



# Armstrong Atlantic State University

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Spring 2007 Upper Division Course Offerings

from the Department of

*Languages*

**LITERATURE**

**Philosophy**

Dr. David Wheeler, Department Head

Leona Avey, Administrative Assistant

Katherine Uhl, Department Secretary

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Office: 110 Gamble Hall

11935 Abercorn Street, Savannah, Georgia 31419-1997

Phone: 912.927.5289; Fax: 912.927.5399

**ENGL 2000–001      Ethics and Values in Literature      Professor M. Brockland-Nease**

Our course will focus upon questions of justice, including competing definitions of what justice is, how it is achieved and maintained, and what happens when it isn't. The role of authority figures and their relationships to communities are related to these questions: Are they part of the community or external to it? Do/should laws apply to them? We will read, as a basis for discussion, two Greek trilogies, Sophocles' Theban plays and Aeschylus' Oresteia, as well as the Old Testament Book of Job and Shakespeare's Measure for Measure. Moving into more modern situations, we will examine Camus' "The Guest" and J.M. Coetzee's novel Disgrace.

Prerequisite: ENGL 1102 or ENGL 1102H

Catalog description: Examination of ethical issues and human values in the context of selected literary works. Topics may include moral relativism and absolutism; ethical encounters with suffering; meanings and descriptions of evil; models of character and virtue; the role and relation of motivation and behavior to morality. Mondays and Wednesdays; 1:30pm–2:45pm; Gamble Hall 105

From the beginning of time, men and women have faced untold adversities, sometimes brought about by our own inhumanity. In the real world, “countless thousands” have mourned due to struggles centered in race, class, gender, sexual orientation, politics, handicaps, and religion. The literary world offers an array of characters and works that reflect human reaction to adversity brought on by our differences. How are human conflicts represented in literary works? Where do we find voices of the oppressed, the rejected, the downtrodden, the immigrant, the abused, the confused, and downright bullied? Ultimately, the human spirit is expressed through the voice of the *Other* in fiction, poetry, drama, and essay. This course will examine literary works from the viewpoints of writers from diverse perspectives and conditions from different cultures and time periods. Students will read, interpret, and analyze works, apply various models of literary criticism, participate in interpretive classroom-based communities, and experience literature and related themes in a variety of media including music, film, and art. Optional activities may include a search for the *Other* in field trips to local museums, stage performances, and lectures. Assessment will include a documented research essay and a performance-based project such as a portfolio.

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.

Tuesdays and Thursdays; 10:00am–11:15am; Gamble Hall 103

Focus: "The Problem of Evil." In today's world, we frequently hear the word *evil* used in political, moral, and religious contexts. But how should we define *evil*? What is its source? Is it an inevitable consequence of cultural forces? Is it somehow hidden in the soul of some—or all—people? Is evil simply an extreme version of more mundane character flaws, such as greed, envy, or lust? Is it the result of supernatural forces? How should *good* people respond to evil? In reading two novels, two novellas, a play, a collection of short stories, and a handful of poems, participants in this class will study how various writers through the centuries have grappled with such questions.

**Assigned Texts:**

Achebe, Chinua. Things Fall Apart.

Conrad, Joseph. Heart of Darkness.

Highsmith, Patricia. Strangers on a Train.

O'Connor, Flannery. A Good Man Is Hard to Find and Other Stories.

Shakespeare, William. Macbeth.

Weisel, Elie. Night.

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.

Mondays, Wednesdays, and Fridays; 10:00am—10:50am; Gamble Hall 204

Focus: “The Faustian Wager.” This course is an examination of the origins and development of the Faustian tradition in Western literature and the figure of Faust as the mythic embodiment of modernity. We will also consider some interpretations of Faust on film: Murnau, Dieterle, Donen, Enyedi, Clair, or Svankmajer.

**Assigned Texts:**

Alcott, Louisa May. A Modern Mephistopheles.

Bulgakov, Mikhail. The Master and Margarita.

von Goethe, Johann Wolfgang. Faust: Part One.

Marlowe, Christopher. Doctor Faustus.

