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 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.

English 2120: British Literature. Dr. Schmidt.

The aim of this course is to introduce English majors to a wide range of genres and authors in the British tradition. Students will demonstrate knowledge of the material by taking frequent reading quizzes, performing certain exercises, and taking a midterm examination and a final examination. Students are responsible for the readings of the specific authors and
works named on the third page of the syllabus, for the introductions to the various periods we will be covering, and to the introductions to each author. Quiz questions may be taken from this material.

English 2130: American Literature.

Historical survey of literature from the United States, with consideration of literary genres, conventions, and modes. The course explores issues such as periodization, canon formation, national identity, and the interrelationships between literature and other elements of culture.


Introduction to critical issues associated with the study of popular culture. Throughout the course, discussion of pop cultural texts (including television series, print ads, video games, web logs, and popular film and music) will be shaped by the critical methodologies exemplified in course readings. In the process, students will be encouraged to use these applications as models for their own work in selecting, analyzing, and critically reflecting on specific instances of popular culture.

**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. Serves as one of the two Critical Thinking Through Writing (CTW) courses required of all English majors.

English 3050: Introduction to Rhetoric and Advanced Composition. Dr. Lopez.

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.


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.


Our theme is Food Writing. We will study the historical roots of nonfiction and expository writing, food writing, and the many genres within this area. Specifically, students will create a wide variety of texts, applying their interests and writing skills to restaurant reviews,
cookbook history, recipe testing and evaluation, food styling photography, history of a famous food item, food catalog copy and packaging, Menu descriptions and visual design, biography of a chef or cookbook author, food memoir, and predicting the future of food. There are no required books. Our readings will include selected digital texts from around the world, and from ancient to contemporary times. Students will produce a portfolio collection of short verbal and multimodal texts, and conduct some independent research. Eating in class permitted.

English 3100: 20th-Century Composition Theory and Practice. Dr. Harker.

Introduces students to current theories for composing and teaching writing, with emphasis on key figures and movements in the history of composition studies.

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.

English 3110: Technical Writing. Dr. Gu.

This course provides intensive study of scientific and technical styles and practice at various formats, including reports, proposals, instructional manuals, and professional papers.

English 3115: Multimodal Composition. Dr. Hocks.

English 3120: Digital Writing and Publishing. Dr. Holmes.

This course involves the study and practice of writing and publishing in digital contexts through the use of new media, web 2.0, and mobile technologies. Students will learn foundational concepts about writing for the web and will explore critical questions about how technologies impact the way we write, publish, and interact with others. Potential assignments include analysis of social media practices and creation of digital, multimodal compositions such as infographics, websites, and/or blogs. Offered as a hybrid course (meeting face-to-face once weekly for 1 hr. 15 min. with significant online assignments) in Spring 2016.

English 3130: Business Writing

Advanced composition applied to business writing techniques and problems.

English 3140: Editing for Publication. Dr. Lopez

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 3160: Narrative Techniques. Dr. Brooks.

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 3170: Poetic Techniques. Dr. Stokesbury.

English 3180B: Contemporary Fiction Craft. Dr. Holman.

Study of fiction technique through the reading and analysis of contemporary fiction. Designed for fiction writers.

English 3220: History of the English Language. Dr. Lightsey.

This course explores the development of the structure and history of the English language: Indo-European, Old English, Middle English, Early Modern English, and Present Day English. Students must learn IPA for phonological study. Attention will also be given to the morphology, syntax, social and regional variations, and semantics of English.

English 3240. History of Literary Criticism II. Dr. Thomas.

English 3260. Theories of Popular Culture. Dr. Kocela.

This course provides an introduction to the history, theory, and practice of studying popular culture. Beginning with an examination of the earliest contributions to British cultural studies, we will explore a variety of theoretical approaches to pop culture, including classical Marxism, structuralism, poststructuralism and gender studies. Throughout the course, we will examine the assumptions of our selected methodologies as well as their ability to illuminate specific cultural texts. Our main texts for examination and application of theory will be contemporary television programs; as a result, a key focus of the course will be the importance of television studies in cultural theory more generally.

English 3290: English Fiction. Dr. McLeod.

English 3300: Medieval English Literature. Dr. Christie.

English 3410: Early & Middle 17th-Century English Literature. Dr. Voss.
In this course, students will read selected works by such authors as Lanyer, Donne, Johnson, Bacon, Herbert, Marvell, and Milton.


