DEPARTMENT OF ENGLISH
COURSE DESCRIPTIONS Fall 2018
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: Upper Division

This course provides an introductory overview to literary studies, covering a range of different theories, methods and approaches that we can use to help understand and critically discuss literature, and which we will apply to different literary texts. Emphasizing sustained, thoughtful engagement, our approach involves a rigorous examination of the major schools of literary criticism, including but not limited to deconstruction, feminism, Marxism, New Criticism, psychoanalysis, postcolonialism, and queer theory. By paying attention to the historical development of theory, we will foreground both the significance of literary theory and its evolving relationship to the study of literature.

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.

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.

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

English 3120: Digital Writing and Publishing. Ashley Holmes.

English 3130: Business Writing.
Advanced composition applied to business writing techniques and problems.

English 3140: Editing for Publication. Elizabeth Lopez.
This class introduces students to the theories and methods of editing, focusing on
techniques for copyediting and proofreading print and online documents. We will
also touch on other publishing functions, including design and production. This is an
upper-division English course, so students need to have a good grasp of the
grammatical conventions of the English language and familiarity with reference tools
as well as experience writing for an audience. This is not a course in grammar. We
will be focusing on editing others' work, not on polishing our own prose. Non-major
prerequisite: Engl 1102 or Engl 1103 with grade of C or higher.

English 3150A: Introduction to Creative Writing – Poetry.

English 3150B: Introduction to Creative Writing – Fiction.

English 3150C: Introduction to Creative Writing—Poetry & Fiction.

English 3160: Narrative Techniques.

English 3180A: Contemporary Poetry.

English 3180B: Contemporary Fiction Craft.

English 3195: Teaching in English Studies. Melissa McLeod.

English 3266: British-American Culture Seminar II. Glen Eskew.
Analyzes literary and/or historical themes from the perspectives of American and
British authors, historical figures, and literatures. Offered by the English and History
Departments.

English 3310: Old English. Eddie Christie.
This class focuses on the earliest literature in the English language, most of which
was recorded in the tenth century, when Æthelred “the Unready” was king and
England was about to cede to the successive invasions of the Danish King Cnut and
the French-speaking Normans under their ruler William the Conqueror. This latter
invasion made French the language of English government for centuries and
wrought many of the linguistic changes that make English the language we recognize
today. “Old English,” the language as it existed between around 500 and 1100, looks
and sounds very different: to most modern speakers it seems like a foreign language.
If you read Beowulf in British Literature or in a high school class, then you almost
certainly read it in a modern translation. But what if you knew what it really said?
What does it tell us about Grendel, for example, when
“féond treddode,/ éode yrremód, him of éagum stód/ligge gelícost léoht unfaéger”?
With careful attention and a bit of practice, you can learn to read it and unlock a rich
trove of literature. Old English literature includes heroic adventure, loyalty and
betrayal, as well as bizarre tales of the mystical and the unknown; political and
philosophical reflections, scientific treatises on the shape of the universe; stories of
the lives and miracles of holy men and women. What if every single word in English is a microcosm of meaning that tells its own ancient story? You can learn how to smuggle gold with camels and how to avoid exploding chickens, but only if you read Old English.


   Explore the major works of the American nineteenth century—including stories by Poe and Hawthorne, poetry by Whitman and Dickinson, and non-fiction prose by Douglass, Emerson, Fuller, and Thoreau. We discuss race and slavery, poetry and politics, and the importance of “nature” in American writing; and we read every page of Moby-Dick.

   Work and Play in 20th-C American Literature, focusing on writing by Langston Hughes, F. Scott Fitzgerald, Gertrude Stein, Zora Neale Hurston, Mourning Dove, John Dos Passos, and Raymond Chandler. Topics will include New York after hours, women’s work, writing in the Great Depression, and the rise of Hollywood and Western entertainments.


English 3885: Contemporary Literature. Brennan Collins. (Hybrid format)

English 3915: Pre-1800 Southern Literature. Gina Caison.

English 3945. Literature and Global Conflict. Dr. Kocela.
   This course covers a hundred and twenty years of American fiction and life writing focused on the politics, technologies, and legacies of war. Beginning with Crane’s realist masterpiece about the Civil War, The Red Badge of Courage, we will move on to examine novels depicting American engagement in major conflicts of the twentieth and twenty-first century, from World War I and the Mexican Revolution through World War II, the War in Vietnam, the Gulf War, and the Iraq War. Our study of these texts will address issues such as the construction of gender roles and identity, nationalism and imperialism, the relationship between history and fiction, and the psychological impact of technologies and strategies unique to modern warfare, including trench combat, systematic bombing of civilian targets, and “guerrilla” warfare, among others. Along the way, we will examine the evolution of American fiction from Crane’s realism to Hemingway’s modernism to the metafictional
postmodernism of O’Brien, while also interrogating the blurred lines between fiction, biography, and memoir in many of these texts. Throughout the course, discussion of the continued relevance of these narratives to contemporary politics and public discourses about war will be encouraged.


Edward Albee (1928-2016) was a central figure in modern American theater, and his bold and often experimental theatrical style won world-wide acclaim. This seminar explores the issues, public and private, that so influenced Albee’s vision, from his first great success, *The Zoo Story* (1959), to his last play, *Me. Myself, & I* (2008). This special seminar will be a comprehensive account not only of the plays (*The Zoo Story, The American Dream*, and, among others, *Who’s Afraid of Virginia Woolf?*) and the artist who wrote them, but of the theatrical, social, and political context in which they were written. We will also consider Albee within a broader narrative history of the American stage. This seminar will appeal to students interested in one of the finest playwrights America has produced. Roudané will also share personal insights about Albee, insights gained from his decades-old friendship with the playwright.


English 4300: Senior Seminar in Literary Studies. Lecanne Richardson.

English 4310B: Senior Seminar in Fiction. John Holman.
Workshop in Fiction provides you citizenship in a community of fiction writers. In this community you will encounter the work of other writers—peers and published professionals—learn various forms of fiction and narrative techniques you can use to create your own artworks, share those works of art with other artists, and offer and receive constructive criticism. It also serves as a regular reminder that you're not alone in the often-solitary endeavor of writing, reading, and thinking about fiction.

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

English 4500: Internship.
Offers field experience in writing, editing, and research. Strongly recommended for those wishing to pursue a career in writing or editing.

Folklore 3100: Folklore and Literature. John Burrison.
Not just for English majors, this course approaches literature as a word-based art form, both oral and written. Featured are narrative forms of oral literature—folktales, legends, myths, and ballads—and a methodology for identifying and analyzing uses of folklore in novels, short fiction, nonfiction prose, poetry, and drama.

Folk 4100/6100, British Folk Culture. John Burrison.
Oral, musical, customary, and material traditions of England, Scotland, and Wales, revealing the “hidden” Britain and offering insights into the character of the British people. Heavily illustrated with recordings and images.

This seminar looks at the intersections of journalism and poetry, and specifically at the poet as a journalist, a historian, an activist, and one who, at times, employs documentary materials (newspapers, public testimony, etc.) to wed the political with the personal.