Mozart, Wolfgang Amadeus. Don Giovanni.

Weiss, Peter. Marat/Sade.

Wilde, Oscar. The Picture of Dorian Gray.

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.

Tuesdays and Thursdays; 11:30am–12:45pm; Gamble Hall 204

In this course, we will explore literature and the humanities through the study of seven (7) books. There will also be films and short handouts related to the primary readings. Through lectures, class discussions, group presentations, and writing, you will examine and come to a deeper understanding of a variety of topics that connect you to universal ideas, values, and experiences. Assignments consist of reading quizzes, midterm and final exams, and two essays, one involving research.

**Assigned Texts:**

Colwin, Laurie. Happy All the Time. Random House.

Edson, Margaret. Wit. Farrar, Strauss, and Giroux.

Harrison, Jim. Legends of the Fall. Delta.

Morrison, Toni. Sula. Knopf.

Ondaatje, Michael. The English Patient. Vintage.

Tolstoy, Leo. The Death of Ivan Ilych and Other Stories. Penguin.

Welty, Eudora. The Optimist's Daughter. Vintage.

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.

Mondays and Wednesdays; 1:30pm–2:45pm; Gamble Hall 103

From the twelfth-century writings of Geoffrey of Monmouth to modern novels and films, such as Malamud's The Natural and Monty Python and the Holy Grail, the legends of King Arthur and his knights have long mesmerized audiences. From what sources do these legends originate? How do King Arthur and his knights change to accommodate various cultural and historical influences? Did King Arthur exist? Beyond entertainment, what social commentary is siphoned through Arthurian legend? These are just a few of the questions we will consider this semester as we explore the legend of King Arthur. We will study an assortment of modern and medieval texts as well as other media, from which we will trace the evolution of Arthurian legend. All Middle English and Old French texts will be read in translation or with normalized spelling.

**Assigned Texts:**

TBA

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.

Mondays and Wednesdays; 1:30pm-2:45pm; Solms Hall 103

This course will simulate a whirlwind literary tour through Britain in the nineteenth and twentieth centuries. It is primarily a sampling of novels, poetry, and short prose. But we will approach these texts not only as samplers, or separate works, but also as parts of an intellectual and artistic response to and construction of the social issues that typify these centuries. You can expect to become familiar with the themes and formal innovations our readings reflect. You can also expect to gain a general introduction to the historical forces that shape and are shaped by the literature we are reading. I hope that, by investigating the literature and history of the not-so-distant past, we will be better able to understand and question certain aspects of human thinking and artistic expression.

**Assigned Texts:**

The Norton Anthology of English Literature. Vols. D, E, F. 8<sup>th</sup> ed.

Woolf, Virginia. Mrs. Dalloway.

Prerequisite: ENGL 2100 or permission of department head

Catalog description: A survey of important works of British literature from the romantic era to the present.

Tuesdays and Thursdays; 6:00pm–8:45pm; Gamble Hall 213

What is literature, does it matter, and if so, why? What do we do when we read? How is meaning created? These are just some of the many burning questions we will tackle in this course, which provides an introduction to the major concepts, schools, methods, and tools of literary theory. We will examine a number of critical approaches to literature and apply them to various literary texts with the goal of better understanding and appreciating both. In addition to critical reading, the course will teach you how to write and do research on literature. In short, this course is designed to turn you into better readers, writers, and thinkers.

**Assigned Texts:**

Culler, Jonathan. Literary Theory: A Very Short Introduction.

Meyer, Michael. The Compact Bedford Introduction to Literature. 7th ed.

Prerequisite: ENGL 2100 or permission of department head

Catalog description: Vocabulary and approaches of modern literary criticism, reading and interpretation of literary texts, and the tools of literary research and writing.

Tuesdays and Thursdays; 1:00pm–2:15pm; Gamble Hall 205

**ENGL 3720–003      Business and Technical Communication      Dr. Deborah Reese**

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 composition courses—good writing is good writing. The main difference between this composition 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. You will also practice using PowerPoint software to prepare and present oral reports. 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.

