television, and new media productions. We will examine the ways that filmmakers have appropriated Jane Austen as a cultural authority representing the romance of Regency England and adapted the plots to speak to their own cultures and generations. The course is both a Jane Austen class and an introduction to basic film analysis. We will watch a variety of films, and we will look closely at the ways that the different environments and agendas of the filmmakers have affected the ways they use Jane Austen. We will also look closely at genre, considering how Jane Austen can be “repackaged” as a TV mini-series, internet series, major motion picture, teen movie, or Bollywood film. Some prior knowledge of Jane Austen is encouraged, but it is not required. Potential texts include the Jane Austen novels *Pride and Prejudice* and *Emma*, films and miniseries based on both texts, as well as looser adaptations such as *Bride and Prejudice*, *Pride and Prejudice and Zombies*, *The Lizzie Bennet Diaries*, and *Clueless*. Assignments may include papers, an annotated bibliography, a group presentation, a final exam, and a storyboard project.

**ENGL 4850/5850 Single Author**

**Louise Erdrich**

**Dr. Mary Magoulick**

We will focus on the works of Native American (Anishnaabe, a.k.a., Chippewa/ OJiwe) writer Louise Erdrich. This prolific writer of fiction, poetry, creative non-fiction, and children’s literature has published more than 25 books and has won numerous awards, including a National Book Award for fiction. Her work is lyrical, political, and moving, reflective of her Ojibwe and German/French heritage.

**ENGL 4900 Seminar of Language & Literature**

**Dr. Alex Blazer**

The course is designed to review both the major periods, authors, and texts of British and American literary traditions and the critical methodologies of literary studies. You will both summarize your understanding of literary tradition and demonstrate your ability to research literature and interpret texts through a variety of critical approaches. Additionally, the course includes career preparation for job, internship, and graduate school applications. You will prepare cover letters, statements of purpose, and resumes as well as practice presentation skills and interviewing strategies tailored to your specific goals. Readings include Marlowe's *Doctor Faustus*, Wordsworth and Coleridge's *Lyrical Ballads*, Thoreau's *Walden*, Chopin's *The Awakening*, Joyce's *A Portrait of the Artist as a Young Man*, and Hughes's *The Weary Blues*. Assignments include a formalist essay, a critical approaches essay, a literary period project, a research project, and a career preparation portfolio.

**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 4950/5950 Special Topic**

**American Film and the US South**

**Dr. Lauren Pilcher**

Today, the South’s place in American film history is in the midst of significant change due to a proliferation of film and TV production across the nation and in the region. This place has been shaped on the one hand by popular narrative cinema, in films like *Gone with the Wind* (1939) and *Deliverance* (1972), and, on the other hand, by widely-circulated documentary images of southern poverty and racism. As we look back toward the past and ahead to the future, moving images of South shed important light on the imaginary iterations of national identity played on moving image screens. This course will introduce students to key films and TV that depict the American South by focusing on their cultural contexts and visual politics. We will consider a range of fiction and nonfiction, studio and independent productions, as well as content circulated primarily online. During the course, we will analyze the central themes and ideological issues that arise in these films, TV, and videos, as well as the major genres and aesthetics that are used, or not used. Throughout, we will read scholarship that has addressed how the South has been represented in Hollywood, popular culture, and marginal and subcultural contexts, including Susan Courtney’s recent comparison of the screen South and West in her recent book *Split Screen Nation: Moving Images of the South and West*. As the class develops, we will also formulate key critical questions about how and why the South has been represented on screen in the U.S. by being attentive to the politics and social movements that have characterized the South and its place within the nation.

**ENGL 4955/5955 Special Topic in International Literature**

**Berlin through the Ages**

**Dr. Craig Callender**

This course introduces students to the literature of Eastern Germany, and is divided into four sections. First, we discuss the literature of the Weimar Republic, paying special attention to early signs of the horrors to come. Next, we move on to World War II and post-war literature, with particular focus on how German writers attempted to come to terms with the realities of WWII. Next, we will discuss East German socialism and its influence on the literature of the period. Finally, we will discuss Germany’s reunification and the literature of the post-reunification era. For each section, we will consider Berlin’s central role in what was happening more broadly in the country.

