**Department of English**

**Literature Program**

**Spring 2018**

**Class Section Descriptions**

**UNDERGRADUATE LITERATURE COURSES**

**ENGL 2120 Introduction to British Literature MWF 11:00-11:50 a.m.**

**Dr. Julian Knox Arts & Sciences 253**

A survey of important works of British literature from the beginning through the twenty-first century.

**ENGL 2130 American Literature TR 9:30-10:45 a.m.**

**Mr. John Sirmans Arts & Sciences 243**

ENGL 2130 American Literature is a survey course required of English majors. Besides bringing together a group of people who love to read and discuss ideas, this course covers fiction, nonfiction, and poetry by American authors, from early to contemporary, including Emerson, Hawthorne, Douglass, Poe, Twain, James, Jewett, Chopin, Cather, Hurston, Faulkner, Hemingway, Kingston, Morrison, and Munro, with variations each semester. Students read and respond to the literature, compose essays, and edit their own anthologies of American poetry. We usually take a field trip to the Old Governor’s Mansion for a “servants’ view” tour. Oral presentations and poster creations enhance our understanding of the aesthetic movements and political/cultural history surrounding the major genres of American Literature. Most exams are discussion-formatted.

**ENGL 2150 Shakespeare TR 3:30-4:45 p.m.**

**Dr. Jennifer Flaherty Arts & Sciences 368**

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 Lit TR 12:30-1:45 p.m.**

**Dr. Eustace Palmer Arts & Sciences 366**

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 TR 2:00-3:15 p.m.**

**Mr. John Sirmans Arts & Sciences 368**

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 Lit TR 2:00-3:15 p.m.**

**Dr. Katie Simon Arts & Sciences 340B**

This is a class introducing English majors to a variety of critical approaches to literary texts, and to the practice of analyzing, interpreting, and writing about literature in relation to critical theory. We will survey literary critical approaches such as New Criticism, reader-response theory, and deconstruction, and spend time reading critical works that model the use of these approaches to analyze literary texts. We will also discuss such issues as canon formation, literary history, and key terms in the field. Beyond literary criticism, we will engage broadly with various fields of critical theory such as: psychoanalytic theory, critical race theory, film theory, feminist theory, queer theory, postcolonialism, New Historicism, and Marxist theory. This course would thus be useful for students in a variety of academic fields who seek to incorporate critical and theoretical approaches in their work, and who are interested in literary and cultural analysis in relation to contemporary issues.

**ENGL 4110 Literary Criticism TR 11:00-12:15 p.m.**

**Dr. Alex Blazer Arts & Sciences 345**

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 4116 Structure of Present-Day English MW 2:00-2:50 p.m.**

**Dr. Craig Callender Kilpatrick 223 & Online**

*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 4225 English Renaissance Literature MW 3:30-4:45 p.m.**

**Dr. Jennifer Flaherty Arts & Sciences 345**

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 Shakespeare & the Teenage Girl TR 12:30-13:45 p.m.**

**Dr. Jennifer Flaherty Arts & Sciences 343**

“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 4228 Development of English Drama MW 2:00-3:15 p.m.**

**Dr. Eustace Palmer Arts & Sciences 368**

This course gives an overview of the development of English drama from the beginnings to the modern period and studies, in detail, selected plays by major English dramatists. Significant attention will be given to the historical, political, economic and cultural contexts from which the plays emerged. Students will be expected to be aware of the major critical issues involved in the study of English drama and to undertake a major research project, applying research methods to the study of the works of one English dramatist or more.

**ENGL 4335 Global Romanticism MWF 1:00-1:50 p.m.**

**Dr. Julian Knox Arts & Sciences 366**

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 4451 African Literature TR 9:30-10:45 a.m.**

**Dr. Eustace Palmer Arts & Sciences 366**

ENGL 5451 is an in-depth study of African literature. It will, among other things, devote attention to the social, political, historical, and economic backgrounds from which this literature emerged and engage in detailed study of the texts in order to bring out their distinctive qualities and their relevance to African life. The course will also be concerned with the historical development of African literature, including its roots in the oral tradition; African aesthetics and the criteria to be used in the evaluation and analysis of African literature; the language problem confronting African authors; the representation of African culture and the African world view in African literature; and the differences between Anglophone and Francophone writers. The texts have been selected so as to give adequate representation to various African regions, to women writers, and to a variety of stylistic and thematic concerns. Students will be shown films and videos on various aspects of African life in order to enhance their understanding of the works and their context. They will be expected to become conversant with the major critical issues involved in the study of African literature and to undertake a research project applying research methods to the exploration of a selected aspect of African literature. Evaluation will be based on one major essay, the research project, a midterm test, a final examination, and an article critique.

**ENGL 4555 American Lit. from 1865-1920 TR 12:30-1:45 p.m.**

**Dr. Katie Simon Arts & Sciences 342**

A study of selected American works from 1865 to 1920, emphasizing literary realism.

