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).

Undergraduate Course Offerings: Lower Division

English 1101: English Composition I.
A composition course designed to increase the student's ability to construct written prose of various kinds. Focuses on methods of organization, analysis, research skills, and the production of short argumentative and expository essays; readings consider issues of contemporary social and cultural concern.

English 1102: English Composition II.
This course builds on writing proficiencies, reading skills, and critical thinking skills developed in ENGL 1101. It incorporates several research methods in addition to persuasive and argumentative techniques. A passing grade is C. Prerequisite: C or above in ENGL 1101. By the end of this course, students will be able to: Analyze, evaluate, document, and draw inferences from various sources; identify, select, and analyze appropriate research methods, research questions, and evidence for a specific rhetorical situation; use argumentative strategies and genres in order to engage various audiences; integrate others’ ideas with their own; use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences; critique their own and others’ work in written and oral formats; produce well-reasoned, argumentative essays demonstrating rhetorical engagement; and reflect on what contributed to their writing process and evaluate their own work. Projects will integrate a focus on academic writing with multimodal composition strategies designed to prepare students for working with and creating multimedia texts.

English 1102: Composition II. Robin Wharton.
As our sense of self and understanding of personal identity has expanded to include our presence online, both the popular media and academic scholars have devoted increased attention to how technology shapes our cultural awareness of concepts such as privacy, personal and professional reputation, intellectual property, public speech, civility, and rhetorical ethics. At the same time, technology and new media have themselves influenced the processes and forms we use to write about and discuss such issues. In this course we are studying the role technology plays in shaping who we are as individuals and how we interact as a society, while also examining how technology is transforming the work of academic research and writing.

Over the course of the semester, in the reading responses, multimedia annotated bibliographies, primary source descriptions, and primary source analysis, students
will examine the AIDS Quilt as a historical artifact in which part of the US response to the ongoing public health crisis of AIDS/HIV is documented and embodied. Working together, we will collaboratively build an online exhibit that begins to tell that history for a public audience.

English 1103: Advanced English Composition.
This course is designed to develop students' ability to construct written texts on a sophisticated level. It emphasizes critical reading and writing of various sources and incorporates advanced research methods. In addition, it emphasizes advanced rhetorical issues, including invention strategies, arrangement, selecting and analyzing evidence, and developing appropriate style.

English 2110: World Literature Survey.

English 2120: British Literature Survey.

English 2130: American Literature Survey.

In this course we will examine the conflictual interplay of “identity politics” with “popular culture” in the age of compulsory entertainment, “a world,” as Slavoj Žižek puts it, “in which corporate capitalism has succeeded in penetrating and dominating the very fantasy-kernel of our being.” We will read Jacques Lacan’s famous essay “The Mirror Stage as Formative of the I-function as Revealed by Psychoanalytic Experience,” Louis Althusser’s influential “Ideology and the Ideological State Apparatus,” Max Horkheimer and Theodor Adorno’s critique of “The Culture Industry,” Adorno’s essay “On Popular Music,” and a few other theoretical works. We will then consider some music videos (Janet Jackson’s “Rhythm Nation” and Lady Gaga’s “Born This Way”), some episodes of Charlie Brooker’s television series Black Mirror (“Fifteen Million Merits,” “Nosedive,” “Men against Fire,” for examples), and some films: John Carpenter’s They Live (1988), the Wachowski’s The Matrix (1999), James McTeague’s V for Vendetta (2005), Quentin Tarantino’s Django Unchained (2012), and Jordan Peele’s 2017 film Get Out.

Undergraduate Course Offerings: Upper Division

English 3040: Introduction to Literary Studies.
Materials, methods, and terminology used in the discipline of literary studies. Practice in effective critical writing and examination of the various critical theories available for interpretation and analysis.

Introduces students to key terms, figures, and events in the global history of practicing and teaching rhetoric, with examination, through reading and critical writing, of the legacy of communication technologies from ancient to contemporary cultures.
Serves as one of the two Critical Thinking Through Writing (CTW) courses required of all English majors.

English 3080: Persuasion. George Pullman
Introduces students to studies in analyzing written arguments, studying argumentation theories, and producing persuasive texts for specific audiences. Includes global readings from ancient to contemporary times.

As with any kind of writing, expository writing is rhetorical; it has a purpose, audience, author(s), and context. Consequently, this course will continue to develop your ability to identify, analyze, and respond to rhetorical situations.

Regarding the purpose of the writing we’ll be doing this semester, the other primary subject matter of this course will be the material world of objects through which we move in our day to day lives. We will consider why we are driven to create, use, consume, and accumulate things. Why and how do we form emotional attachments to inanimate objects? What do the possessions we own say about us—about our social and economic status, our cultural and ethnic identities, our psychological profile? To what extent is human behavior and expression dependent upon tools, prostheses, and other material goods? Does being human require a world of objects against which or through which we can define ourselves? These are the sorts of questions the field of material culture studies has evolved to answer, and these are the questions we will take up and examine in our reading and writing.

