DEPARTMENT OF ENGLISH
Revised COURSE DESCRIPTIONS Fall 2016

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

English 3040: Introduction to Literary Studies. Dr. Rajiva.
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.

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

English 3105: Practical Grammar. Dr. McLeod.
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. Wharton.
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. Dr. Gu.

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

English 3135: Visual Rhetoric. Dr. Holmes.
English 3140: Editing for Publication. Dr. Schmidt.

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. Dr. Stokesbury.

English 3150B: Introduction to Creative Writing – Fiction.

English 3160: Narrative Techniques. Dr. Holman.

English 3180A: Contemporary Poetry. Dr. Stokesbury.

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

English 3210: Advanced Grammar. Dr. McLeod.

English 3260: Theories of Popular Culture: Ideology and the Action Hero from The Matrix to Mad Max. Dr. Thomas.

This course serves as an introduction to the theoretical study of popular culture, with particular focus on questions of “ideology” (race, class, gender, etc.) through the representation of the “action hero” in such films as The Matrix, Aliens, They Live, Batman, V for Vendetta, Kick-Ass, Mad Max: Fury Road, and others. Our purpose in this course is not only to allow us to see the ways in which we're always already “in” ideology up to our eyeballs but also to encourage us to imagine new ways of dealing with our ideological situation and of developing critical and creative strategies for analyzing (and enjoying) pop-cultural texts.

English 3266: British-American Culture Seminar II.

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 3280: English Drama. Dr. Caldwell.

English 3700: English Literature 1900-1945. Dr. Malamud.

English 3800: Early American Literature. Dr. Smolinksi.

English 3830: American Literature, 1914-1945. Dr. Wendy Harding (Visiting Professor).
English 3900: Irish Literature. Dr. Richtarik. Crosslisted as English 8755.
This course will examine literary reactions and contributions to the ongoing peace process in Northern Ireland by writers including Brian Friel, Seamus Heaney, Seamus Deane, Bernard MacLaverty, David Park, and Leontia Flynn.

Creative writing in Ireland has long been intimately connected with politics. In Northern Ireland, which stayed in the United Kingdom when the rest of the island acquired self-government in 1922, the political situation became a primary focus for most of the best writers after the outbreak of violence there 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. As Nobel laureate Seamus Heaney 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 more than 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 that document contemporary reactions to various phases of the peace process from the perspectives of a number of creative writers from varied backgrounds who have proved themselves to be astute observers of the political scene. Our aim 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.

English 3950: African-American Literature II. Dr. Heath.

English 3970: Caribbean Literature. Dr. West.

English 4110: Chaucer. Dr. Lightsey.

English 4100: Frederick Douglass. Dr. West.
Frederick Douglass lived for more than three quarters of the nineteenth century. He knew antebellum life as both slave and free man; he was an advocate of both abolitionism and the Civil War; he witnessed both the promise and the demise of Reconstruction; and in his latter years, he saw America moving into what historian Rayford Logan has called the country’s nadir of race relations. Douglass was celebrated for his exceptional mastery of oratory and writing. Though we cannot reproduce his oratory, we will consider both Douglass’s public addresses and his written works—including speeches, newspaper articles, short fiction, and his three autobiographies. To appreciate Douglass’s influence and the world that informed his imagination, we will study Douglass in his milieu, specifically sampling the works of selected figures of Douglass’s era.
English 4140: Shakespeare, Later Works. Dr. Hirsh.
This course will examine a diverse selection of works that Shakespeare wrote in the second half of his career. We will explore specific psychological, social, and philosophical issues raised by these plays as well as the artistic techniques they employ and the challenges they create for playgoers and readers. Attention will also be paid to the social, political, intellectual, theatrical, and literary contexts in which Shakespeare wrote. In studying a particular work, we might consider its performance history, or the critical responses it has elicited, or its literary and cultural influence. We will analyze ways in which the makers of a film version of a play engaged in interpretation and adaptation. The main function of the course is to help each student become a more thoughtful, imaginative, intellectually rigorous, and sophisticated reader, playgoer, and filmgoer. A prerequisite for this course is that you have earned a grade of C or higher in English 2120. The plays that we will explore this semester are Antony and Cleopatra, King Lear, Macbeth, Othello, and probably two others.