Although much professional writing involves extensive familiarity with computers, you do not need to have anything more than a general end-user acquaintance with computers to be successful in this course. At the same time, you will need access to a networked computer, either at home or on campus, because most assignments—such as a complaint letter, definition assignment, employment portfolio, research project, and PowerPoint presentation—will need to be either typed or computer-generated.

**Course Textbook:**

Lannon, John M. Technical Communication. 10th ed.

Prerequisite: ENGL 1102

Catalog description: Reporting of technical information in descriptions, instructions, memos, reports, and proposals.

Emphasizes writing clear, persuasive prose and giving effective oral presentations.

Tuesdays and Thursdays; 10:00am–11:15pm; Gamble Hall 105

**ENGL 5215–001 U/G Literature of the Non-Western World      Dr. Hans-Georg Erney**

Focus: “Close Encounters with the Third World.” Many of today’s global political, cultural, and economic conflicts can arguably be traced back to the history of Western colonialism. In this class, we will study a number of literary texts that deal with this history and its aftermath, from the moment of first contact to the construction of a cultural or racial *Other*. After reading some examples of Spanish travel writing and British colonial literature, we will examine several *postcolonial* works written by men and women from Africa, India, and the Caribbean. As we read these books, some of which are translations, we will not only encounter a fascinating diversity of stories but also a variety of recurring themes, such as the global reach of European languages, the position of the *Third World* writer, and the engagement of postcolonial authors with the concept of *Western Literature*.

**Assigned Texts:**

Achebe, Chinua. Things Fall Apart.

Cabeza de Vaca, Álvar Núñez. The Account.

Coetzee, J. M. Waiting for the Barbarians.

Devi, Mahasweta. Imaginary Maps.

Kucich, John, ed. Fictions of Empire.

Lahiri, Jhumpa. Interpreter of Maladies.

Roy, Arundhati. The God of Small Things.

Saro-Wiwa, Ken. Sozaboy.

Senior, Olive. Arrival of the Snake-Woman.

Shakespeare, William. The Tempest.

Soyinka, Wole. Death and the King’s Horseman.

Prerequisite: ENGL 2100 or permission of department head

Catalog description: Explorations of literatures outside or at the margin of Western literary traditions. The course is topical and not limited by specific cultural, generic, or linguistic boundaries. Sample topics might include Tri-Continentalism, The Novel in World Literature, Africa and the Atlantic Rim, Postcolonialism, The Epic Tradition, The Trickster in World Literature, or The Classic Chinese Novel. This course may be repeated with different topics. Mondays and Wednesdays; 6:00pm–7:15pm; Gamble Hall 107

Focus: “British Drama from 1660–1800.” The Restoration is rich in both theatre history and individual plays. Following the Interregnum closing of the London theatres, the Restoration of the monarchy in 1660 brought about the construction of new theatres, the formation of new acting companies, the inclusion of actresses on stage for the first time, new technical innovations, and several new dramatic genres. That such plays as The Country Wife, The Man of Mode, and The Rover are still frequently performed testifies to their quality as well as their longevity. As we proceed from examining Restoration plays to investigating developments in the drama of the 18<sup>th</sup> century, we will gauge the impact of the infusion of Italian opera, wonder about the popularity of sentimental drama, and conclude by enjoying She Stoops to Conquer (performed at AASU last spring) and School for Scandal.

The approach to the plays will be cultural. Following are some of the topics on which we will focus class discussion: Women and the Restoration Theatre, Shakespeare in the Restoration and Eighteenth Century, Dryden’s “Essay on Dramatic Poesy,” The Exclusion Crisis and Political Drama, Jeremy Collier and the Reformation of the Stage, Benevolence and Emotion in Sentimental Drama, The Age of Garrick, and Goldsmith’s Laughing Comedy.

All students are expected to attend class regularly and to participate actively in class discussions. There will be a midterm and a final exam, a term paper of about fifteen (15) pages, and probably short oral reports accompanied by short written reports.

**Assigned Texts:**

Dryden, John. All for Love.

Shakespeare, William. Antony and Cleopatra.

