

FALL 2021

COURSE DESCRIPTIONS ENGLISH

THE PREREQUISITE FOR ALL COURSES IS ENGL 1102 UNLESS OTHERWISE SPECIFIED.

ENGL 2145	TR 11:00am-12:15pm	TBA	Botelho
ENGL 2145	MW 1:25pm-2:15pm	TBA	King
ENGL 2145	MW 3:30pm-4:45pm	TBA	Conley
ENGL 2145	ONLINE	ONLINE	Guglielmo

INTRODUCTION TO ENGLISH STUDIES. This course introduces students to the reading, writing, research, and critical strategies essential to KSU English Studies. The course draws connections among the four content areas in the English Department (Literature, Language, Writing, and Theory) and focuses on their relationship to broader social and personal contexts, enabling students to make informed choices about their program of study and their careers.

ENGL 2160	MW 11:15am-12:05pm	TBA	Rice
ENGL 2160	ONLINE	ONLINE	Watson

AMERICAN LITERATURE SURVEY. This survey of American literature from its beginnings to the present introduces English and Secondary English Education majors to the historical periods and major trends and figures of American literature.

ENGL 2172	MW 2:30pm-3:20pm	TBA	Palmer
ENGL 2172	ONLINE	ONLINE	Botelho
ENGL 2172	ONLINE	ONLINE	White

BRITISH LITERATURE, BEGINNINGS TO 1660. This survey of British literature from its beginnings to 1660 introduces English and Secondary English Education majors to the historical periods and major trends and figures of British literature.

ENGL 2174	MW 3:30pm-4:45pm	TBA	Benedict
ENGL	ONLINE	ONLINE	Gephardt

BRITISH LITERATURE, 1660 TO THE PRESENT. This survey of British literature from 1660 to the present introduces English and Secondary English Education majors to the historical periods and major trends and figures of British literature.

ENGL 2271 **TR 9:30am-10:45am** **TBA** **Montgomery**
ENGL 2271 **TR 11:00am-12:15pm** **TBA** **Staff**

INTRODUCTION TO TEACHING LANGUAGE ARTS. This course provides an introduction to teaching English Language Arts (grades 6-12). Through the study of theory and practice, context-based models, and specific applications, students explore the potential of the English Language Arts classroom and investigate the professional roles, relationships, and responsibilities of the English Language Arts teacher. This course is a prerequisite for all other English Education courses and mandatory for admittance to the English Education program.

ENGL 2390 **TR 5:00pm-6:15pm** **TBA** **Hamby**

GREAT WORKS FOR MIDDLE GRADES TEACHERS. This course is a survey of classic literature written by diverse authors. It focuses on text analysis and writing about literature. The texts studied are frequently found in the middle grades classroom. Prerequisite: Any 1000 or 2000 level ENGL course

ENGL 3230 **ONLINE** **ONLINE** **Gephardt**

LITERARY GENRE. This online course examines representations of place in U.S. travel writing and maps the various imaginative landscapes that they generate. We will consider the paradigms of American travel as an escape from middle-class domesticity and as a nostalgic return to the past, as well as characteristic tropes such as the wilderness and the open road, which are rooted in a national identity defined by expansion and mobility. The reading list will focus on twentieth and twenty-first century travel narratives.

ENGL 3232 **MW 1:25pm-2:15pm** **TBA** **Bowers**

TOPICS IN DRAMA. This course is a study of selected topics, authors, or periods of dramatic literature. The course also addresses the fundamental literary generic characteristics of dramatic form, including plot, character, action, and setting, as well as the conventions of dramatic genres, such as tragedy, comedy, tragicomedy, closet, and narrative drama.

ENGL 3241 **TR 8:00am-9:15am** **TBA** **Staff**

TECHNOLOGY AND DIGITAL MEDIA IN ENGLISH/LANGUAGE ARTS. This course provides students with experience in the ways that digital media and technology can be used meaningfully in the English/Language Arts classroom. Students consider, experiment with, and apply specific technologies in order to develop comfort with and control over these tools. The course prepares students to develop adolescents' literacy practices with technology in the English/Language Arts classroom. Prerequisite: ENGL 2271 and admission into the English Education program.