Finally, we will consider the place of expository writing as part of a larger multimodal project of exposition. In addition to writing, we use a variety of other modes—linguistic, visual, aural, spatial, gestural—to interact with and communicate about the material world. Developing your ability to integrate your writing with these other modalities will improve your rhetorical expertise.


English 3105: Practical Grammar
This course teaches students to recognize and describe sentence components, syntactical relationships, and other verbal patterns. It will also practice application of grammatical principles to editing problems and literary analysis.

In this course, you will learn the processes, problems, and technologies associated with designing accessible and usable digital content for publication online. Increasingly, digital writing and publishing are encompassed within the scope of what many employers call “content management,” and we will therefore begin with an investigation of what it means to approach content management as a rhetorical act. Readings and projects will emphasize both theory and practice. For example, you will not only learn how to use HTML5 and CSS to create a basic webpage, you will also learn why we use these technologies. We will consider how factors such as race,
socio-economic status, gender, and disability affect our engagement with and experience of online spaces, and learn strategies for designing online spaces that are welcoming, useful, and inclusive.

English 3130. Business Writing.

English 3140: Editing for Publication. Paul Schmidt. This course will develop the skills and resources needed for preparing unpublished documents for publication. May include academic publishing, textual editing, and commercial applications.

English 3150A: Introduction to Creative Writing – Poetry. Introduction to the writing of poetry for the novice writer; practice in styles, points of view, and structure.

English 3150B: Introduction to Creative Writing – Fiction. Introduction to the writing of fiction for the novice writer; practice in styles, points of view, and structure.

English 3150C: Introduction to Creative Writing – Poetry and Fiction.

English 3160: Narrative Techniques. For the student with a special interest in short fiction. Studies in character development, story, plot, and point of view; critiques of professional and student work.


English 3225: The History and Future of the Book. Lindsey Eckert. From ancient scrolls to digital narratives, the forms that literature takes influences how and what people write and read. This course examines the development of the book-making process and questions what a book is. Exploring diverse case studies from the Gutenberg Bible to Fifty Shades of Grey, this course considers books as active, social objects that can be examined in a variety of ways including traditional analysis and digital text analysis. This course will include hands-on experiences, including working with rare materials from GSU Special Collections and printing on a historic letterpress.

English 3250: Topics in Contemporary Theory: Gender in (and out of) Psychoanalytic
Theory. Calvin Thomas.
This course will involve the following questions: Is psychoanalytic theory a description or an endorsement of the patriarchal sex/gender system? Are psychoanalytic accounts of the development of normative femininity and masculinity within this system compatible or incompatible with social-constructionist accounts of gender? Is psychoanalysis as the “science of ambivalence” uniformly heteronormative, homophobic, and transphobic, or is psychoanalysis not, in the words of Tim Dean, “a queer theory”? If psychoanalytic theory remains a bad object for feminist social constructionists, is evolutionary psychology any better? To explore these and other questions, we will first read some “primary” material by Sigmund Freud and Jacques Lacan. We will also consider some work by Judith Butler and Judith Halberstam. We will end the course by examining Patricia Gherovici’s Please Select Your Gender: From the Invention of Hysteria to the Democratization of Transgenderism (2010) and Mari Ruti’s The Age of Scientific Sexism: How Evolutionary Psychology Promotes Gender Profiling and Fans the Battle of the Sexes (2015).

English 3300: Medieval English Literature. Scott Lightsey.

Classic myths continue to shape and enrich our popular culture—from the Avengers to Game of Thrones to the Percy Jackson series. This course focuses on classical myths and examines how Virgil and Ovid’s stories were later developed in the works of both several early modern English writers and a few recent ones. The broader goal is to think about the ways that the literature we inherit is alive. Why did the Romans tell the myths that they did? And how—and why—do some myths and stories persist, change, or come to serve new functions?

Spring Break Study Abroad in London.

This class will study British literature containing themes of haunting, ghostliness, or mystery. Hauntings represent fears or anxieties that individuals and societies must address. We will examine haunting in English fiction to help us learn about British history and culture. Writers include Henry James, Virginia Woolf, Margaret Atwood, Salman Rushdie, and others.

We will read five representative writers – T. S. Eliot, W. H. Auden, Philip Larkin, Stevie Smith, and Warsan Shire – who stake out the terrain of modern poetry. We will talk about the poetic tradition, about avant-garde resistance to conventions, about difficulty (and simplicity) in modern poetry, and about how this poetry relates to other contemporary cultural activities and forms. We will look at this poetry in terms of its own aesthetic appeal, and also in terms of how it broaches wider social and political concerns in the 20th and 21st centuries.
Examines representative fiction, poetry, and drama from the Beat movement of the
1950s to the experimental impulses of the 1960s and 70s to the many forms of
postmodern "revision"—historical, multiethnic, transnational—from the 1980s to the
present. Authors to be studied include Ellison, Williams, Ginsberg, Kerouac, Plath,
Pynchon, Morrison, Kingston, Erdrich, Mamet, Alvarez, and Lahiri.

