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. Russell.

English 8070: Contemporary Literary Theory. Dr. Thomas.


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 8115: Technical Writing. Dr. Lopez.

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

English 8123: Digital Media Production (Hybrid). 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. Offered as a hybrid course (meeting face-to-face once weekly for 1 hr. 15 min. with significant online assignments) in Spring 2016.

English 8160: Form and Theory. Dr. Russell.


Explore the historical basis of HBO’s Rome and the Hollywood Blockbuster Gladiator: the power, politics, poetry, and persuasion of the Hellenistic Age, the Republic of Rome and the Roman Empire, from its formation to its fall. We will read texts by Cicero, Hortensia, Quintilian, Marcus Aurelius, Tacitus, Horace, Longinus, and Augustine, creating a theory and practice for rhetoric, and its legacy on contemporary and popular culture, teaching, gender, and literature.

English 8173: 18th and 19th-Century Rhetoric. Dr. Harker.

English 8195. Composition Pedagogy. Dr. Hall-Godsey.

English 8201. Contemporary Poetry. Dr. Gylys.


English 8460: Topics in Restoration and Eighteenth-Century Literature. Poetry by Women. Dr. Snow.

This seminar will focus on English poetry written by women between ca. 1660- 1800. We may also read poems by men when they shed light on those by women that we are discussing. In addition to the poetry itself, we will consider the writers’ cultural, religious,
and social contexts as well as aesthetic theories of the times. Creative writing students are welcome in this class.


In addition to this modern anthology, I will give you some handouts (or mailouts) and ask you to locate and read some selections available on databases. The most useful database for our class is Gale’s Eighteenth-Century Collections Online (ECCO). Also useful is ProQuest’s Early English Books Online (EEBO). Using these databases, you have at your disposal virtually every book by our authors. In addition you have search options that they could never have dreamed of.

**Assignments:** You are expected to read and be prepared to discuss all assigned readings. You are also expected to pursue research using additional resources. Both oral and written discussion will be required, with an oral report, a mid-term essay, a final examination, and one of the following: a research paper of about 12-15 pages, two short research papers of 6-7 pages each, or an annotated bibliography with introductory essay (total of about 15 pages).

**English 8630: 19th-century English Prose. Dr. Schmidt.**

This class will introduce the central problems (political, historical, social, literary, religious, and philosophical) of the Victorian period through the study of what many consider to be its most important literary form—non-fiction. In addition, students will learn to treat "factual" works like any other literary text, as subject to literary analysis and interpretation. As the Victorian period saw a flowering of autobiography, we will pay particular attention to that form, both in its theory and its practice. We will also keep an eye on the question of authority in Victorian culture. At a time when the religious foundations for authority were eroding, many Victorian intellectuals sought to find replacements for that authority as a way to provide some grounds for human moral and ethical action. Finally, as if this were not enough, through the reading of two early twentieth-century texts, those by Strachey and Woolf, we will work towards an understanding of the modernist rejection of Victorian values.

**English 8650: Nineteenth-century British Fiction. The Novel from Burney to the Brontes. Dr. Eckert.**

This course explores the development of the novel in the Romantic period. The novel developed rapidly in the period and soon challenged poetry’s popular and critical prominence. We will examine the explosion of novels by considering how and why different subgenres—gothic fiction, the novel of manners, romance, political thriller, science fiction—emerged and adapted throughout the late-eighteenth and early-nineteenth centuries. We’ll read novels by a variety of female authors, including Frances Burney, Mary Wollstonecraft, Mary Shelley, Jane Austen, and the Bronte sisters.

Because the material we're studying straddles texts published before and after 1800, this course is eligible to fulfill either the pre-1800 *or* the post-1800 course requirements. The
decision will be up to individuals and will depend on the focus of their work for their major assignments for the course, specifically their seminar presentation and final paper.

English 8700: Modern Poetry. Dr. Malamud.

We'll be reading T. S. Eliot (all his poetry, plus one of his poetic dramas: Murder in the Cathedral), W H Auden, Philip Larkin, and Stevie Smith. These four poets don't represent an exhaustive survey of modern poetry — though I'll try to touch base at least briefly with Yeats, H.D., Pound, Thomas, and others — but they will allow us to get a fairly comprehensive grasp on the poetic voice and style of modernism; they resonate nicely against each other. (Creative Writing students are very welcome in this class.)

