

# Spring 2010

## Course Descriptions

*Language, Literature and Philosophy*

### Upper Division Course Offerings

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To quickly find the course description of the below courses – press CNTRL + Click

[ENGL 2000 Baker](#)  
[ENGL 2000 Hollinger](#)  
[ENGL 2100 Cooksey](#)  
[ENGL 2100 Erney](#)  
[ENGL 2100 Reese](#)  
[ENGL 3010 Bryan](#)  
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[ENGL 3720 Reese](#)  
[ENGL 5200 Erney](#)  
[ENGL 5485 Baker](#)  
[ENGL 5550 Cooksey](#)  
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[FILM 5010/ENGL 5000 Hollinger](#)  
[FILM 5040 Hollinger](#)  
  
[FREN 3025 Mertz-Weigel](#)  
  
[PHIL 2251 Cooksey](#)  
[PHIL 4000 Simmons](#)  
  
[SPAN 4080 Deaver](#)

**Dr. Christopher Baker**

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**English 2000: Ethics and Literature**

This course will investigate a variety of ethical and moral problems which fictional and dramatic characters must confront. What are the strengths or weaknesses of a character's view of the problem? What is meant by "choosing wisely"? We will explore the nature of the problems themselves as well as the responses the characters make, and then consider how effective, meaningful, or "correct" those responses may be. A key topic of discussion will be the standards or values on which these characters base their decisions or by which we judge them. Graded work will include a short essay, a longer (researched) essay, a midterm exam, and a final exam.

Texts:

Leo Tolstoy, *The Death of Ivan Ilyich*  
William Shakespeare, *The Merchant of Venice*  
Graham Greene, *The Power and the Glory*

William Golding, *Lord of the Flies*  
Shusako Endo, *Silence*  
Henrik Ibsen, *An Enemy of the People*

**Dr. Karen Hollinger**

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**English 2000: Ethics and Values in Literature**

We will read and discuss literary texts with a focus on their ethical dimensions. Course work will include three essay exams, response papers, and active participation in class discussion.

We will read Susanna Rowson's *Charlotte Temple*, Joseph Conrad's *The Secret Sharer*, Nathaniel Hawthorne's *Young Goodman Brown and Other Short Stories*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Henry James' *Washington Square*, Art Spiegelman's *Maus: A Survivor's Tale*, Nella Larsen's *Passing*, Marsha Norman's *Night Mother*, and Paula Vogel's *How I Learned to Drive*.

**Thomas L. Cooksey**

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**ENGL 2100: Literature and the Humanities**

**TTh 6:00-7:15**

**Objectives:**

Examination of literature as an expression of the humanities through the study of a number of works of literature from several historical periods and several literary genres. Thematically, this course focuses on the theme and figure of the trickster in world literature. We will consider the trickster in a pure form as he appears in folklore, and how he is manifest in more developed literary expressions. This course is in compliance with the Area C requirements of the core curriculum of the University of Georgia system.

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## **Prerequisites:**

The student must have completed English 1102 or its equivalent with a grade of C or better.

## **Required texts:**

Wu Ch'eng-en, *Monkey: Folk Novel of China*

Jack Berry, *West African Folktales*

Barry Lopez, *Giving Birth to Thunder,*  
*Sleeping with his Daughter*

Ben Jonson, *Volpone*

Idries Shah, *The Pleasantries of the Incredible*  
*Mulla Nasrudin*

Thomas King, *Green Grass, Running Water*

**Dr. H.-G. Erney**

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## **ENGL 2100-005: Literature and Humanities**

Focus: “Rebels, Outlaws, Terrorists.” Is there any truth to the quip that “One man’s terrorist is another man’s freedom fighter”? We’ll try to find out in this course by examining rebels from Robin Hood to Osama Bin Laden. Reading plays, comic books, and novels from the U.S., Britain, Germany, Pakistan, and Australia, we will compare many different representations of outlaws, explore some of the factors that turn citizens into rebels, and discuss the moral implications of depicting them as “heroes.”

### **Assigned Texts:**

Abbey, Edward. The Monkey Wrench Gang.

Adams, Lorraine. Harbor.