TBA: anthology of Restoration and 18<sup>th</sup> century plays

TBA: volume of period cultural and political history

Prerequisite: ENGL 2100 or permission of department head

Catalog description: Study of selected topic in English, American, or World dramatic literature. May be repeated for additional credit when topics change.

Tuesdays and Thursdays; 10:00am–11:15am; Gamble Hall 114

**ENGL 5455–B01 U/G Shakespeare**

**Professor M. Brockland-Nease**

This course will focus upon two points of continuity: Shakespearean perspectives on women and the study of Shakespeare in middle and high school classrooms. The feminist angle is responsible for the choice of plays under study, but our course discussions will also feature ways to make these plays work in school classrooms. With the Riverside Shakespeare as our text, we are free to work with all of Shakespeare, but our reading list features these plays: Hamlet, Othello, Antony and Cleopatra, The Taming of the Shrew, As You Like It, Twelfth Night, and A Midsummer Night's Dream. We will also read selected feminist critical essays together.

Prerequisite: ENGL 2100 or permission of department head

Catalog description: A selection of Shakespeare's tragedies, comedies, and history plays illustrating representative themes and literary techniques of the dramatist, as well as his links to contemporary issues of his day.

Tuesdays; 6:00pm–8:45pm; Brunswick campus

**ENGL 5535–001 U/G 20th Century British Poetry and Prose    Dr. Teresa Winterhalter**

The twentieth century may be roughly divided into three main epochs: the period of High Modernism, which includes the era before World War I and extends throughout the 1920s; the subsequent debacle that shapes a reaction against Modernism, which particularly characterizes the 1930s and involves a return to social realism; and the messy last half of the century after World War II, in which various claims for representation are asserted alongside the continuing consciousness of language, form, and meaning that has been self-consciously pronounced throughout the first half of the century. This course will emphasize the importance of recognizing the distinct features of these periods, as well as the continuity among them. We will explore the various writers in depth, and situate their works within the historical and philosophical contexts that define the 1900s. One significant challenge of this course will be to distance ourselves critically from this material that, in many cases, appeared only yesterday and develop a vocabulary that allows us to see how we are both the creators and the inheritors of the twentieth century *ethos*.

**Assigned Texts:**

Appignanesi, Richard, Oscar Zarate, and Tom Enghart, eds. Freud for Beginners.

Ford, Ford Madox. The Good Soldier.

Forster, E. M. A Passage to India.

Lawrence, D. H. Lady Chatterley's Lover.

The Longman Anthology of British Literature. Vol. 2C.

Marcus, Jane. Virginia Woolf: A Feminist Slant.

Rhys, Jean. Wide Sargasso Sea.

Shaw, Bernard. Pygmalion.

West, Rebecca . The Return of the Soldier.

Woolf, Virginia. To The Lighthouse.

Zwerdling, Alex. Virginia Woolf and the Real World.

Prerequisite: ENGL 2100 or permission of department head

Catalog description: The literary culture of the twentieth century, including examinations of the works and contexts of the major figures in modern and contemporary literature. An examination of the responses of novelists, poets, and prose writers to the issues of the century. These writers will be examined within the context of continental developments, the World Wars, and the post-war period. The literary traditions and cultural movements of the century will be explored.

Tuesdays and Thursdays; 4:30pm–5:45pm; Gamble Hall 213

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 huxom originally meant *obedient and meek*, but sounded so much like hoxom that it completely lost its original meaning?
- that double negatives were once accepted by educated speakers?
- that, from the perspective of linguists, Jonathan Swift's most influential work is entitled Proposal for Correcting, Improving, and Ascertaining the English Tongue?
- 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 probably 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 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.

**Course Website:**

<http://www.llp.armstrong.edu/5800/histho.html>

**Course Textbook:**

John Algeo and Thomas Pyles. The Origins and Development of the English Language. 5th ed.

Prerequisite: ENGL 2100 or permission of department head

Catalog description: English language from its beginnings in the fifth and sixth centuries to its worldwide expansion in the twentieth. Chronological consideration of language from Old to Middle to modern English. Phonetic, syntactic, and lexical changes emphasizing both external and internal influences. Crosslisted as LING 5820U.

