**Department of**

**English & Rhetoric**

**Spring 2017**

**Class Section Descriptions**

Creative Writing 1

Literature 4

Rhetoric 11

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**1.** **Creative Writing Courses**

**ENGL 2208 Introduction to Creative Writing**

**Mr. Michael McClelland, Ms. Tara Mettler, Mr. Peter Selgin**

Prerequisite: ENGL 1102 or permission of instructor. An introduction to the essential techniques of creative writing in the major genres: poetry, fiction, creative nonfiction, and scriptwriting.

**ENGL 3012 Intermediate Creative Nonfiction Writing**

**Dr. Kerry Neville**

ENGL 3012: Prerequisite: ENGL 2208 or permission of instructor. A practical study of the techniques and craft of creative nonfiction writing (personal essay, memoir, and other forms); ENGL 3012 is the prerequisite for ENGL 4012Creative Nonfiction Workshop.

**ENGL 3021 Intermediate Poetry Writing**

**Ms. Laura Newbern**

Prerequisite: ENGL 2208 or permission of instructor. A practical study of the techniques and craft of poetry writing (both formal and free verse); ENGL 3021 is the prerequisite for ENGL 4021 Poetry Workshop and also the Senior Capstone class option ENGL 4013 Poetry Translation.

**ENGL 4011 Script Writing**

**Ms. Iona Holder**

Prerequisites: ENGL 3011 or permission of instructor. A practical study of the techniques and craft of writing scripts for the stage, screen, or broadcast media. (Cross-listed as THEA 4011.) This course is repeatable for credit.

**ENGL 4013 Literary Translation**

**Dr. Martin Lammon**

ENGL 4013 fulfills the undergraduate ENGL/CRWR Major Concentration Senior Capstone Requirement; ENGL 5950 Advanced Translation is an MFA elective open to ALL MFA students (poetry or prose). NOTE that students do not need to have extensive knowledge of another language; however, students should bring an appreciation (even fascination) with the ways languages overlap (especially, but not limited to, Indo-European languages). This year, the translation course will expand to include non-poetry translation projects, including translations of literary prose or drama (subject to the instructor's approval). The course begins with group projects (typically, 3-4 students work together on two group projects) and concludes with "solo" projects, proposed by each student and approved by the instructor. For more information, contact the instructor, Martin Lammon, at martin.lammon@gcsu.edu.

**ENGL 4022 Fiction Workshop**

**Dr. Allen Gee**

ENGL 4022. Prerequisites: ENGL 3008 or permission of the instructor.  A workshop-intensive course in the practical study of the techniques, craft, and meaning of literary fiction. This fiction writing workshop helps to prepare undergraduate students who are working toward compiling a portfolio of their short stories (or novel chapters) for applications to graduate M.F.A. programs. This class focuses only upon writing literary fiction. We will read short stories, discuss the history of short stories and how they “work” and read essays on craft and discuss issues of technique. Novels can be discussed if required. This course also focuses extensively on your own writing; students will participate regularly in workshops, submitting drafts, revisions, and more polished work. Copies for distribution to all workshop members are to be emailed the week before discussion. Each student must sign up for at least two workshops. There will be writing exercises or assignments, and these are part of your grade also. The reading schedule is always subject to change. Students can switch workshop submission dates if they find a student to exchange dates with.

**ENGL 4031 Creative Writing Senior Seminar**

**Ms. Laura Newbern**

Prerequisites: ENGL 4011, 4012, 4021, or 4022; this course serves as the Senior Exit Exam for the B.A. English/Creative Writing major and is typically taken in the major’s last or next to last semester before graduation. A review of the literary discipline, from both critical and creative perspectives, essential to the English major with a concentration in Creative Writing.

**ENGL 5011 Advanced Scriptwriting**

**Ms. Iona Holder**

Prerequisite: Admission to MFA Program. A workshop intensive course in the practical study of the techniques, craft, and meaning of scriptwriting for stage, film, and video. This course is repeatable for credit.

**ENGL 5950 Advanced Translation**

**Dr. Martin Lammon**

ENGL 4013 fulfills the undergraduate ENGL/CRWR Major Concentration Senior Capstone Requirement; ENGL 5950 Advanced Translation is an MFA elective open to ALL MFA students (poetry or prose). NOTE that students do not need to have extensive knowledge of another language; however, students should bring an appreciation (even fascination) with the ways languages overlap (especially, but not limited to, Indo-European languages). This year, the translation course will expand to include non-poetry translation projects, including translations of literary prose or drama (subject to the instructor's approval). The course begins with group projects (typically, 3-4 students work together on two group projects) and concludes with "solo" projects, proposed by each student and approved by the instructor. For more information, contact the instructor, Martin Lammon, at martin.lammon@gcsu.edu.