Carey, Peter. True History of the Kelly Gang.

Conrad, Joseph. The Secret Agent.

Hamid, Mohsin. The Reluctant Fundamentalist.

Moore, Alan. V for Vendetta.

Schiller, Friedrich. Wilhelm Tell.

**Prerequisite:** ENGL 1102 or ENGL 1102H

**Catalog description:** Examination of literature as an expression of the humanities through study of several complete works from at least two historical periods, two genres, and two cultures/countries. Includes an essay or project involving documentation.

**Dr. D. H. Reese**

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## **ENGL 2100: Literature and Humanities**

Focus: “Detective Fiction.” Why do readers find detective stories so stimulating and compelling? Tales of crime, mystery, espionage, and mayhem can regularly be found atop the latest bestseller lists, and we can all name detectives and spies who have been made famous by movies and television programs. This course explores both the pleasurable and practical aspects

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of reading detective fiction. We will practice, among other things, our abilities to read closely, observe textual clues, ask pertinent questions, note fallacies and inaccuracies, separate facts from feelings, evaluate moral dilemmas, hypothesize logical solutions, and present findings to an audience. Course work will include an in-class essay exam, a research project, midterm and final exams, and active participation in discussion.

### **Assigned Texts:**

Mansfield-Kelley, Deane. The Longman Anthology of Detective Fiction. New York, NY: Longman/Prentice Hall, 2005. ISBN 978-0321195012

We will supplement this text with a few online readings and film clips.

**Dr. Rich Bryan**

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### **English 3010-01: Introduction to Literary Studies**

This course has been designed to introduce English majors to the language and enterprises of English literary studies. Students will be introduced to field-specific terms and the concepts to which they refer, as well as to some of the field's predominant critical theories and methodologies. Emphasis will be placed on the application of literary criticism and theory to a variety of cultural artifacts, especially literary texts. Midterm and final examinations, participation in discussion and exercises, oral presentation, and a seminar paper are required.

Required texts:

*Critical Theory Today* (Tyson)

and

*The Great Gatsby* (Fitzgerald)

*King Lear* (Shakespeare)

*Frankenstein* (Shelley)

**Dr. Christopher Baker**

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### **English 3141: The Bible as Literature**

The Bible is the single most influential, and controversial, book in Western culture, having profoundly affected our political, artistic, and philosophical thinking apart from its importance as a religious text. This course will examine both the Hebrew Bible and the New Testament as literary texts, paying close attention to such issues as authorship, themes, structure, and narrative techniques. At the end of the course we will briefly consider examples of its influence on English literature. There will be graded homework, a midterm, a final, and two essays.

Texts:

A study bible (containing footnotes, maps, and reference materials). *The Harper Collins Study Bible*, New Revised Standard Version is recommended.

Gabel, *The Bible as Literature*, 5<sup>th</sup> edition (Oxford, 2006).

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## *Language, Literature and Philosophy*

Dr. D. H. Reese

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### **ENGL 3720: Business and Technical Communication**

This course is primarily a writing class with the overall objective of equipping you with strategies for effective professional communication. In most respects, it does not differ from other writing classes that you have taken—good writing is good writing. The main difference between this writing course and others is that you will be writing papers that have practical applications, such as letters, memos, reports, and résumés. Another difference is that you will pay more attention to document accessibility through the use of basic page design, headings, formatting, lists, and illustrations. Think, therefore, of the term "technical" as meaning "practical." Technical writing emphasizes clarity, conciseness, and accuracy of expression; through research, you will find, analyze, interpret, and document practical information. In addition, you will consider the theoretical and ethical implications of workplace writing. Moreover, since much of your professional work will be collaborative in nature, you will frequently be assigned to work with other students to produce polished group-authored documents.

This section of English 3720 will be computer-enhanced, so at times you will be required to participate in online learning and electronic writing. These features will be explained to you in detail throughout the term. You do not have to be a computer nerd to be successful in this course. You do not need to have anything more than a general end-user familiarity with computers. At the same time, you will need access to a networked computer, either at home or on campus, because assignments—email memo, claim letter, definition assignment, employment portfolio, and research project—will need to be either typed or computer generated. Additional requirements include regular attendance, class participation, and completion of midterm and final exams.