**ENGL 4955/5955 Special Topic in International Literature**

**Global Romanticism**

**Dr. Julian Knox**

Romanticism might just be the first fully international literary and artistic movement. As a response to industrialization, globalization, and the philosophical prerogatives of the Enlightenment—and as a way of reimagining the dimensions and possibilities of art, science, spirituality, nationhood, and selfhood—Romanticism demands to be understood on a global scale. This is not just because its representative writers thought on a global scale—and actively read one another’s works—but also because each of these writers emerges from and draws upon distinct local and national cultures as they come into contact with, are transformed by, and in turn transform the world at large. Defined neither by the reign of a monarch (i.e. the “Victorian Period” or “Elizabethan literature”) nor by a broader swath of time (i.e. the “Eighteenth Century”), Romanticism has traditionally been historically confined to a few decades in the late-eighteenth and early-nineteenth centuries, but in this class we will seek to transcend that designation by thinking about the ways in which Romanticism urgently diagnoses the conditions of the modern world that, to quote William Wordsworth, is all “too much with us” today, and thus, as an approach to life and to art, has never quite gone away. Our readings will include, from England, selected works by Wordsworth, Samuel Taylor Coleridge, Charlotte Smith, Percy Shelley, and Thomas De Quincey; from Germany, the tales of E. T. A. Hoffmann and Heinrich von Kleist, as well as the poetry of J. W. von Goethe, Novalis, Friedrich Hölderlin, and Karoline von Günderrode; from France, the poetry of Charles Baudelaire; from Norway, a drama by Henrik Ibsen and the poetry of Henrik Wergeland; from Galicia (Spain), the poetry of Rosalía de Castro; from the United States, the poetry of William Cullen Bryant and selected tales of Washington Irving and Edgar Allan Poe; and from Venezuela, the poetry of Andrés Bello.

**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.

**ENGL 6601 Methods of Research**

**Dr. Alex Blazer**

In this course student will review the history of the profession of literary studies using Gerald Graff's *Professing Literature*, be introduced to the history of the book with Amaranth Borsuk's *The Book*, learn practices and issues in scholarly editing by using William Proctor Williams and Craig S. Abbott's *An Introduction to Bibliographical and Textual Studies*, and practice the various broad categories of contemporary literary scholarship in David G. Nicholls' *Introduction to Scholarship in Modern Languages and Literatures*. Students will examine the textual issues of a literary work, apply a category of modern scholarship to a text, expand a previous paper with additional research, and propose a potential masters thesis.

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

**Medieval Heroes and Monsters**

**Dr. Craig Callender**

In this course we will study major works of medieval literature from Germany, Scandinavia, and England. The texts originate from four cultural/linguistic traditions: Middle High German, Old Norse, Old Saxon, and Middle English. Because the scope of medieval literature is broad, it is impossible to cover every cultural and linguistic tradition in one semester. Thus, I have (somewhat regrettably) excluded Old English and Old High German. As the title of the course indicates, we will be paying particular attention to medieval Germanic conceptions of heroes and monsters, but the texts will compel us to consider other important notions as well, including kinship, religion, and the virtues of chivalry.

**English 6680 Time and Memory in the Nineteenth Century**

**Dr. Julian Knox**

Spurred by the expansion of the British railway system, the concept of standardized time is arguably the single most impactful invention of nineteenth-century Great Britain. As both a product of industrialization and a basis for proliferating ever-more product, “standard” time has so thoroughly saturated the experience of living that we take for granted the relative recentness of its invention. Long before the adoption of “standard” or Greenwich Mean Time by the railways in 1847, however, questions of the shape, movement, and overarching (or not) nature of time had preoccupied British writers and thinkers—questions that took on increased urgency during the nineteenth century due to the rapidly-changing dimensions of commerce, labor, politics, and spirituality in the face of industrialization and globalization.

Our readings and discussions for this seminar will be oriented towards both the prelude and the aftermath of this middle moment in the century, with one eye to how issues of class, gender, religion, and science/ecology impact the experience and consciousness of time in industrial Great Britain, and another eye to how the philosophical foundations of time-thinking in Plato, Augustine, and Kant are summoned and reconstituted by nineteenth-century writers. Because representations of time in nineteenth century literature so often appear in the context of discussions/representations of memory, we will also think and write about what memory means to nineteenth century authors, and the impact of this on how we think about memory today. Our readings will include poetry by William Wordsworth, Samuel Taylor Coleridge, Charlotte Smith, Mary Robinson, Friedrich Hölderlin, Novalis, and Charles Algernon Swinburne; selected prose fiction by Mary Shelley, Washington Irving, and E. T. A. Hoffmann; and a philosophy anthology about time. Students will write one conference-length paper during the semester, which will be presented to the rest of the class and subsequently expanded into an article-length essay.

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

**Harlem Renaissance**

**Dr. Beauty Bragg**

This graduate level course takes as its subject the Harlem Renaissance. The course is designed to help you theorize individual texts as well as the literary dimensions of the Renaissance as a whole. Focusing on the novelistic and poetic traditions, we will examine issues of race and national identity, gender and sexuality, and diasporic cultural consciousness. Such examinations will necessarily entail sustained attention to the historical contexts which inform the arts and attitudes of artists of the Harlem Renaissance.

**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. 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).

**ENGL 6690 Variable Topics**

**Women and Myth**

**Dr. Mary Magoulick**

Women and Myth is a graduate seminar that will explore how women are portrayed in classical myths (like Demeter, Persephone, Penelope, etc.) from the ancient world, in contemporary retellings/adaptations (like Margaret Atwood’s The *Penelopiad*), and in new myths inspired by women’s mythic traditions and characters (like Doris Lessing’s *The Memoirs of a Survivor*). We will consider both ancient and contemporary works of literature (including myths, novels, poems, and films) as well as theory connected to both mythology and feminism. Each student will lead class discussion for at least one of the assigned readings, and much of the class will be run seminar-style (with in-depth discussion based on readings and films). Students will write two researched essays (a shorter one early in the semester and a longer final paper.