**ENGL 4662 Southern Literature R 5:00-7:45 p.m.**

**Dr. Bruce Gentry Arts & Sciences 368**

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 4667 African-American Literature TR 12:30-1:45 p.m.**

**Dr. Beauty Bragg Arts & Sciences 345**

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 4850 Kamau Brathwaite W 5:00-7:45 p.m.**

**Dr. Hali Sofala-Jones Arts & Sciences 368**

The Department of English and Rhetoric is excited to offer a special topics course on one of the most influential authors in Caribbean culture, literature, and scholarship of the 20th and 21st Century: Kamau Brathwaite. Since the arrival of his first book of poetry, *Rights of Passage*, in 1967, Brathwaite has cultivated a body of work that explores the roots of Caribbean identity. This class will recreate this journey of discovery alongside Brathwaite, reading five of his most acclaimed poetry collections, as well as works by other Caribbean authors such as Derek Walcott, Kwame Dawes, Aimé Césaire, Jean ‘Binta’ Breeze, Lorna Goodison, and Olive Senor. In our analyses and discussion of these authors and their texts, we will seek to understand more fully the complex and rich history of the Caribbean, examining the African and indigenous roots of Caribbean culture. As a result of our studies, we will become more proficient in discussing and applying various theoretical approaches such as Postcolonial Theory and Critical Race Theory, further our understanding of vital social and intellectual movements of the 20th century such as the Negritude Movement and Rastafarianism, and deepen our appreciation for Caribbean literature, culture, history, and especially, Kamau Brathwaite.

**ENGL 4900 Seminar of Language & Literature TR 2:00-3:15 p.m.**

**Dr. Alex Blazer Arts & Sciences 340A**

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 4995 Global Romanticism MWF 1:00-1:50 p.m.**

**Dr. Julian Knox Arts & Sciences 366**

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.

**GRADUATE LITERATURE COURSES**

**ENGL 5110 Literary Criticism TR 11:00-12:15 p.m.**

**Dr. Alex Blazer Arts & Sciences 345**

While ENGL 3900 is a survey of critical approaches to literature, ENGL 5110 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 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 5225 English Renaissance Literature MW 3:30-4:45 p.m.**

**Dr. Jennifer Flaherty Arts & Sciences 345**

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**ENGL 5226 Shakespeare & the Teenage Girl TR 12:30-13:45 p.m.**

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**Dr. Eustace Palmer Arts & Sciences 368**

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**ENGL 5335 Global Romanticism MWF 1:00-1:50 p.m.**

**Dr. Julian Knox Arts & Sciences 366**

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**ENGL 5451 African Literature TR 9:30-10:45 a.m.**

**Dr. Eustace Palmer Arts & Sciences 366**

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**ENGL 5555 American Lit. from 1865-1920 TR 12:30-1:45 p.m.**

**Dr. Katie Simon Arts & Sciences 342**

A study of selected American works from 1865 to 1920, emphasizing literary realism.

**ENGL 5662 Southern Literature R 5:00-7:45 p.m.**

**Dr. Bruce Gentry Arts & Sciences 368**

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 5667 African-American Literature TR 12:30-1:45 p.m.**

**Dr. Beauty Bragg Arts & Sciences 345**

*What I wanted most was to shine an unblinking light on the entire stage, to tell my people with all the authority I could muster that they were right, that they were not crazy, that it really was all a trick.  Much of black literature—or the black literature that interests me—aims to do the same.  I didn’t feel like my aims were original or pathbreaking but part of something; I aspired to join a long line of dream-breakers*.—Ta-Nehisi Coates. This course is organized to bear witness to the role that African American authors have played in circulating analyses of the institutional structures that shape the experiences of U.S. citizens of African descent.  We will examine representative texts in both literary and social context.  In addition to the expected questions of period, genre, and aesthetic conventions, we will also be concerned with examining the social role of the black writer and the specific challenges s/he might face.

**ENGL 5850 Kamau Brathwaite W 5:00-7:45 p.m.**

**Dr. Hali Sofala-Jones Arts & Sciences 368**

The Department of English and Rhetoric is excited to offer a special topics course on one of the most influential authors in Caribbean culture, literature, and scholarship of the 20th and 21st Century: Kamau Brathwaite. Since the arrival of his first book of poetry, *Rights of Passage*, in 1967, Brathwaite has cultivated a body of work that explores the roots of Caribbean identity. This class will recreate this journey of discovery alongside Brathwaite, reading five of his most acclaimed poetry collections, as well as works by other Caribbean authors such as Derek Walcott, Kwame Dawes, Aimé Césaire, Jean ‘Binta’ Breeze, Lorna Goodison, and Olive Senor. In our analyses and discussion of these authors and their texts, we will seek to understand more fully the complex and rich history of the Caribbean, examining the African and indigenous roots of Caribbean culture. As a result of our studies, we will become more proficient in discussing and applying various theoretical approaches such as Postcolonial Theory and Critical Race Theory, further our understanding of vital social and intellectual movements of the 20th century such as the Negritude Movement and Rastafarianism, and deepen our appreciation for Caribbean literature, culture, history, and especially, Kamau Brathwaite.