ENGL 3270 **TR 11:00am-12:15pm** **TBA** **Staff**
 TEACHING GRAMMAR AND USAGE IN MIDDLE GRADES LANGUAGE ARTS. This course examines approaches for teaching grammar in the middle grades. Students practice grammatical appropriateness in oral and written communication; develop an understanding of grammatical concepts and constructions; analyze errors in order to develop effective instruction; study structures as a means of promoting syntactic growth and diversity of style in writing; and develop constructive, use-based lessons. This course includes an overview of modern grammars, the history of grammar instruction, and research on grammar instruction. Prerequisite: ENGL 2271.

ENGL 3310 **MW 1:25pm-4:10pm** **TBA** **Devereaux**
 PRINCIPLES OF WRITING INSTRUCTION. This course provides an exploration of theories of composition pedagogy and assessment, including a variety of strategies for teaching writing while dealing with institutional policies such as standardized testing. Students practice oral and written communication for various audiences and purposes; create, implement, and assess writing instruction in a middle school setting; and create and practice research-supported approaches to grammar instruction. The course includes a 45-hour embedded field experience in a middle school. Prerequisite: ENGL 2271 and admission into the English Education or Secondary and Middle Grades Language Arts program.

ENGL 3330 **ONLINE** **ONLINE** **Giddens**
 ECOFEMINISM. This class explores Ecofeminism: Intersections of Gender and the Environment in Contemporary Writing. As a cross-listed course between English and the Gender and Women’s Studies program, students will use literature and film to explore the ways in which power structures jointly affect humans and our ecological surroundings. We will question how systems of gender, race, economic class, and globalization (among others) are connected to one another and to the ways we treat each other and the earth. Through fiction and nonfiction, we will encounter compelling stories of people and characters working to understand how we can make our physical world and the societies we have constructed on our planet more livable, healthier, and just spaces for everyone.

ENGL 3340 **W 5:00pm-6:15pm** **TBA** **Silva**
 ETHNIC LITERATURES. In the last paragraph of his 1982 Noble Prize lecture, Colombia writer Gabriel García Márquez quotes from a similar lecture offered in 1950 by William Faulkner. His comment was not gratuitous; it was meant to recognize the intertextual connection between writers from the South of the USA and writers South of the Border, particularly those affiliated with what is known as The Boom of Latin American letters, which exploded in the literary scene of the 1950s and 1960s. The focus of this class is to explore those literary and geopolitical connections by critically reading and analyzing a number of essential novels and short stories in order to delineate the reasons and consequences of such cross-pollination.

ENGL 3342 ONLINE ONLINE Brown Spiers

THE NATIVE AMERICAN NOVEL. In many Native American cultures, storytelling is seen as a fundamental force that shapes the world we live in. As Cherokee writer Thomas King says, “the truth about stories is that that’s all we are,” while Laguna Pueblo author Leslie Marmon Silko cautions that stories “are all we have to fight off illness and death.” But practically speaking, what does this mean?

Faced with the crises of the 20th and 21st centuries—from oil pipelines and climate change to cultural appropriation and violence against Indigenous women—how do stories empower Native people and communities? How do Indigenous writers preserve their languages and adapt oral storytelling traditions as they write novels in English? To find the answers to these questions, we’ll read novels from a variety of genres (realism, historical fiction, horror, science fiction, etc.) written between 1977 and 2019. Authors may include Leslie Marmon Silko, Louise Erdrich, LeAnne Howe, Stephen Graham Jones, and Cherie Dimaline.