**CORE CURRICULUM CLASS SECTION DESCRIPTIONS**

**GC1Y 1000 Critical Thinking**

**Gender and Popular American Cinema**

**Dr. Lauren Pilcher**

This course introduces students to images of gender in popular American cinema and challenges them to consider the meanings of these representations.  Moving chronologically from the early twentieth century to the present, we will watch a range of narrative films produced and exhibited in Holly wood and mainstream contexts.  Beginning with classical Hollywood genres and iconic depictions of masculinity and femineity, we will consider how images of gender have changed over time due ot social and economics shifts and reconfigured intersections with notions of race, class, sexuality, and place.

**GC1Y 1000 Critical Thinking**

**SciFi & Philosophy**

**Dr. Alex Blazer**

This course will interpret science fiction and fantasy literature, film, television, gaming culture (role playing, live-action role playing, and video games), and fan culture (fanzines and fan fiction) through the lens of philosophy.  Students will not only analyze sci-fi and fantasy works from a literary perspective but also learn about the philosophical concepts that these works explore, such as the nature of reality, the concept of the self, and the philosophy of morality.

**GC1Y 1000 Critical Thinking**

**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.

**GC1Y 1000 Critical Thinking**

**War Literature**

**Mr. Jeffrey MacLachlan**

For much of its history, the United States has been at war, both domestically and abroad.  After potential for victory becomes complicated, popular culture often loses interest in the war's outcomes, as well as the individuals involved.  While the amount of money powering the military is high (roughly twenty percent of the federal budget), the average civilian is increasingly disconnected from military life.  How can this be?  Public debates of war often only begin when a fictional representation of war is created.  What do fictional representations of war reveal about our national identities, biases, and philosophies?  This course aims to investigate and critically analyze the costs of two recent major wards in American history: The Iraq War and The Vietnam War.

**GC2Y 2000 Global Perspectives**

**Global Horror Films**

**Dr. Alex Blazer**

This GC2Y section will interpret horror films from around the globe using psychoanalytic, ecocritical, gender studies, cultural studies, ecocritical approaches. We will not only analyze film as an artistic medium but also but also compare diverse film traditions in general and cultural understandings of horror in particular. What horrifies people in general? What do specific cultures find terrifying? How are cultural anxieties and fears expressed through and on its horror films? How do cultures' different gender roles affect the portrayal of men and women in horror films? Why do we desire to be scared or repulsed? We will view variety of horror films in a variety of horror subgenres (found footage, giallo, monster, occult, psychological, science fiction, supernatural, and vampire) from a variety of countries (Belgium, Canada, Denmark, France, Germany, Italy, Japan, South Korea, Spain, Sweden, the United Kingdom, and the United States). Bernard F. Dick's The Anatomy of Film teaches the technical elements of film, and the course packet provides critical approaches to film, genre articles, and global film histories. Students will respond to an article and a film in two informal discussion board responses and presentations. In the first formal paper, students will compare and contrast either cultural expressions of horror from two nations or an international horror film and its American remake (or vice versa). The research essay will require outside research of a film or film issue. Students will complete a group learning beyond the classroom project in which they either create a short film or record a podcast episode discussing a feature film. The essay exam will test students understanding of film technique and the horror genre.

**GC2Y 2000 Global Perspectives**

**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 Global Perspectives**

**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 Global Perspectives**

**The Real World? Documentary in the Netflix Era**

**Dr. Lauren Pilcher**

This course considers the notion of "reality" in recent documentary films and television in a global context.  We will view documentaries produced and exhibited in mainstream and film festival circuits; nonfiction films produced for social justice and experimental aims; and television docuseries that have become popular via streaming platforms.  We will approach these recent films and television from an interdisciplinary perspective by reading scholarship that illuminates their historical, social, aesthetic, theoretical, cultural, national and technological meanings.

**GC2Y 2000 Global Perspectives**

**Seuss, Politics, Philosophy, and Poetry**

**Ms. Nancy Beasley**

Most of us can recall early memories of Dr. Seuss's literature, climbing up next to a beloved adult and hearing about the antics of The Cat in the Hat or imagining our own Wacky Wednesday.  Yet through our childhood lenses, we are not aware of the powerful messages behind the cherished tales.  In this course, we will examine Seuss's influences, contemporaries, and passions, as well as a generous selection of Seuss's own work.  This course is organized around key themes such as nonsense, aesthetics, autobiography, childhood, adaptation, and a series of political questions, especially concerning race and gender.

**GC2Y 2000 Global Perspectives**

**Underworlds and Afterlives**

**Dr. Jennifer Flaherty**

This 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).