Tuesdays and Thursdays; 6:00pm–7:15pm; Gamble Hall 200

**FILM 5035–001 U/G Film Theory and Criticism**

**Dr. Karen Hollinger**

This course is an introduction to the various schools of film theory and criticism and their application to a range of film texts. Schools of theory to be studied include psychoanalytic, feminist, Marxist, semiotic, star studies, and auteur criticism. Assignments will include a research paper, midterm, and final.

**Assigned Texts:**

Stam, Robert. Film Theory: An Anthology. Blackwell. ISBN 0631206264.

---. Film Theory: An Introduction. Blackwell. ISBN 063120654X.

Prerequisite: permission of instructor

Catalog description: Introduction to the major schools of film theory and criticism and their application to selected film texts.

Tuesdays and Thursdays; 1:00pm–3:15pm; Solms Hall 108

This course focuses on the art of adapting literary works into film. We will analyze a range of films in comparison to their literary sources, including novels, plays, short stories, poems, and historical texts. Assignments will include a research paper, midterm, and final.

**Assigned Texts:**

Böll, Heinrich. The Lost Honor of Katharina Blum. Penguin. ISBN 014087286.

Cain, James M. Double Indemnity. Vintage. ISBN 0679723226.

James, Henry. Daisy Miller. Dover Thrift Editions. ISBN 0486287734.

Mamet, David. Oleanna. Vintage. ISBN 067974536X.

Mosley, Walter. Devil in a Blue Dress. Washington Square Press. ISBN 07434551791.

Norman, Marsha. Night Mother. Hill and Wang. ISBN 0374521387.

Shakespeare, William. Much Ado about Nothing. Signet. ISBN 0451526813.

Williams, Tennessee. Cat on a Hot Tin Roof. Signet. ISBN 0451171128.

Prerequisite: ENGL 2100 or PHIL 2201 or PHIL 2251

Catalog description: Relationship between film and literature with special emphasis on the adaptation of literature into film. Crosslisted as THEA 5510.

Mondays and Wednesdays; 3:00pm-5:15pm; Solms Hall 108

**PHIL 2251-003;-004 Introduction to Ethics**

**Dr. Thomas Cooksey**

An introduction to modern ethical theories, this course satisfies part of the requirements for Area B in the core curriculum. Our goal is to examine ethical and moral theories critically, but openly, avoiding either naïve dogmatism or naïve skepticism. Our concern is not so much to lay down or establish a set of moral standards, but to learn how to analyze, clarify, and articulate the underlying assumptions that shape and inform our moral choices and values. In other words, whatever our values, we should be able to describe their assumptions and explain their grounding. We will include an exploration of moral relativism, absolutism, and objectivism, value judgments, ethical egoism, consequentialist and non-consequentialist theories, and virtue ethics.

**Assigned Texts:**

Singer, Peter, ed. Ethics. Oxford University Press, 1994.

Prerequisite: ENGL 1101

Catalog description: Ethical traditions of Western culture and their application of historic perspectives to contemporary moral issues in medicine, business, and environmental relations.

Section 003 Tuesdays and Thursdays; 8:30am–9:45am; Gamble Hall 203

Section 004 Mondays, Wednesdays, and Fridays; 10:00am–10:50am; Gamble Hall 201

Focus: “Romanticism, The Generation of 1898, The Generation of 1927, and Post-Civil War Literature.” Analytical methods and approaches toward understanding the literary tradition in Spain from the Illustration to the present. By the end of this course, the student should be able to describe the major literary trends mentioned above, recognize authors from each period, comment on literary texts in Spanish, write cogent essays in Spanish using a textual approach to literature, and know the societal and political situations that caused the literary movements.

**Assigned Texts:**

Mujica, Bárbara. *Texto y vida*. Hoboken, NJ: Wiley and Sons, 2002.

Prerequisite: SPAN 3200

Catalog description: Analytical methods and approaches to the literary tradition in Spain from the Enlightenment to the present. Focus on romanticism, the generation of 1898, the generation of 1927, and post-civil war literature. Tuesdays, and Thursdays; 10:00am–11:15am; Gamble Hall 205