English 4150: Milton. Dr. Dobranski.
John Milton is one of the most important and imposing writers in British literary history, and his epic, Paradise Lost, is arguably the greatest single poem written in English. In this course, we will examine Milton’s poetry and prose in light of his historical situation. The goal is to make his works more accessible and enjoyable by providing an understanding of the author’s life, times, and writings. The course’s broader aim is to help you become more critical readers and thinkers; to that end, we will discuss the significance of genre, literary tropes, and rhetorical conventions. This course will also give you experience in reading literature closely and discussing it clearly and intelligently, both orally and in writing.

English 4202: British Epic Literature. Dr. Voss.

English 4203: Writing Studio Peer Tutoring Practicum.

English 4202/German 4411. Crossing Borders. Dr. Faye Stewart.
The outcasts, rebels, and migrants of the 20th and 21st centuries are at the heart of this course on the literature of German-speaking countries. We will investigate East-West flows of ideas, people, and cultures as we read transnational works by writers from Germany, Austria, Switzerland, and beyond the borders of Europe. With an eye to cultural diversity, we will discuss the work of Frank Kafka, Kurban Said, May Ayim, Friedrich Dürrenmatt, Ingeborg Bachmann, Emine Sevgi Özdamar, and many others.

No knowledge of German is necessary! This course is open to students in any major with an interest in literature. Texts will be available in both English and German, class discussions will be held in English, and all coursework can be completed in English. Students taking the course to fulfill credit for the German or IEML major or minor will complete coursework in German and should enroll in the GRMN 4411 section (CRN 87874). Please email the instructor with your name and Panther ID if you need a registration authorization to enroll. Students seeking German Honors credits are invited to register for the Honors section (CRN 87875).
Please contact the instructor, Dr. Faye Stewart (fayestewart@gsu.edu), with any questions.

English 4206. Teaching in English Studies. Dr. Schatteman.
This course gives students a foundation in the philosophy and practice of teaching English Studies in secondary education or in other educational settings where literacy (reading and/or writing) is taught. This course will consist of two sections. One section will explore the teaching life, teaching philosophies, and the profession of teaching through the study of scholarly and popular texts, both fictional and nonfictional, which explicitly address teaching. This will be followed by a second section which focuses on the specific challenges and opportunities associated with teaching a particular specialty within the field of English studies. In our class, the specialty we will examine will be postcolonial literature. We will examine both the way that education is addressed as a topic in postcolonial fiction (the history, the issues, the debates, etc.) and the approaches and theories that are most useful in teaching postcolonial studies.

English 4300: Senior Seminar in Literary Studies. Dr. Richardson.
This capstone course for English majors will be based on the theme “Everyday Theory,” which is also the title of the theory anthology that we will use in the course. This text encourages real-world understanding and application of theoretical approaches (psychoanalytical, historicist, materialist, gender/race, etc.), and thus affords us as a class the opportunity to explore the transferability of the English major’s skill set from an academic to a non-academic setting.

During the first half of the course, we will all work together in discussion of “everyday theory.” During the second half of the semester, each student will work more independently and we will have a mix of one-on-one meetings and whole-class meetings. Each student will produce a culminating research project on a topic of her/his choosing.

English 4310B: Senior Seminar in Fiction. Dr. Russell.
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. Dr. Harker.

English 4500: Internship.
Offers field experience in writing, editing, and research. Strongly recommended for those wishing to pursue a career in writing or editing.
English 4510/English 6510: Grant and Proposal Writing. Dr. Gu.


Folklore 3100: Folklore and Literature. Dr. Burrison.

Does your favorite author use folklore? If so, how, and to what end? **Folk 3100, Folklore and Literature,** will be offered Fall 2016 at TR 11:00. With its unconventional approach to literature, this course was designed especially to appeal to undergraduate English majors, although it’s certainly not restricted to them. Literature is treated as a verbal (word-based) art form, with both oral and written branches that often have intertwined. A methodology for analyzing uses of folklore in written literature is the first focus of the course. The second is the narrative genres of oral literature: folktales, legends, myths, and ballads. This is one of seven undergraduate courses developed and taught by Dr. John Burrison in the Department of English’s Folklore Curriculum, and can count toward the major.

Folklore 4020/6020: America's Folk Crafts. Dr. Burrison.

Also offered in Fall 2016 is **Folk 4020/6020, America’s Folk Crafts,** an exploration of traditional handcrafts (pottery, textiles, carpentry, basketry, metalwork, architecture) in the United States and their viability in our postindustrial society. While not obviously related to the study of literature, this course will allow English majors to recognize and make sense of material culture when it occurs in fiction, poetry, drama, and creative nonfiction (e.g., the folk art of scrimshaw as described in Herman Melville’s *Moby-Dick*).