**ENGL 5950 The Concept of Love**

**Dr. Allen Gee**

Course Description & Goals: Prerequisite, admission to M.F.A. program, or permission from the instructor. We will attempt to explore some of the complexities involved in defining the concept of love. We will explore some of the efforts made to define this mystery in essays, novels, music, stories, and films. Hopefully, the course will delve into specific expressions of the concept in philosophy, religion and attitudes toward romance and the family. I will also try to have professor of Biology give a guest lecture based on how endocrinology contributes to the existence of this concept. This is a reading and discussion course, a seminar, if you will, that is intended to lead towards developing your own writing about the concept of love. Some sample texts include: De Rougemont’s *Love in the Western World*; Plato’s *Symposium*; Ashley Kahn’s *A Love Supreme* (about the making of John Coltrane’s classic album); and Flaubert's *Madame Bovary*.

**ENGL 6025 Poetry & Poetics**

**Dr. Martin Lammon**

This course is required of all MFA Poetry Thesis Students, typically taken in the student's first or second year. Students read contemporary poetry and essays on modern/contemporary poetics relevant to poets writing poems. Students write (and workshop) both free verse and poetic forms (sonnet, villanelle, sestina, etc.), with some freedom to choose which kinds of poems to write, based on their future thesis plans. MFA prose thesis students who have taken ENGL 5021 (Poetry Workshop) as a non-thesis workshop are also eligible to take the course. For more information, contact the instructor, Martin Lammon, at martin.lammon@gcsu.edu.

**ENGL 6026 Prose Forms Seminar**

**Dr. Kerry Neville**

Prerequisite: ENGL 5012 OR 5022 and admission to MFA program. A course in the traditions and innovations of fiction writing, both the short story and the novel, emphasizing modern and contemporary examples, but also reviewing important historical precedents in prose form and theory. This course is repeatable for credit.

**2.** **Literature Courses**

**ENGL 2120 Introduction to British Literature**

**Dr. Pete Carriere**

Prerequisite: ENGL 2110. A survey of important works of British literature from the beginning through the twenty-first century.

**ENGL 2130 American Literature**

**Mr. John Sirmans**

ENGL 2130 American Literature is a survey course required of English majors. Besides bringing together a group of people who love to read and discuss ideas, this course covers fiction, nonfiction, and poetry by American authors, from early to contemporary, including Emerson, Hawthorne, Douglass, Poe, Twain, James, Jewett, Chopin, Cather, Hurston, Faulkner, Hemingway, Kingston, Morrison, and Munro, with variations each semester. Students read and respond to the literature, compose essays, and edit their own anthologies of American poetry. We usually take a field trip to the Old Governor’s Mansion for a “servants’ view” tour. Oral presentations and poster creations enhance our understanding of the aesthetic movements and political/cultural history surrounding the major genres of American Literature. Most exams are discussion-formatted.

**ENGL 2150 Shakespeare**

**Dr. Jennifer Flaherty**

As a general introduction to Shakespeare, this course will emphasize analyzing Shakespeare’s texts in their “infinite variety.” Rather than focusing on a specific genre, we will read comedy, tragedy, romance, and history. The texts we will read range from the beginning of Shakespeare’s career to some of his final plays. Our class discussions will balance close readings of the text with social context, theoretical approaches and performance issues from the Elizabethan and Jacobean periods to today. Assignments include three papers, a final exam, and a performance project. We will read six or seven plays, which have been grouped into thematic units. Frequently taught plays include *Macbeth, King Lear, Henry IV Part 1, A Midsummer Night’s Dream, The Merchant of Venice, Twelfth Night, Much Ado about Nothing, The Tempest*, and *The Winter’s Tale*. Past themes include parents and children, friends and family, power, love and gender, magic and theater, fools and madness, and nature.

**ENGL 2160 Studies in International Literature**

**Dr. Eustace Palmer**

This course will discuss in detail representative samples of literature from various cultures and various parts of the world excluding Britain and America. Unlike the usual “world literature” course, this course is not just a survey course, but is built mainly around seven major texts to be studied in detail, although other texts have been added. The main objectives are to sharpen students’ critical skills and capacity for critical thinking, and to foster responsiveness to diversity of cultures and literatures. Thus, this course is one of those specifically designed to nurture an international perspective in students. The works to be discussed will be selected from Latin America, The Caribbean, The Middle East, the Far East, Africa, and Asia. Attention will be devoted, in introductory sections, to the social, intellectual, cultural, and political milieu from which these works emanated. The literary quality and reputation of the works will also be a major concern.

**ENGL 2200 Writing about Literature**

**Mr. John Sirmans**

In ENGL 2200, open to various majors as an elective but required of all English majors, students become familiar with the academic conventions and “rules” of writing about a variety of texts. We enhance our understanding of literary devices such as plot, point of view, character, setting, metaphor, etc.; we explore the details of poetics, including the subtle complexities of meter; and we investigate methods of literary research. By drafting and revising essays and reading responses, students have opportunities to improve writing skills from word choice, sentence structure, and paragraph order to critical thinking applications. As members of small committees, students enhance their speaking and teaching abilities through oral presentations of writing issues related to grammar, mechanics, and punctuation. Students also begin experimenting with applying theoretical critical approaches to literature including, but not limited to, Reader Response, Psychoanalytical, Feminist, Topical Historical, Archetypal, Deconstructionist, and Queer Theory. Several quizzes and exams will test familiarity with literary terms, Modern Language Association documentation style, and application of concepts. Students can choose their own texts (with approval) for essay subject matter.