ENGL 3350 TR 11:00am-12:15pm TBA King

FROM BROOKLYN TO THE GOLDEN GATE: BRIDGES ACROSS AMERICA WITH THE BEAT GENERATION. At a time in American history when the country desperately needs to rediscover its underlying philosophy of unity in diversity, a look back to the prophetic work of the Beats and their contemporaries in music and art may offer legitimate hope for difficult times. This course will survey the work of the primary Beat writers who moved from coast to coast in their quest for cross-cultural understanding and redemption, both through literature and in a challenge to societal and cultural norms. While the course will consider the primary texts of William S. Burroughs (Junky), Jack Kerouac (On the Road), and Allen Ginsberg (Howl), we will also examine the work of the great African American Jazz artists—including Charlie Parker, Miles Davis, and Thelonious Monk—who founded the Bebop movement with which these writers so closely identified. We will also contextualize the work of the primarily women abstract painters who transformed our conception of “modern art.” Finally, we will look at the artists and writers in folk and popular music—both Black and white—who understood that while region matters, a country this large must also see itself as one. In addition to the literary texts, students will have the opportunity to consider relevant films such as Howl, Bird, Bound for Glory, Festival, Jazz on a Summer’s Day, and Inside Llewyn Davis, as well as the recent biography Ninth Street Women.

ENGL 3350 ONLINE ONLINE Davis

REGIONAL LITERATURE. This course is a study of literature using region as the primary category of analysis. Texts might include fiction and nonfiction, performance texts (such as drama and folktales from the oral tradition), and examples of material culture. The class might focus on a specific geographic region (e.g., the Caribbean); a comparative study of

regional culture (e.g., Faulkner's Yoknapatawpa vs. Hardy's Wessex); or authors or themes closely associated with a region (e.g., Cather's West).

ENGL 3391 **TR 11:00am-12:15pm** **TBA** **Goodsite**
TEACHING LITERATURE TO ADOLESCENTS. Using narrative as a central genre, this course introduces current English teaching philosophy and practice in teaching literature to adolescents. This course models current ways to integrate technology into the curriculum, identifies a variety of multicultural teaching texts, and extends the study of critical theory into the teaching of literature to adolescents. Prerequisite: ENGL 2271 and admission into the English Education program.

ENGL 3398 **TBA** **Smith-Sitton**
INTERNSHIP. Enrollment in this course provides students pursuing an English major or minor program to earn credit hours for an internship experience. With a flexible schedule of conferences and class meetings as well as a range of assignment options students will maximize their internship experiences while advancing writing and research skills in line with professional and academic interests. This course is a part of the KSU English Department's Signature Internship Program. Prerequisites: To register for the closed course, students must secure an internship first and reach out to Dr. Lara Smith-Sitton, Director of Community Engagement to enroll. If you have questions, please reach out Dr. Smith-Sitton (lsmith11@kennesaw.edu)

Credit Hours: 3 to 12 credit hours, depending on the internship commitment.

ENGL 3500 **MW 12:20-1:10pm** **TBA** **Bradley**
SEX, HIP HOP, AND SOUTHERN BLACK WOMEN. This course explores representations of women, sex, and regional identity in southern hip hop. Using novels, social media, and music, students will explore how rap informs performances of Black womanhood in contemporary southern Black culture. Students will explore southern hip hop as a framework for understanding how southern Black women and girls navigate the post-Civil Rights American South.

ENGL 3510 **ONLINE** **ONLINE** **Thomas**
RACISM, RIOTS, AND BLACK WOMEN WRITERS. This course explores literary responses to racism and riots in a comparative study of how Black women write about and thereby record national, community, and personal responses to acts of racism and rioting. Through the critical examination and contextualization of literature studied in the course, students will engage literary criticism and critical race theory. The literature will be analyzed within its historical context and its present-day significance. Students will evaluate the course themes of racism and riots in novels, short stories, poems, plays, film, television, and other aspects of popular culture.