#### **Course Textbook:**

Lannon, John M. Technical Communication. 11th ed.

Dr. H.-G. Erney

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### **ENGL 5200 U/G: Postcolonial Literature**

Focus: "South Asia after Midnight." This course will provide an overview of key texts and concepts in postcolonial studies. We will read a number of works (mostly novels) from former British India (covering India, Pakistan, Bangladesh, and Sri Lanka), and examine the various ways their authors "write back" to the erstwhile imperial center. Postcolonial writers are faced with several critical choices, such as which language to use (English is, after all, the colonizer's language), which genre to write in (European models or traditional forms), and what kind of audience to address. As we shall see, there is a wide spectrum of possible responses for each of these options. In addition to comparing different literary responses to colonialism and imperialism, we will address the most pertinent issues of postcolonial theory. We will read excerpts from the major critics associated with the discipline (such as Frantz Fanon, Ngũgĩ wa Thiong'o, Edward Said, Homi Bhabha, and Gayatri Chakravorty Spivak) and cover themes such as anticolonial nationalism, colonial discourse analysis, hybridity, subaltern studies, migration, and diaspora.

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## Assigned Texts:

Gandhi, Leela. Postcolonial Theory.  
Ghosh, Amitav. The Shadow Lines.  
Gunesequera, Romesh. Reef.  
Kumar, Amitava. Bombay- London - New York.  
Kureishi, Hanif. The Buddha of Suburbia.  
Roy, Arundhati. The God of Small Things.  
Rushdie, Salman. Midnight's Children.  
Sidhwa, Bapsi. Cracking India.

## Prerequisite: ENGL 2100

Literature and theory that emphasizes the interactions between European nations and the societies they colonized.

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**Dr. Christopher Baker**

## English 5485: Milton

John Milton (1608-74) is best known as the author of the epic poem *Paradise Lost*, but as a cultural figure he has a much broader importance. As the last great voice of Renaissance humanism, he looks back to the fusion of Christian and classical values which were central to European society from the fourteenth through the seventeenth centuries. However, in his advocacy of freedom of the press, opposition to autocratic monarchies, and support of the right of couples to divorce, he looks forward to many democratic attitudes which we now think of as modern. This course will explore his early poetry as well as his great epic, plus discuss selected prose works on political and personal issues. Graded work will include a short essay, a longer (researched essay), a midterm exam, and a final exam.

Text: *John Milton: Complete Poems and Major Prose*, ed. Merritt Y. Hughes

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**Thomas L. Cooksey**

## ENGL 5550: Contemporary Literature

**T Th 11:30-12:45**

### Objectives:

Fiction, poetry, and drama since World War II: This course will focus on modern and contemporary literature from a world perspective.

### Required texts:

*Poetry:*

Yehuda Amichai,  
*The Selected Poetry*  
Mahmoud Darwish,

*The Butterfly Burden*

*Drama:*

Terry Johnson, *Hysteria*  
Tomson Highway,  
*The Rez Sisters*

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*Narrative Fiction:*

Danilo Kiš, *A Tomb for Boris Davidovich*

Roberto Bolaño, *Amulet*

Alain Mabanckou, *African Psycho*  
Yoko Ogawa, *The Diving Pool*

**Dr. Beth Howells**

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### **ENGLISH 5730: RHETORIC**

*Rhetoric is the discovery of the available means of persuasion in any given case.*

Aristotle

If you enroll in this course, during the semester and even beyond, people will ask you about courses you are taking or have taken and one part of the answer you will give will include “rhetoric.” These questioners will respond by wrinkling up their noses or by staring blankly. They might wonder what rhetoric is. They will speculate if such study is something awfully old fashioned or they will respond by initiating a conversation about the evils of politicians and their use of rhetoric. In other words, you will find that today rhetoric has a bad name.

This course, however, will give you the ability not only to counter their confusion elegantly and resurrect rhetoric, but it will also convince you how central the study actually is for English majors as well as for citizens of our global community. This course is divided into four parts: the study of the history of rhetoric and memorization of rhetorical terminology, the study of rhetorical analysis, and your own application of this knowledge and these skills.

