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**


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. Malinda Snow.

English 8020: Poetry Writing. Beth Gylys.

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.


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 fiction writing and reviewing.


English 8122: User Experience in Research and Writing. George Pullman.

English 8170: Classical Rhetoric: Greek. George 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 "foundations", 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 8175: Topics in Rhetoric. Refugee Writing. Mary Helen O'Connor.

English 8195: Composition Pedagogy. Elizabeth Lopez.


English 8250: Middle English. Scott Lightsey.


As the author of Robinson Crusoe and Moll Flanders, Daniel Defoe (ca.1660-1731) wrote some of the most famous of novels in English, and in doing so he helped establish and shape the English novel. But Defoe was more than a novelist; he was a poet, travel writer, journalist, religious and political writer, and spy. He developed a supple, practical style that served him well. We will read several of the novels as well as some of his works in other genres, including one that landed him in the pillory.


English 8900: Trauma and the Ethics of Reading. Jay Rajiva.

Buelens, Durrant, and Eaglestone have recently characterized trauma theory not as a specific methodology, but as a productive intersection of disciplines capable of linking “representation, the past, the self, the political, and suffering” (2014: 4). This course reads contemporary literature, particularly global and postcolonial fiction, through the interdisciplinary framework of trauma theory. We will explore the relationship between forms of trauma (collective, intergenerational, insidious, etc.) and the ethics of representation, paying special attention to the role of the body in shaping trauma narratives and to the contentious issue of the reader as witness. In our discussions of trauma theory, we will attend to both its past and its future, especially in historical, cultural, and aesthetic contexts that might challenge its founding principles. Prior familiarity with trauma theory is welcome but not required for this course.
Authors studied include Octavia Butler, Edwidge Danticat, Kazuo Ishiguro, and Michael Ondaatje.


This seminar is a study of twentieth-century and twenty-first-century American drama and theater, a survey spotlighting selected playwrights who have shaped the modern and contemporary stage and our dramatic literature. We will examine not only individual plays, but the ways in which these plays contribute historically, theoretically, and philosophically to a narrative history of the American theater. The seminar explores American dramatists whose works have found their way to Broadway and beyond, and who have made important contributions to the ongoing evolution of the American stage. By concentrating on a number of key dramatists, we will be able to gauge more critically the aesthetic and cultural power of American drama. The seminar tends to concentrate on text as performance, although we will view video productions and live performances when possible.

We'll cover such playwrights as Susan Glaspell, Eugene O’Neill, Tennessee Williams, Arthur Miller, Adrienne Kennedy, Edward Albee, Sam Shepard, David Mamet, Paula Vogel, Suzan-Lori Parks, August Wilson, Amy Herzog, and, among other possibilities, Annie Baker, Lynn Nottage, and Sarah Ruhl. We may even try the current Broadway hit, *Hamilton.*