ENGL 4220 **ONLINE** **ONLINE** **Morgan**
CRITICAL THEORY. An advanced course in interpretive theoretical paradigms as applied to the study of literature and culture, focusing on critical models such as Marxism, Structuralism, Poststructuralism, Deconstruction, Psychoanalytic criticism, and Gender, Ethnic, and Cultural studies. Prerequisite: ENGL 2145

ENGL 4230 **TR 11:00am-12:15pm** **TBA** **Diop**
THEORY-BASED STUDIES IN LITERATURE. This course introduces students to aspects of linguistic studies of literature, and literary theories including formalism, psychoanalysis, and Marxism. We then "test" these theories by applying them to works of fiction

ENGL 4340 **TR 9:30am-10:45am** **TBA** **Botelho**
SHAKESPEARE. In this course, we will read plays that are representative of Shakespeare’s major genres—comedy, history, tragedy, and romance. We will examine Renaissance staging practices, audiences, and theatrical culture, reading seven Shakespeare plays within the framework of the social, cultural, political, and religious debates that surrounded these performances. Throughout the semester, we will also study Shakespeare’s afterlives, examining how and why Shakespeare and his plays are such an integral part of our own modern culture, surfacing in television, movies, comic books, music, and various new media of the twenty-first century. Requirements include a pop culture project, group performances, a review of a filmed performance from Shakespeare’s Globe in London or from Atlanta’s Shakespeare Tavern, critical responses, and a take-home final.

ENGL 4340 **MW 3:30pm-4:45pm** **TBA** **Bowers**
SHAKESPEARE. This course is a study of selected comedies, histories, and tragedies, covering the range of Shakespeare’s dramatic art. It may include dramatic form and poetic composition as commentaries on the dramatic genres and an examination of performance theory and practice.

ENGL 4374 **MW 5:00pm-6:15pm** **TBA** **Benedict**
RESTORATION AND 18th-CENTURY LITERATURE. This course presents British literature from 1660 to the late eighteenth century. It may include poetry, prose, and drama and investigate aesthetic, intellectual, and social issues.

ENGL 4380 **TR 2:00pm-3:15** **TBA** **Harper**
19th-CENTURY WORLD LITERATURE. This course presents a study of representative texts, major themes, or literary movements from around the world before 1800, emphasizing aesthetic and social understanding. It may examine Western and non-Western cultures.

ENGL 4460 **ONLINE** **ONLINE** **Watson**
 19th-CENTURY AMERICAN LITERATURE. This course will mostly involve a careful examination of the work of Ralph Waldo Emerson and Henry David Thoreau, the two leading American Transcendentalists, as well as their complicated, sometimes difficult, mutually inspiring friendship. We will also discuss responses to their work among their contemporaries, including Margaret Fuller’s proto-feminist transformation of Emerson’s philosophy, Nathaniel Hawthorne’s complex satirizing of what he calls the “cloudy and dreamy metaphysics” of Transcendentalism, and Walt Whitman’s sexually charged rewriting of Transcendentalist spirituality. Finally, we will be considering the important contributions of the Transcendentalists to the ongoing American tradition of principled political resistance.

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ENGL 4470 **ONLINE** **ONLINE** **Gephardt**
 JANE AUSTEN AND POPULAR CULTURE. This online course will examine Jane Austen’s fiction and its legacy. We will cover key novels including *Sense and Sensibility*, *Pride and Prejudice*, and *Emma* in their historical contexts and consider how Austen’s work is adapted, appropriated, and commodified in contemporary popular culture.

ENGL 4560 **MW 10:10am-11:00am** **TBA** **Rice**
 20th- and 21st-CENTURY AMERICAN LITERATURE. This course presents a study of representative texts, major themes, or literary movements in twentieth-century and twenty-first-century America, emphasizing aesthetic and social understanding.

ENGL 4570 **MW 11:15am-12:05pm** **TBA** **Shelden**
 THE LITERATURE OF SCANDAL. Transgression, boundary-breaking, crime, intrigue: this is the language of scandal. In this course, we will study a diverse set of texts that deal with scandalous subject matter. Some of these books are about scandals, while others are the scandal. We will consider these texts in relation to the historical and national contexts in which they are situated (primarily, British and colonial contexts throughout the 20th Century and into the contemporary period) in order to pursue larger questions that these texts raise about scandal: What makes a text or an event scandalous? What does a scandal tell us about

a text, an author, or a reader? Why is the subject of scandalous transgression so important in literature? Who decides what is and is not scandalous?