#### TEXTS

You will need an internet connection and the following texts in the following edition:

Keith and Lundberg, *Essential Guide to Rhetoric*

Heinrichs, *Thank you for Arguing.*

**Dr. Carol Jamison**

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### **ENGL 5820 U/G: *History of the English Language***

Did you know

- that the word *vampire* is of Hungarian or Slavic origin, but the shortened version *vamp* is strictly an English creation?
- that the word *woman* comes from the Old English compound *wif man*, meaning literally “wife person”?
- that the word *daisy* is an amalgamated compound formed by the words “day’s” and “eye”?
- that “shirt” and “skirt” originally had the same meaning?
- that it was once an insult to refer to someone as “nice,” as the word originally meant foolish?
- that to say something reeked once merely meant it was smoky?
- that the word *buxom* originally meant “obedient, meek,” but sounded so much like *bosom* that it completely lost its original meaning?
  - that double negatives were once accepted by educated speakers?
- that, from the perspective of linguists, Swift’s most influential work is entitled *Proposal for Correcting, Improving, and Ascertaining the English Tongue*?

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- that English came very close to forming a language academy such as those that exist in France and Italy?
- that if Harold had defeated William in the Battle of Hastings, our language today would likely be much like modern German?
- that an awareness of Shakespeare's use of formal and informal pronoun usage can enhance your understanding of his plays?

*History of the English Language* is an excellent course for English majors and any other students curious about mysteries of our language such as those sampled above. This course begins with an introduction to the International Phonetic Alphabet then follows our language from its origins through Old, Middle, and Modern English. Students are able to compare, and ultimately explain, different sounds and forms that have developed over time. We discuss various historical and social influences that shaped our language, from its origins to contemporary dialects. This course not only provides a context for placing literature in a cultural/ historical context, but also gives students the tools to recognize and appreciate the nuances of language in literature from a broad historical range. This course is supplemented by a comprehensive website that includes notes, exercises, course syllabus, and numerous links. For more information, visit the website at <http://www.llp.armstrong.edu/5800/histho.html>.

**Textbooks:** John Algeo and Thomas Pyles. *The Origins and Development of the English Language*. Most recent edition.

John Algeo and Thomas Pyles. *Problems in The Origins and Development of the English Language*. Most recent edition..

**Dr. Carol Jamison**

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### **Capstone Proposal: Literature Shaped by History and History Changed by Literature**

Chronicles from the Middle Ages document that, in 778, a troop of Basques ambushed Charlemagne's rearguard, led by Roland, as Charlemagne's army was returning from a failed attempt to take Saragossa. Nearly three-hundred year later, one of the great monuments of medieval literature, *The Song of Roland*, transformed this historical event into an epic poem that exemplifies the medieval heroic code of conduct. In turn, *The Song of Roland* itself may have shaped history as some scholars speculate about its use as propaganda to gain support for the Norman Conquest.

Using *The Song of Roland*, Shakespeare's *Henry IV, Part I*, and selections from Cervantes' *Don Quixote* as common texts, I propose a section of the Capstone seminar that will focus on the relationships between literature and history, particularly in the development of chivalry. Reception theory and new historicism will serve as primary critical perspectives. Thus, common secondary texts might include Eric Auerbach's *Mimeses*, Hans Robert Jauss' *Toward an Aesthetic of Reception*, Catherine Gallagher and Stephen Greenblatt's *Practicing New Historicism*, and Maurice Keen's *Chivalry*.

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**Dr. Karen Hollinger**

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## **Film 5010/English 5000: Special Topics in Film/Literature**

Topic: Modern Drama into Film

Dr. Hollinger/ Dr. Bryan

We will examine in depth a wide selection of modern and contemporary plays and their film adaptations. Course work will include two exams, several short response papers, a research paper, and active participation in class discussion. The class will be team-taught by Dr. Hollinger and Dr. Bryan. Plays and their film adaptations that will be studied are *Streetcar Named Desire*, *A Raisin in the Sun*, *Who's Afraid of Virginia Woolf*, *Rosencrantz and Guildenstern Are Dead*, *M. Butterfly*, *Oleanna*, *Night Mother*, and *Closer*.