English 3605: Late British Romantic Literature. Outcasts and Rebels. Dr. Eckert.

From the expansion of the British Empire and the bloody Napoleonic Wars to the changes brought on by the Industrial Revolution and the expanding middle classes, Britain in the early nineteenth-century was a society in flux. The “second generation” writers of Romanticism (including Lord Byron, Mary Shelley, Percy Shelley, and John Keats) responded to these drastic cultural and political shifts by producing some of the most important literature in English. Throughout this course we will explore the different ways in which Romantic writers and the texts they produced represent rebels, outcasts, and those at the margins of society. By the end of this course students will be able to define key characteristics of Romantic poetry and prose as well as identify the key historical factors that led to their development.

English 3610: Victorian Poetry/19th-Century Non-fiction Prose. Dr. Schmidt.

This class will provide a survey of poets and non-fiction writers from the nineteenth century. These works, like all texts, are both constructed and constructing. Through their writing, Victorian authors attempted to enter the literary tradition, but they also sought, perhaps less consciously, to create taste and value, to construct gender definitions, and to forge national identity. They also desired to understand themselves, or at least to construct subjectivities they might try to understand. Looking at these works, we will try to come to some sense of how this group of authors saw themselves and their activities in relation to the rest of the culture. During the nineteenth century, writing was largely a middle-class occupation. The majority of works we will read will involve the interests and ideals of only a portion of the population. Due to this limitation, we should not assume that we can generalize about what Victorian people thought and felt even after we have read their poetry.

English 3710: English Literature 1945-Present (Memory, Repetition, Trauma). Dr. Rajiva.

In conventional terms, we might think of postwar fiction as a literary legacy keyed to a specific historical event—generations of writers struggling to make meaning in the social and political aftermath of World War II. However, as we move farther away from 1945 as a point in time, we are forced to confront the question of what it means to look back and remember. This course will interrogate the different ways in which postwar authors reimagine their chosen cultural and social milieus, exploring issues such as postcolonialism, gendered identity, sexuality, and class structure. Examining texts from postwar Britain, we will connect our literary discussions to the formal touchstones of the course: memory, repetition, and the relationship between individual and collective trauma. Is the act of remembering a productive way to work through trauma, an unhealthy compulsion to repeat, or something else entirely? How does sustained engagement with the past shape literary’s ability to inhabit the present, to visualize the future? As we progress from the immediate postwar period to our own contemporary moment, we will remain mindful of the evolving
tension between literary aesthetics and the politics of representation. Authors studied will include Kazuo Ishiguro, Jeanette Winterson, and Ian McEwan.

English 3800: Early American Literature. Dr. Smolinski.

English 3810: American Literature 1820-1865. Dr. West.


English 3860: American Drama. Dr. Roudané.


We will examine a range of texts beginning with Ernest Hemingway’s *In Our Time* (1925) up to Melanie Rae Thon’s short story collection *In This Light* (2011). Our focus on twentieth and twenty-first century authors will also include Kurt Vonnegut, Marilynne Robinson, Jack Kerouac, Richard Brautigan, Toni Morrison, and Amy Hempel. Through our readings and discussions we will develop the themes of war, restlessness, coming of age, and shifting American identities. Our emphasis will be on close readings and making connections – book to book, decade to decade – through a portfolio of response papers written during the semester.

English 3910: Children/Young Adult Literature. Dr. McHaney.

English 3970: Caribbean Literature (Movement, Migration, Creolization). Dr. Rajiva.

In speaking of the African “Middle Passage” to the Caribbean, Martinican poet and philosopher Edouard Glissant characterizes the uncertainty of movement as an experience marked by profound dislocation: “Lands. Roots gone silent. Africa and far from its name, islands / Abandoned in death agony, banished from the world, naked.” What does it mean to move and migrate between spaces as a Caribbean subject? How do ideas of crossing borders emerge, and how we can interrogate these ways of knowing and being in the world? Through the semester, we will keep this tension in mind as we read Caribbean literature, situating theories of diaspora alongside the hybridity (or creolization) of lived experience. In imagining all movement as wounded and traumatic, do we close ourselves off from different ways of understanding change in the world? Conversely, if we imagine that same movement to be utopian, are we overlooking the ways in which mobility privileges certain subjects and contributes to material and discursive inequalities? Does Caribbean literature offer a middle ground, a way of understanding migration without idealizing it? If so, what might that way look like? In this course, we will circle these questions, with a view towards unearthing and tracking productive complexity in our ongoing attempts to do justice to the depth and range of Caribbean literature. Authors studied will include Edwidge Danticat, Junot Díaz, Jean Rhys, and Derek Walcott.