ENGL 4620

TR 3:30pm-4:45pm

TBA

Figueiredo

RHETORIC AND THE AVANT-GARDE (Senior Seminar). This seminar will consider the role of the literary and artistic avant-garde from the early nineteenth century to the present. While the “avant-garde” often connotes experimental arts practices, this seminar begins by positioning the avant-garde as a cultural institution charged with directing the social well-being – with a focus on justice and ethical values – of industrial and post-industrial societies. What might it mean to consider the histories of literary studies, writing studies, film studies, and other Humanities-based fields as the vanguard of social life? How might the arts, collectively, promote more robust social values of equity and well-being? How are contemporary writers and artists engaging in this very kind work?

The earliest recorded use of the “avant-garde” metaphor appears in the late-1500s/early-1600s when Etienne Pasquier (a lawyer and historian) identifies poets as the social group tasked with promoting modern values of cultural progress, foreshadowing the later quarrel between the Ancients and the Moderns. Two hundred years later, Henri Saint-Simon (a sociologist and political theorist) proposes a new model for organizing social life in Europe, just as the continent was undergoing significant cultural change as a result of the industrial growth and scientific development. In Saint-Simon’s model, the literary-artistic avant-garde serves as one of three primary institutions charged with organizing social life in the industrial world, in collaboration with the sciences and industry. This avant-garde would be tasked with using the popular arts (poetry, drama, storytelling, painting, etc.) to promote the social and cultural values of European societies by directing the work of scientists and industrialists, with rhetoric and rhetors serving as the vanguard of the avant-garde. In Saint-Simon’s view, the most significant challenge the arts and letters disciplines face in taking their position as the vanguard of industrial society is in coalescing around a common purpose: to support social and economic justice of all individuals living in these societies. (It is important to note that Saint-Simon served in a French military regiment in support of the American Revolutionary War against the British monarchy.)

Using this framework, students in this seminar will survey a selection of primary texts in the tradition of the literary and artistic avant-garde works by figures such as Mina Loy, Gertrude Stein, James Joyce, and Jorge Luis Borges. We will also review a selection of texts concerning avant-garde theories, methods, and practices, including works by Marcel Duchamp (Dadaism), F.T. Marinetti (Futurism), Dick Higgins and Hannah Higgins (Fluxus), Evelyn L. Forget, and Griselda Pollock. Course assignments include frequent low-stakes writing tasks, a project proposal, exploratory essays, an annotated bibliography, a progress reports about the final seminar paper, a documented research-essay of 15-20 pages, and

two oral presentations (one leading class in discussion and one in the style of a conference talk). Students are expected to actively participate in all course activities.

ENGL 4620

MW 3:30-4:45pm

TBA

Shelden

ABJECTION: THE FOUNDATIONS OF OTHERNESS (Senior Seminar). Disgust, horror, fear, revulsion, rejection: such feelings are responses to abjection. The abject is that which cannot be tolerated; it must be disowned and expelled. In this way, abjection is the foundation of the concept of "the other," and it informs the ways that we structure social relations. But abjection is also a psychoanalytic concept; for psychoanalysis, the disgust we feel towards the abject structures the self. In this Senior Seminar, we will conduct a theoretical and literary study of abjection as formative of both society and the self. Abjection allows us to investigate the ways in which race, gender, sexuality, class, and disability pertain to the exclusionary structures of social relations. In order to take up our questions about the construction of society and the self, we will read a number of theoretical texts in psychoanalysis, critical race studies, queer studies, and disability studies. We will anchor our discussions of abjection and otherness in a variety of media including literature, film, stand-up comedy, and Broadway musicals.

In addition to its theoretical and cultural interpretive goals, this course will also focus on strategies for conducting advanced research. We will discuss rhetorical strategies for successful academic argumentation, as well as the construction of primary research genres, including the project proposal, the annotated bibliography, and the literature review. Ultimately, each student will complete a 15- to 20-page essay by the end of the semester.