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

English 8755 (Irish Literature) will focus in Spring 2016 on literary responses and contributions to the peace process in Northern Ireland. Creative writing in Ireland has long been intimately connected with politics. Poets and playwrights featured prominently among those who planned the Easter Rising of 1916 that resulted in the declaration of an Irish Republic before its leaders were caught and executed, and fellow poet W. B. Yeats paid reluctant tribute to their courage in his oft-quoted “Easter, 1916.” Writers in Northern Ireland, which stayed in the United Kingdom when the rest of the island eventually acquired self-government in 1922, also took a keen interest in political developments. The political situation became a primary focus for most of the best of them after the outbreak of violence in the late 1960s between unionists, primarily Protestant, who want Northern Ireland to remain British, and nationalists, chiefly Catholic, who favor the idea of an Irish state consisting of the whole island. Indeed, as Nobel laureate Seamus Heaney later remarked, after sectarian rioting in the summer of 1969 prompted the deployment of British troops to Northern Ireland “the problems of poetry moved from being simply a matter of achieving the satisfactory verbal icon to being a search for images and symbols adequate to our predicament.” These Troubles lasted nearly thirty years and claimed over 3,500 lives. The Good Friday Agreement of 1998 is usually seen as marking the end of this conflict, although the largest single atrocity of the Troubles took place after the peace negotiations, and the new political arrangements in the North seem perpetually to be hanging by a thread. In a real sense, the peace process that began in the mid-1980s remains an ongoing affair. In this course, we will be reading texts published during the past thirty years that document contemporary reactions to various phases of the peace process from the perspectives of a number of creative writers from a variety of backgrounds who have proved themselves, over the years of the Troubles and beyond, to be astute observers of the political scene. Our aims will be to recognize how the recent history of Northern Ireland is reflected in Northern Irish literature of the late twentieth and early twenty-first centuries and to gain a nuanced understanding of the contemporary atmosphere there. Writers on the syllabus will likely include Brian Friel, Seamus Heaney, Michael Longley, Seamus Deane, Bernard MacLaverty, David Park, Deirdre Madden, and Rosemary Jenkinson.

English 8830: American Renaissance. Dr. Noble.

In a 1972, when Eudora Welty was asked about Faulkner, she replied, “It was like living near a big mountain, something majestic—it made me happy to know it was there, all that work of his life.” Years later, Faulkner and Welty scholar Noel Polk, asked inquirers, “What lives near a mountain?” The answer, “Other mountains.”

With the organizing metaphor of the “Mississippi Mountains,” the Spring 2016 Southern Literature Seminar will be a study of William Faulkner, Natasha Trethewey, Eudora Welty, Tennessee Williams, and Richard Wright. Writing novels, short stories, poems, plays, autobiographies, and essays, these authors (male, female, gay, straight, white, black, multiracial) depict the South from within and from without for regional, national and international readers and audiences. Julia Kristeva’s theories of intertextuality and transposition and Bakhtin’s discussions of dialogism and polyphony will guide our study.

English 8855: Early American Literature and Culture. Dr. Smolinski.


English 8892. Major Twentieth-Century American Writers (Don DeLillo). Dr. Kocela.

This course is a chronological study of DeLillo’s fiction from his early genre novels, through his historically ambitious middle period works, to his spare, almost claustrophobic late novellas. DeLillo’s fiction has become a gateway through which students of contemporary American literature and culture are introduced to postmodernism, postsecularism, and media studies. In this course we will seek to examine how and why DeLillo’s fiction has achieved such prominence through close reading of these representative texts: Americana, Players, White Noise, Mao II, Underworld, Cosmopolis, and Point Omega. Along the way, we will discuss themes central to DeLillo’s fiction and the substantial body of secondary criticism that has developed around it. Some of these themes include: the role of the artist in contemporary American culture; the ongoing significance of the obsessive or paranoid quest narrative; and the influence of the media (especially broadcast radio and television) on historical, religious, and environmental consciousness. If time allows, we will briefly discuss DeLillo’s newest novel, Zero K, which is scheduled to publish near the conclusion of the course.

English 8900: Editing for Publication. Dr. Lopez.

English 8900: Memory & Writing: Autobiography, Biography, and Memoir. Dr. Caldwell.

This class examines individual, social, and familial constructions of memory in a range of texts from early modern lives through those of the 21st century. We discuss the pursuit of truth in a genre, which constructs the self using techniques that facilitate and make sense of elements of memory. We will look at prominent theories of life writing in the process. The course balances literary texts with film constructions of lives to enable discussion of different media constructions of memory. One emphasis is confrontation of the taboo particularly in the lives of women. The class is cross-period and transnational. Depending on your choice of research paper, this course can count as a pre- or post-1800 requirement.