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 8001: M.A. Proseminar.** Dr. Caldwell.

**English 8005: Practical Grammar.** Dr. Snow.

Practical Grammar offers you a vocabulary and techniques for understanding how to read, analyze, write, and edit standard written English. You will master terms and learn to recognize the sentence components that these terms describe. Once you can recognize and name components, you will be able to analyze sentences by various means. You will also gain skills at editing your own writing. Most especially, you should grow more confident as a writer of graduate seminar papers, theses, and dissertations. Those planning to teach English, language arts, or any other subject will be able to guide their students, both by example and by advice, to write well and edit effectively.

This is not a linguistics course nor a course in editing material for publication. This course does not teach advanced linguistic analysis of spoken English: it does not examine theories of language nor does it delve into the sociological, psychological, and anthropological bases of language. It does, however, establish groundwork for such courses if you take them later.


Assignments: We will analyze texts from the present day, including some you write, as well as some written earlier. Methods of analysis will include diagrams and other visual displays of grammar. Graded assignments will include frequent homework, an edited paper, and a final examination. The edited paper may be on a topic of your choice. What I advise is that you use a paper you have already written and that you can improve through editing.

**English 8020: Poetry Writing.** Dr. Stokesbury.

**English 8030: Fiction Writing.** Dr. Holman

**English 8060: Literary Criticism.** Dr. Schmidt.

**English 8075: Feminist Literary Theory.** Dr. Gabler-Hover.

This course addresses feminist and “post-feminist” literary criticism and theory and its potential application to fictional texts. We will briefly look at second-wave feminist literary
theory and focus emphasis on the movement of Feminist Literary Theory toward a greater inclusivity, looking at French feminist theory, Marxist feminism, post-colonial literary theory, and LGBTQIA literary theory. These fields are bound together through affiliations such as ethnic oppression, class oppression, gender oppression, sexual oppression, and imperialist oppression. Each theoretical approach will be analytically understood within its own terms as well as weighed and evaluated by you.

English 8120: Writing for Academic Publication. Dr. Hocks.

English 8123: Digital Media Production. Dr. Holmes.

In this production-intensive course, students will learn about best practices for web design and development and will produce digital, multimodal texts to serve a variety of scholarly, pedagogical, and/or professional purposes. Potential assignments include hands-on practice with various software programs; creating a professional social media profile; composing a website for one's teaching, research, and/or professional profile; and working through an intensive editing cycle modeled after the online journal *Kairos*.

English 8175: Global Rhetorics. Dr. Lopez.

English 8180: Composition Theory. Dr. Burmester.

English 8202: Contemporary Fiction Craft. Dr. Joseph.

English 8220: Beowulf. Dr. Christie.

English 8270: Chaucer. Dr. Lightsey.

English 8370: Shakespeare, Later Works. Dr. Hirsh.

In this course we will examine a selection of plays that Shakespeare wrote in the second half of his career. We will explore specific psychological, social, and philosophical issues raised by these works as well as artistic techniques they employ and challenges they create for playgoers and readers. Some attention will be paid to the social, political, intellectual, theatrical, and literary contexts in which Shakespeare worked; to a sampling of the enormous range of scholarship that his works have elicited; and to empirical research methods. In studying a particular work, we might also consider its performance history, textual history, cultural influence, or theoretical issues it raises. We will analyze ways in which a film version interprets and adapts the play on which it is based. Other topics might include critical approaches, teaching techniques, and other academic and professional matters. The main purposes of the course are to enhance each student's skills as a rigorous and imaginative reader, playgoer, filmgoer, scholar, and writer.

Reading assignments will include the following plays: Twelfth Night, King Lear, Macbeth, Othello, Antony and Cleopatra, and The Winter’s Tale. All students should participate actively in class discussions. Each student will lead a discussion of at least twenty and no more than thirty minutes on particular element of a play. Written assignments will be a
prospectus for the research paper, an intermediate progress report on the project, and the 10-to-15-page research paper itself.

English 8390: Milton. Dr. Dobranski.

English 8440: Theatre and Theatricality: London and the Provinces. Dr. Caldwell. Taught both on campus during the semester and as a Spring Break study abroad course in London. Contact Dr. Caldwell for more information: tmcaldwell@gsu.edu.

English 8500: Early British Romantic Literature. Dr. Eckert.

English 8620: English Victorian Poetry. Dr. Schmidt.

English 8755: Twentieth-century Irish Literature. Dr. Richtarik.