**Dr. Karen Hollinger**

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## **Film 5040: Women and Film**

We will explore representations of women in film through film screenings and class discussions of the films themselves as well as related scholarly essays. The course will begin with an overview of feminist film theory and criticism. Then, we will begin our investigation of individual films in terms of the presentation of female characters in major film genres and movements; the work of women directors, screenwriters, and actors; and the contours of women's independent and experimental cinema. We will also exam key concepts and debates in feminist film theory, criticism, and history. Films screened will include *Stella Dallas*, *Vertigo*, *The Devil Wears Prada*, *Sense and Sensibility*, *Frida*, *Meshes of the Afternoon*, *Thelma and Louise*, and *Desert Hearts*. Assignments will include response papers, essay examinations, active participation in class discussion, and a research paper. We will read essays in Sue Thornham's *Feminist Film Theory: A Reader* and Patricia Erens'. *Issues in Feminist Film Criticism* as well as a number of articles on e-reserve in the library. This course can be used for the film minor and the gender and women's studies minor/major.

**Dr. Dorothee Mertz-Weigel**

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## **FREN 3025: French Cinema for Conversation and Composition**

This course is structured to further develop the speaking, listening, reading and writing skills acquired in the intermediate language classes through the use of films from the Francophone world. The films are specifically chosen for the themes they approach as well as their cinematic value and are the basis of class discussions that will lead to essay writing. Ease and proficiency in conversation and composition in French are the goals of this course. It is perfect for students who want to further their knowledge of spoken and written French, as well as develop their awareness of the Francophone world. Course taught in French.

**Thomas L. Cooksey**

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## **PHIL 2251: Introduction to Ethics and Contemporary Moral Philosophy**

**Section 1 MWF 10-10:50**

**Section 2 MWF 11-11:50**

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### **Objectives:**

The ethical traditions of the Western world and the application of historical perspectives to contemporary moral issues. The course is predicated on a combination of lecture, class discussion and close analytical reading of several selected philosophers. This course is in compliance with the Area C requirements of the core curriculum of the University of Georgia system.

### **Prerequisites:**

The student should have completed English 1101 or its equivalent with a grade of C.

### **Required texts:**

James and Stuart Rachels, *The Right Thing To Do: Basic Readings in Moral Philosophy* (5<sup>th</sup> ed)

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**Dr. Jack Simmons**

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### **PHIL 4000 - Philosophy of Film**

"Philosophers were among the first academics to publish studies of the new art form in the early decades of the twentieth century...One of the characteristics of philosophy as a discipline is its questioning of its own nature and basis. The philosophy of film shares this characteristic with the field in general. Indeed, a first issue that the philosophy of film must address is the grounds for its own existence. This involves not only the question of what the field should look like, but also that of whether it has any reason to exist at all." The philosophy of film addresses two central themes, the philosophy articulated in film, and the philosophy of the film medium itself (what is the essential cinematic experience?). In this class, we will address both questions and discuss their inevitable merger.

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**Dr. Bill Deaver**

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### **SPAN 4080: Peninsular Theater**

Analytical methods and approaches toward understanding the development of a national drama from the auto de fe, the golden age honor plays, Romanticism and don Juanismo, the esperpento, as well as works confronting Franco's dictatorship.

**OBJECTIVES:** To familiarize the student with several trends and styles of Spanish theater through close, analytical readings. To improve command of language through discussion and via essays. You must analyze and discuss with me and the class an article you have read for 3 of the plays. Start reading them now because we will cover a great deal of material during this class and time is of the essence.

### **REQUIRED TEXTS:**

Molina, Tirso de. *El burlador de Sevilla y convidado de piedra*.  
García Lorca, Federico. *La casa de Bernarda Alba*.  
Calderón de la Barca, Pedro. *La vida es sueño*.  
Ruiz de Alarcón, Juan. *La verdad sospechosa*.  
Zorrilla, José. *Don Juan Tenorio*.

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Duque de Rivas. Don Alvaro o la fuerza del sino.  
Sastre, Alfonso. Escuadra hacia la muerte/La mordaza.