English 3990. Women’s Literature II. Dr. Schatteman.

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 4100: Jane Austen in/as Pop Culture. Dr. Eckert.

In this course we will analyze Jane Austen’s novels in relation to the popular culture of her day as well as our own. Reading closely the content and narrative form her novels, we will explore how Austen represents and critiques her contemporary society. For example, we will ask how *Pride and Prejudice* engages debates about love and money (not to mention dancing), how *Northanger Abbey* satirizes the craze for gothic fiction, and how *Emma* depicts changing notions about class and education. These questions will help us understand why Austen’s fiction interested her original readers and why her work—in its original form as well as in adaptations like *Pride and Prejudice and Zombies*—continues to fascinate us today.

English 4130: Shakespeare, Earlier Works. Dr. Hirsh. *Additional section added by popular demand!*

This course will examine a diverse selection of works that Shakespeare wrote in the first half of his career. We will explore specific psychological, social, and philosophical issues raised by each play or poem as well as the artistic techniques it employs and the challenges it creates for playgoers or readers. Attention will also be paid to the social, political, intellectual, theatrical, and literary contexts in which Shakespeare wrote. In studying a particular play, we may consider its performance history, or the critical responses it has elicited, or its literary and cultural influence. We will analyze a film version of one play and discuss ways in which the film-makers interpreted and adapted the play. The main function of the course is to help students become more thoughtful, imaginative, and sophisticated readers, playgoers, filmgoers, and writers. Among the works to be studied during Spring Semester 2016 are *Hamlet; Henry IV, Part 1; Much Ado about Nothing;* and a selection of sonnets.

Dr. Hirsh’s books include *The Structure of Shakespearean Scenes*, published by Yale University Press, and *Shakespeare and the History of Soliloquies*, winner of the South Atlantic Modern Language Association Book Award. Dr. Hirsh is the recipient of the GSU Distinguished Honors Professor award for teaching excellence.

English 4130: Shakespeare, Earlier Works. Shakespeare in Italy. Spring Break Study Abroad in Rome. Dr. Voss.

English 4201: Transnationalism and Identity in African American Literature. Dr. West.
English 4201: Spring Break Study Abroad in Grenada. Dr. West.

English 4201: American Gothic. Dr. Noble.

This course examines gothic fiction by American writers from the nineteenth and twentieth centuries. We will observe the emergence of the gothic mode in American literary history and discuss the uses to which American authors have put it. Each week, our discussions will sample from the variety of applications that American writers have discovered for gothic tropes as we attempt to define this peculiar genre and its importance for American writing. We focus, for instance, on ideas about selfhood and social relationship often troubled by these texts; on the significance of regionalism (especially ideas about the South) for the development of the genre; and on the relevance of the gothic mode for accounts of race and race relations in America. Throughout, we will explore what links the unusual combination of horror and romance common in gothic fiction with the unusual features of American history and culture these writers hope to explore.

English 4202: Mythology. Dr. Dobranski.

Classical myths continue to shape and enrich our popular culture—from the Avengers, to Lady Gaga’s “Venus,” to Percy Jackson and big-screen spectaculars such as Troy and Frank Miller’s The Spirit. This course will focus on classical myths and examine how Virgil and Ovid’s stories subsequently 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 serve new purposes?

English 4202: Victorian London’s Underworld ( Entire semester and/or Spring Break Study Abroad in London). Dr. McLeod.

This course will examine nineteenth-century British novels, short stories, and journalistic prose that focuses on segments of the London population who are dispossessed—at the bottom of the socio-economic ladder: slum dwellers, pickpockets, prostitutes, theater people, occultists, etc.

With this focus, we will can explore the socio-economic conditions of the Victorian London underclass while learning about the social, cultural, and political reasons for their circumstances. These contexts can help us understand the literary and popular cultural texts London writers produced.

English 4204. Comics and the Graphic Novel. Dr. Collins.

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 4204/Film 4780: Game Studies, co-taught by Dr. Miller and Cameron Kunzelman. Mondays, 4:30-7.