The Spring 2017 version of Engl 8755 will focus on the writings of Stewart Parker, known for his formal experimentation, wit, and attention to the diversity of experience in Northern Ireland. Born in Belfast during WWII, raised in a working-class Protestant family, and educated on scholarship at Queen’s University, Parker’s story is in many ways the story of his generation. He developed a sense of writing as a form of political action during five years spent teaching in the United States during the mid- to late 1960s, which he applied throughout the worst period of the Troubles to express his own socialist and secular vision of Northern Irish potential. From Spokesong (1975), the protagonist of which is a Belfast bicycle salesman obsessed with his dead grandparents, to Parker’s last play, Pentecost (1987), the city of Belfast looms larger than any nation, since Protestants and Catholics there may not be able to agree on whether they are Irish or British but all know where they live. Parker’s career, by means of which he wedded himself to his native place through a creative engagement with its history, declared his faith in people’s capacity to be educated into tolerance and appreciation of each other.

This course will introduce students to Parker’s most significant dramatic works for stage and television. We will read seven of his eight full-length stage plays and his six-part series of television films, Last Belongings. We will also discuss the genesis and development of Parker’s plays and their relationships to contemporary political and historical contexts and the events of Parker's own life.

Students who have previously taken Engl 8755 may enroll in it again this semester, since the material covered will be completely different. This course is being offered in partnership with Queen’s University Belfast, where graduate students will also be taking it. The GSU class will Skype into the seminar at Queen’s, so students here will have the opportunity to study Northern Irish literature alongside Northern Irish students. Assessment will follow the
British model, with 80% of a student’s final grade based on a 12-15-page research paper, 10% on a seminar presentation on a critical article, and 10% on class participation.

English 8756: Postcolonial Genre Fiction. Dr. Rajiva.

In what ways do science fiction and YA both address and complicate postcolonial issues such as neocolonialism, hybridity, and collective trauma? How do postcolonial writers such as Amitav Ghosh, Nnedi Okorafor, and Edwidge Danticat manipulate genre conventions — a mystery investigation, a fantasy quest, or even the happy ending of a children’s story — to interrogate normative ideas of subjectivity and agency in an increasingly globalized context? And how do these genres, which so frequently hinge on the problematic Othering of a particular group, become the formal means of critiquing stable distinctions between western self and non-western Other? This course examines the convergence between forms of literature that, for the most part, continue to operate on the margins of “high” literary culture: postcolonial literature, which narrates the experiences of people in formerly colonized countries, and different forms of so-called genre fiction, as popular outside English departments as they are under-studied within them. Emphasizing student-driven engagement alongside assignments that model real-world forms of academic communication, this course will provide the intellectual space to create and sustain a nuanced conversation on postcolonial genre fiction through the semester.

English 8831: 19th-century African American Literature. Dr. West.

English 8870: Contemporary American Fiction. Dr. Kocela.

This course will provide a survey of post-1980 American fiction focused on the representation of history and memory. For our purposes, “history” will be taken to refer to specific events (the assassination of John F. Kennedy, the fall of Saigon) and to broader historical issues and legacies (the Middle Passage, the Iran-Contra affair) addressed in American fiction of the period. Within this framework, the aim of the course is to encourage thinking about issues such as the nature of the fact/fiction divide, the political implications of revis(it)ing history, the role of historical consciousness in the perpetuation or interrogation of traditionally American ideals, and the reputed disappearance of (and nostalgia for) national boundaries in postmodernism. Given that several of our texts directly address the ways in which historical consciousness is shaped by film, television, radio, and comics, we will also examine how the formal features of our selected novels (characterized in terms of magic realism, historiographic metafiction, “alternate history,” experimental life writing) challenge or reinforce representations offered by these other media. Authors to be studied will include: Chabon, DeLillo, Didion, Johnson, Messud, Nguyen, and Roth.


English 8892: Major American Writers. Dr. McHaney.

English 8900. Creative Non-fiction. Dr. Russell.

English 8900. Literature of the Enlightenment. Dr. Smolinski.

English 8900. Spring Break Study Abroad in London: Victorian London’s Underworld.
Course will read and explore British novels and short fiction that deal with London criminality, the poor, and other aspects of Victorian urban life. Contact Dr. McLeod for more information: mmcleod1@gsu.edu.


Samuel Beckett has written that “to be an artist is to fail as no other dare fail. Failure is his world and the shrink from it desertion, art and craft, good housekeeping, living.” In this course, we will engage with Beckett’s radical art of failure through a consideration of his fiction, particularly the early and late trilogies (Molloy, Malone Dies, The Unnameable and Company, Ill Seen Ill Said, Worstward Ho, respectively), but, not for nothing, not excluding such texts as Texts for Nothing, How It Is, “Imagination Dead Imagine,” “Fizzles,” “Lessness,” and more (or less). In regard to theory, we will be engaging with a sampling of work by the queer theorist Leo Bersani (excerpts from The Freudian Body, The Culture of Redemption, Arts of Impoverishment) and the post-Lacanian philosopher Alain Badiou (excerpts from his Handbook of Inaesthetics but also from Andrew Gibson’s Beckett and Badiou: The Pathos of Indeterminacy).