**ENGL 5950 First-Year Composition Practices TR 11:00-12:15 p.m.**

**Mr. John Sirmans Arts & Sciences 315**

This course is a graduate-level seminar intended to introduce teaching assistants to the many different perspectives on the practical techniques of teaching first-year college writing. With a knowledge of the history and (often conflicting) current theories affecting contemporary composition pedagogy, combined with active discussion and observation, you will be equipped to develop your own teaching, assessment, and evaluation philosophies. This course will ask you to draft those personal philosophies based upon your research and to develop at least one writing course design that works for you. In addition to these rather lofty goals of theory and design, we will also explore practical classroom management techniques, and you will have an opportunity to teach a lesson in an actual class of first-year writing students.

**ENGL 5995 Global Romanticism MWF 1:00-1:50 p.m.**

**Dr. Julian Knox Arts & Sciences 366**

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 6601 Methods of Research TR 3:30-4:45 p.m.**

**Dr. Bruce Gentry Arts & Sciences 315**

This is the course that introduces you to graduate study in the very broad field known as “English.” Students will learn about a variety of intellectual disciplines studied in English departments, learn about key terminology used in English, become accustomed to MLA style, and conduct two research projects: one on Flannery O’Connor, the other on some American modernist texts from the reading list for the MA exam. Much of the course will be conducted in an individual-study format, and many of the class meetings will take the form of conferences with the instructor.

**ENGL 6680 Medieval Heroes and Monsters** **MW 11:00-12:15 p.m.**

**Dr. Craig Callender Arts & Sciences 315**

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.

**COURSES FOR OTHER PROGRAMS**

**BLST 4451 African Literature TR 9:30-10:45 a.m.**

**Dr. Eustace Palmer Arts & Sciences 366**

ENGL 5451 is an in-depth study of African literature. It will, among other things, devote attention to the social, political, historical, and economic backgrounds from which this literature emerged and engage in detailed study of the texts in order to bring out their distinctive qualities and their relevance to African life. The course will also be concerned with the historical development of African literature, including its roots in the oral tradition; African aesthetics and the criteria to be used in the evaluation and analysis of African literature; the language problem confronting African authors; the representation of African culture and the African world view in African literature; and the differences between Anglophone and Francophone writers. The texts have been selected so as to give adequate representation to various African regions, to women writers, and to a variety of stylistic and thematic concerns. Students will be shown films and videos on various aspects of African life in order to enhance their understanding of the works and their context. They will be expected to become conversant with the major critical issues involved in the study of African literature and to undertake a research project applying research methods to the exploration of a selected aspect of African literature. Evaluation will be based on one major essay, the research project, a midterm test, a final examination, and an article critique.

**BLST 4667 African-American Literature TR 12:30-1:45 p.m.**

**Dr. Beauty Bragg Arts & Sciences 345**

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 MWF 11:00-11:50 a.m.**

**Ms. Nancy Beasley Arts & Sciences 366**

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 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. This course is also offered **MWF 12:00-12:50 p.m. Arts & Sciences 366**

**GC1Y 1000 Video Games & Literature Arts & Sciences 368**

**Dr. Hali Sofala-Jones MWF 10:00-10:50 a.m.**

In this course, we ask, “Can video games matter?” and if they do, how can we analyze these new narratives in a way that allows us to see them not only as literature, but also as culturally significant.

**GC1Y 1000 War Literature MWF 1:00-1:50 p.m.**

**Mr. Jeffrey MacLachlan Arts & Sciences 368**

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 Captivity and Freedom** **TR 11:00-12:15 p.m.**

**Dr. Katie Simon Arts & Sciences 275**

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 read literary representations of the transatlantic slave trade, the middle passage, slave narratives, and abolition. We will encounter perspectives from Africa, the Caribbean, Great Britain, Egypt, North America, and Europe. We will spend the last part of the semester thinking about modern forms of captivity, from sexual slavery, to the prison-industrial complex, to Guantanamo Bay.

**GC2Y 2000 Global Horror Films TR 3:30-5:15 p.m.**

**Dr. Alex Blazer Arts & Sciences 345**

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.

**LING 2200 Human Language MWF 10:00-10:50 a.m.**

**Dr. Craig Callender Arts & Sciences 353**

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 4950 Shakespeare & the Teenage Girl TR 12:30-13:45 p.m.**

**Dr. Jennifer Flaherty Arts & Sciences 343**

“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.