Over the past few decades, graphic novels have moved from the margins to the
mainstream in academia. That Maus won a Pulitzer in 1992 demonstrates that even
at the highest level of arts awards, the graphic novel has the recognized potential for
greatness that other more accepted art forms have. That the Pulitzer category was
“Special Awards and Citations” is a
reminder that graphic novels don’t have a Pulitzer category. This course will explore
the
problems and possibilities of studying the graphic novel at the university. Do we
judge
graphic novels by literary standards? If not, what standards do we use? How do text
and
image function differently in combination? What are the common techniques,
themes, genres, and styles that have developed over the history of comics?


English 3920: Southern Literature. Pearl McHaney.

English 3920: Modern Drama. Matthew Roudané.

The nations of the Caribbean have consistently produced literature that is as diverse
as it is innovative. From Marlon James’s Man Booker-winning novel A Brief History of
Seven Killings (soon to be adapted for HBO television) to Derek Walcott’s heart-
rending poetry and Edwidge Danticat’s luminous storytelling, Caribbean literature is
constantly engaged in pushing literature’s formal boundaries: writing back to
canonical Anglo-American literature, fusing traditional narrative with Caribbean
myth, and even grafting “high” literary forms to popular genres such as science
fiction. Moreover, writers such as Danticat, James, Junot Diaz, and Dionne Brand
are increasingly using their status as literary icons to advocate for social justice, on
topics such as immigration, neocolonialism, and collective trauma. In sum,
Caribbean literature has never been more relevant to contemporary social and
political issues than it is today.

This course provides an introduction to literature from the Caribbean, including
Jamaica, Trinidad, Haiti, and the Dominican Republic. Throughout the semester, we
will ask a series of critical questions. What does it mean to move and migrate
between spaces in the Caribbean? How can we interrogate these ways of knowing
and being in the world? Is diasporic movement inherently traumatic or
fundamentally liberating? Does Caribbean literature offer a middle ground, a way of
understanding diaspora without idealizing it? If so, what might that way look like? Our study of literature will be organized loosely around the Caribbean concept of creolization: the unpredictable and transformative encounter with difference that continuously feeds back into itself, producing language, culture, and identity that is always in the process of evolving.


English 4203: Topics in Rhetoric and Composition. Writing with Intelligence. Michael Harker.

English 4204. Introduction to Digital Humanities. Ben Miller.

This course aims to offer a broad understanding of digital humanities by introducing students to the field’s critical issues, debates, ideas, and methods in areas such as creativity and criticism in digital environments, text and data visualizations, digital and interactive narrative, game studies, and global digital cultural studies.


A workshop in writing creative nonfiction essays based on personal experience, thoughtful and imaginative reflection, and quite often research as well. Prerequisites: English 3150A or English 3150B or English 3150C.

English 4300: Writing the Borderlands (Senior Seminar in Literary Studies). Audrey Goodman.

As the capstone course in literary studies, the Senior Seminar introduces professional literary scholarship and contemporary literary debates, develops techniques for reading literary texts cultivated in earlier coursework, and allows students to reflect upon and hone skills acquired throughout their major.

This version of the seminar will explore how writers imagine and traverse national, cultural, and sexual border zones. Working out from contemporary fiction and poetry by Thomas King, Sandra Cisneros, Gloria Anzaldúa, Alberto Ríos, and Jimmy Santiago Baca, we’ll consider how border crossings in these works generate new languages, new literary forms, and new ways of mapping the world. Students will learn about current issues under debate in literary studies, locate their own critical perspective, and develop topics for an original research paper.


English 4310B: Senior Seminar in Fiction. Josh Russell.

English 4320: Senior Seminar in Rhetoric and Composition. Mary Hocks.

English 4330: Senior Seminar in Pre-Education. Pearl McHaney.
English 4500: Internship. Melissa McLeod or Malinda Snow.
Offers field experience in writing, editing, and research. Strongly recommended for those wishing to pursue a career in writing or editing.

This program is designed to introduce students to the Publishing Industry in New York. Participants will meet with editors and literary agents affiliated with the nation’s leading publishing houses and agencies—previous meetings have included: HarperCollins, W.W. Norton, and Hachette, Little, Brown and Company and Farrar, Straus and Giroux. The program also incorporates visits to cultural sites, such as the Metropolitan Museum of Art, Broadway productions, literary readings, private tours of the National Arts Club and the New York Public Library as well as walking tours of literary New York. The trip will take place from March 12–16, 2018. Students will attend two informational meetings in Atlanta prior to spring break and will have a follow up conference with the Director upon returning from New York.

This course will immerse students in the work of producing the Spring 2018 issue of Five Points. Students will serve as members of our editorial team and will receive instruction in editorial decision-making, manuscript evaluation, copyediting & proofing, web design, layout, and social media-based publicity.

English 4510/6510. Grant Writing. Elizabeth Lopez.