Undergraduate Courses
Fall 2021

English 3090 – Exposition
English 3100 – Composition Studies
English 3105 – Practical Grammar
English 3115 – Multimodal Composition
English 3120 – Digital Writing and Publishing

English 3140 – Editing for Publication. Dan Holmes

In this class we’ll work to develop print and digital editing skills by practicing close reading, copyediting, rhetorical framing for varied audiences, and assessment of others’ writing. Our readings and discussions will engage with current editorial concerns, including best practices in the field, audience sensitivity and persuasion, and fragmented notions of readership. We’ll also collaborate to write and edit a digital journal for which you’ll be asked to generate an article and shepherd a classmate’s piece from proposal to publication.

English 3150A – Introduction to Creative Writing – Poetry
English 3150B – Introduction to Creative Writing – Fiction
English 3160 – Narrative Techniques
English 3180B – Contemporary Fiction Craft

English 3230 – History of Literary and Cultural Theory
English 3266 – British-American Culture Seminar II

ENGL 3280 – Aphra Behn: Gender, Celebrity, and the Beginnings of Modern Theatre (This course is pre-1800). Tanya Caldwell

Virginia Woolf famously said of Aphra Behn that all women ought to strew flowers on her grave for she earned them the right to speak their minds. Beginning with this precept, we will explore Behn as dramatist and one of the first English critics of drama—and public theatre as the epicenter of social change in the Restoration. We will examine her legacy with regard to concepts of gender and women’s place in the public eye and as champion of the marginalized. As well as focusing on Behn’s plays and those of writers she directly influenced, we will look at the dramatic elements of a selection of her other works in order to discuss how the theatricality of the period influenced generic forms.

English 3410 – Seduction, Revolution, and Birth of Science. Stephen Dobranski

When, on the morning of 30 January 1649, Charles I was led onto the scaffold outside St. James’ Palace and publicly executed, England was suddenly without a monarch. This course studies how various writers responded to—and were shaped by—
some of the nation’s most violent and turbulent decades. We will examine works by
Shakespeare, Margaret Cavendish, John Donne, and Katherine Philips (among others).

**English 3720 – 20th-century English Poetry.** Randy Malamud

We’ll read poetry by T. S. Eliot, W. H. Auden, Philip Larkin, Stevie Smith, and Warsan
Shire. There’s not much of a unifying strand that runs through these writers. They present
five significantly different ways of poeticizing the modern world, and that’s what we’ll be
talking and writing about: a multiplicity of voices, strategies, and aesthetics that bump up
against each other in the energetic and contentious enterprise(s) of Modernism.

**English 3730 – Modern Drama.** Marilynn Richtarik

**English 3860 – American Drama.** Matthew Roudané.

**English 3950 – African American Literature**

**English 3975 – Later Indigenous Literature.** Gina Caison.

This course surveys Indigenous literatures of the present-day U.S. and Canada from the late
nineteenth century through the present paying special attention to issues of storytelling and
sovereignty. The primary goal of this course is to provide you with a basic knowledge of the
histories, trends, and varieties of Native American literary expression from the nineteenth
century until today.

**English 4050 – Transnational Literature.** Jay Rajiva.

Seminar on contemporary literature from different parts of the nonwestern world. Topics
include diaspora and migration, trauma, postcolonialism, intersectional forms of identity,
agency and resistance, and the ethics of reading fiction.

**English 4100 – Single Author: Caryl Phillips.** Renee Schatteman

**English 4300 – Senior Seminar: Literary Studies**

**English 4310B – Senior Seminar: Fiction**

**English 4320 – Senior Seminar: Rhetoric and Composition**

**English 4500 – Internship**

**Folklore 4000 – Georgia Folklife.** John Burrison

Has Georgia created its own unique folklore, or are our state’s folk traditions shared with
neighbors in the lower Southeast? This is one of the questions addressed in this exploration
of early and living traditions, from Native American and frontier folkways to recent music,
storytelling, crafts, and food.

**Folklore 4020/6020, America’s Folk Crafts.** John Burrison
Before mass production of goods in factories became commonplace, traditional handcrafts were essential to American life. This course explores the traditions of pottery, textiles, woodwork, and metalwork: their origins, development, and survival today. It also offers an alternative understanding of “folk art.”