DEPARTMENT OF ENGLISH  
COURSE DESCRIPTIONS Fall 2017

This page provides details about the courses we are offering this semester. For the latest information about a course’s status, availability, time, and prerequisites, please consult GoSOLAR (www.gosolar.gsu.edu).

Graduate Course Offerings

English 8000: Bibliography and Research Methods. Dr. Schmidt.
The purpose of this course is to introduce graduate students to the methods and tools of research in the study of literature. In the process of this introduction, we will be discussing some of the important theoretical conflicts that enliven debate in the humanities today. We will introduce and debate the merits of a number of significant scholarly tools, such as The Oxford English Dictionary and MLA International Bibliography. We will examine and learn to practice important skills in scholarly writing about literature and about constructing scholarly apparatuses for that writing. The course will also introduce important principles of textual editing.

English 8005: Practical Grammar. Dr. Snow.

English 8020: Poetry Writing. Dr. Gyllys.
This course offers a strong emphasis on critique of student work with the goal of eventual publication. Discussion of current literary markets, grants and prizes, and trends in poetry writing and reviewing.

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English 8065: Foundations of Modern Critical Theory. Dr. Thomas.

This course will introduce current theories and practices for design and production with digital media with the goal of developing rhetorically savvy composers and critics. Covers current digital media theory, digital literacy, and theories of visual, aural, haptic, spatial, and other analysis important for digital rhetoric and composition.

English 8215 / English 4203. Topics in Rhetoric and Composition: Writing Center Studies & Tutoring Practicum

Introduces theory, pedagogy, and conversations surrounding the tutoring work and writing studies research conducted in writing centers. We will discuss the foundations of modern tutoring practice in university writing centers, as well as expanding conversations in recent scholarship. Learn the practice of tutoring in-person in the Georgia State University Writing Studio.
English 8160: Form and Theory. Dr. Gyllys.

English 8170: Classical Rhetoric: Greek. Dr. Pullman.
The word rhetoric is difficult to define succinctly because it has meant many different things at different times. Today, in non-academic settings, rhetoric means style without substance. In academic settings rhetoric usually means 1) political speeches 2) composition; 3) empty language; 4) the subtle use of language to disguise, obscure, or exaggerate meaning. And yet, for roughly two thousand years, from the 5th century BCE until the Enlightenment, rhetoric provided the structure and the goal of education because it taught people how to be effective public speakers and the purpose of all education was to train people for public life. The study of rhetoric's diminution as well as its subsequent expansion in this century is a fascinating enterprise, but one beyond the scope of this class (see, Brian Vickers. In Defense of Rhetoric). We will look at the texts which form rhetoric's "foundation", a debatable concept which we will explore as we go along, with an eye toward understanding how the discipline of rhetoric understands itself today, where the topics that it entertains come from, and where its skeletons are buried.

English 8174: Feminist Rhetorics. Dr. Gaillet.
This section of 20th- and 21st-Century Rhetoric addresses women's rhetorics, including: theory, practice, pedagogy, and politics. We will examine the works of various academicians, rhetoricians, public intellectuals, and politicians who have made contributions to contemporary rhetorical theory and practice. As we read professional narratives alongside scholarship concerning new ways to appreciate/analyze, theorize, and practice rhetoric, we will establish specific ways women have contested and transformed traditional notions of rhetorical agency.

English 8175: Topics in Rhetoric and Composition. Dr. Hocks.

English 8195: Composition Pedagogy. Dr. Lopez.

English 8203: 20th-Century American Poetry Craft I. Dr. Stokesbury.

English 8250: Middle English. Dr. Lightsey.

English 8360: Shakespeare, Earlier Work. Dr. Voss.

English 8460: Topics in Restoration and 18th-century Literature: Jane Austen as Reader and Writer. Dr. Snow.

We will examine the fiction of Jane Austen (1775-1817) in the context of eighteenth-century literature that Austen read. The syllabus includes three by earlier novelists—Samuel Richardson, Frances Burney, and Ann Radcliffe—and at least four novels by Austen. We will also read some poetry and nonfiction prose. Our goal is not only to
study Austen’s fiction but also to explore the question of how that fiction was formed both by Austen’s genius and by her reading.

English 8510: Late British Romantic Literature: Romanticism and the Birth of Celebrity. Dr. Eckert.

Tell-all memoirs, gossip columns, fashion reporting, unauthorized biographies—these genres so central to today’s celebrity-obsessed culture have their roots in the early nineteenth century. This course will examine the birth of celebrity culture in the Romantic period and the complex relationships between public and private literature that defined it. In the period, readers’ voracious appetite for private information about authors shaped literary production and reception. Reading works by authors including William Wordsworth, Lord Byron, Mary Shelley, John Keats, and Felicia Hemans, we will examine how Romanticism’s central texts engaged explicitly and implicitly with debates about celebrity.

English 8670: Literature of Transition, 1880-1920. Dr. Richardson.

How did we get from Charles Dickens to James Joyce? What happened in the literary, historical, and social spheres to change literary taste and practice so dramatically? Take this course to gain insight into this evolution of literary style: read the first appearance of stream-of-consciousness writing (that I am aware of) in the final chapters of Arthur Morrison’s *A Child of the Jago* (1895); experience the Aesthetic and Decadent poetry that morphed into Imagism; understand the art for art’s sake aesthetic that nurtured the Modernists’ disdain for didacticism; discover the fierce feminism that destabilized literary codes as thoroughly as it did traditional social codes. This fascinating period falling between High Victorian and High Modernist writing encompasses many movements, forms, and writers—both famous and little-known. We will read poems, novels, or stories by writers like: Olive Schreiner, Mabel Wotton, Constance Fenimore Woolson, Amy Levy, Thomas Hardy, Oscar Wilde, John Grey, Lionel Johnson, W. B. Yeats, H. G. Wells, Joseph Conrad, Katherine Mansfield, and/or Dorothy Richardson.


English 8850: Southern Literature. Dr. McHaney.


Organized around pairs of novels that experiment with musical, visual, cinematic, and surreal aesthetics, this semester’s Modern American Fiction course will explore how intersecting modernist forms set in motion new literary and social narratives. We’ll begin with theoretical texts that propose powerful models for interpreting narrative forms: Franco Moretti’s *Distant Reading*, Paul Anderson’s *Deep River: Music and Memory in Harlem Renaissance Thought*, Caroline Levine's *Forms: Whole, Rhythm,*
Hierarchy, Network, and Rachel Adams's Continental Divides. Then we'll apply and test these models in our close reading of novels by Claude McKay, Willa Cather, Jack Kerouac, Mine Okubo, Scott Momaday, John Fante, Joan Didion, Raymond Chandler, and Juan Rulfo. Students will have the opportunity to read a fascinating variety of modernist fiction and to contend with scholarly debates about how to read literature in an era of globalization.

English 8910: American Drama. Dr. Roudane.