This class is an introduction to game studies, focusing particularly on the critical and cultural studies around video and computer games. We will be splitting our time between understanding the critical methods for evaluating the ways games are constructed and the critical literature that looks to situate and understand games. By breaking games down to their structural elements, understanding how those elements are studied, and then forming arguments based on reading those elements we can come to better understandings of how to understand those games as cultural objects. That said, there is no expectation that a student in this course identify as a “gamer.” No experience playing games is necessary to fully engage with the course materials; in fact, unfamiliarity with games may give you an edge in puzzling out the questions raised by games.

English 4204/Film 4780/CSC 4998: Scripting Interactive Narrative. Dr. Miller.

This upper-division undergraduate course teaches how to develop interactive narratives, about systems necessary for producing computational and generative interactive stories, and on some of the critical literature that surrounds those productions. Interactive fiction, or electronic literature, bridges experiments in generative text (e.g. Nick Montfort, Daniel Howe), writing for games (e.g., Chris Crawford, David Gaider, dialogue systems, the early days of text-based adventure games), and multilinear interactive narrative fiction (e.g. Emily Short, Robert Pinsky). From the Electronic Literature Organization’s definition: “Electronic literature, or e-lit, refers to works with important literary aspects that take advantage of the capabilities and contexts provided by the stand-alone or networked computer” (http://eliterature.org/what-is-e-lit/). Students will, after completing this course and completing the many short writing assignments and two longer writing projects, better understand how computation can structure storytelling, how writing intersects with programming, and how to produce their own interactive fictions.

English 4205: Literary Editing and Publishing. Dr. Sexton.

In this course students will learn the ins and outs of publishing a top-tier literary magazine. Assignments will be based on the editorial and production process of the journal Five Points: A Journal of Literature and Art and will include an introduction to In Design and Wordpress. Students will engage in the evaluation process for the selection of works to be published in the journal and will gain practical experience in the editing, layout, and production as well as in the publicizing and promoting of a finished issue of the journal. The course will also provide students with an introduction to the literary market at large and instruction in preparing their own creative work for submission and publication as it pertains to literary magazines.

English 4300: Senior Seminar in Literary Studies – Remapping Native America. Dr. Goodman.
This course will focus on select works by Native American writers that explore and redefine geography as basis for imagining individual and communal identities. In addition to reading literary texts by Sherman Alexie, Thomas King, Leslie Silko, Joy Harjo, and Luci Tapahonso, we will put these texts in conversation with critical essays by Native scholars and cultural geographers. As students learn about the significance of the land in Native cultures, they will also explore and remap their own native places through identifying the features and borders of their own neighborhoods, communities, or regions. Final projects for the course will be comparative and multi-disciplinary, combining a culturally informed analysis of the places specified in one of our key literary texts with a cultural map of the student’s own homeland and the stories that define it.

English 4300: Senior Seminar in Literary Studies – Shakespeare and Film. Dr. Hirsh.

English 4310A: Senior Seminar in Poetry. Dr. Bottoms.

English 4310B: Senior Seminar in Fiction. Dr. Holman.

English 4320: Senior Seminar in Rhetoric, Composition, and Technical Writing. Dr. Wharton.

English 4330: Senior Seminar – Secondary Education. Dr. Schatteman.

English 4500: Internship. Dr. McLeod or Dr. Snow.

Offers field experience in writing, editing, and research. Strongly recommended for those wishing to pursue a career in writing or editing.

English 4510: Grant and Proposal Writing. Dr. Baotong Gu.

SPRING 2015 FOLKLORE COURSES

Two of the English Department’s most popular Folklore courses will be offered by Dr. Burrison this coming Spring semester.

FOLK 4050/6050: Global Ceramic Traditions. TR 11.
The combined undergraduate/graduate course Global Ceramic Traditions grew out of Dr. John Burrison’s research specialty of folk pottery and his 2013 public lecture series, “Around the World in Eighty Clays.” The course, which has little to do with English (well, it is taught in English, and some pot-poetry may be thrown in), is a highly visual tour of world pottery traditions, from the New Stone Age to the present. The course touches on just about every country with a pottery tradition, and presents a medium-based model for the study of material folk culture. It would make a good elective with a global perspective.

FOLK 4100/6100: British Folk Culture. MW 5:30.
This combined undergraduate/graduate course explores the oral, musical, customary, and material traditions of England, Scotland, and Wales, and their contributions to national and regional identity. Topics include folk songs and music, calendar customs and mummers’
plays, regional architecture and craft traditions, the Welsh and Highland folk museums, and industrial lore. The course, which alternates with Folk 4110/6110, Irish Folk Culture, every other year, should prove especially useful to those studying British literature.