**ENGL 3900 Critical Approaches to Literature**

**Dr. Alex Blazer**

In this course we will survey most of the current theoretical approaches to literature: liberal humanism, New Criticism and Russian formalism; structuralism and semiotics; poststructuralism, deconstruction, and postmodernism; psychoanalytic criticism; and Marxist criticism. We may cover feminist criticism, lesbian/gay criticism, New Historicism and cultural materialism, postcolonial criticism, stylistics, ecocriticism, existentialism and phenomenology, and reader-response criticism, and cognitive criticism, depending on student selection. For each theory, we will first gain a critical overview from Lois Tyson’s *Critical Theory Today: A User Friendly Guide*. Next, we will read representative theoretical articles collected in Vincent Leitch's *The Norton Anthology of Criticism and Theory.* Finally, we will discuss representative works of criticism on various canonical literature and interpret F. Scott Fitzgerald’s *The Great Gatsby* and Henry James’s *The Turn of the Screw* through the lens of theory. Students will keep a critical reading journal applying the theories to a work of literature; and they will post both a theoretical article summary and a critical reading to the class discussion board and then informally present the responses to the class. The three exams will test students' understanding of the theory as well as their ability to apply the method in literary interpretation. Groups of 3-4 students will present a theory to the class.

**ENGL 4110 Literary Criticism**

**Dr. Alex Blazer**

English 4110 is a focused study of two or three interpretive methodologies. This semester, we will concentrate on psychoanalytic film theory. We will read theorists like de Lauretis, Metz, Mulvey, and Žižek. We will view films by directors like Hitchcock, Kubrick, Lynch, and Potter, in a range of genres like French New Wave, teen comedy, horror film, and drama. Assignments include article summaries, the psychoanalysis of a scene, a theoretical paper, and a research paper.

**ENGL 4116 Structure of Present-Day English**

**Dr. Craig Callender**

This course will introduce students to the structure of Present-Day English. We will study the various levels of linguistic description necessary to explain the properties of language, i.e. sound patterning, word formation, phrase and sentence structure, and meaning. We will pay particular attention to English syntax. Although the focus of the course will be on English, I may occasionally make reference to other languages, since they may be helpful in understanding the linguistic properties under discussion. In addition to studying the linguistic building blocks of English, we will also explore language variation, with special attention to varieties of English in the US.

**ENGL 4220 Medieval English Literature**

**Dr. Craig Callender**

In this course we will study the Middle English language. In addition to reading excerpts from major texts of the time period, we will discuss the historical linguistic changes that shaped the language and help us to delineate it from earlier and later stages of English. A central focus of the course will be learning the grammar of Middle English, as well as translating texts from the 12th, 13th and 14th centuries, which represent different stages in the development of Middle English. Additionally, we will read and critically discuss one of the great works of the Middle English period, *Sir Gawain and the Green Knight*. Finally, we will discuss the Arthurian romances of Chrétien de Troyes, and their later treatment by Thomas Malory.

**ENGL 4330 Restoration & 18th-Century Literature**

**Dr. Eustace Palmer**

This course is a fairly detailed study of the principal works of literature produced in England during the Restoration period and the eighteenth century. Significant attention will be given to the historical, political, economic and cultural contexts from which the works emerged; to the artistic accomplishments of the individual authors; and to the relevance of these works for our own times.

**ENGL 4440 Modern Drama**

**Dr. Jennifer Flaherty**

Modern Drama is a survey of modern and contemporary works of dramatic literature. This semester the class will focus on work by female playwrights of the 20th and 21st centuries. The course will serve as an introduction to the forms and conventions of modern dramatic literature, and we will study the theoretical approaches that have allowed contemporary playwrights to bend the rules of the genre. We will also explore the ways that female playwrights have used their plays to address gender and political or social issues. Possible texts include (but are not limited to) *Top Girls* by Caryl Churchill, *How I Learned to Drive* by Paula Vogel, *Wit* by Margaret Edson, *Topdog/Underdog* by Suzan-Lori Parks, *Harlem Duet* by Djanet Sears, and *The Clean House* by Sarah Ruhl. Assignments include an annotated bibliography, two papers, a final exam, and a performance project.

**ENGL 4449 Great Books of the Western World**

**Dr. Katie Simon**

Prerequisites: Sophomore status. A study of selected influential texts. This semester we will take up the topic of freedom, considering important works from philosophy, political theory, and literature. Readings will include: Sophocles, *Antigone;* Foucault, *Discipline and Punish;* Angela Davis, *Are Prisons Obsolete?;* Toni Morrison, *A Mercy.* We will also read excerpts and shorter selections from the following writers: Plato, Aristotle, Hannah Arendt, Martin Luther King Jr., Ralph Waldo Emerson, Henry David Thoreau, Benjamin Franklin, Nietzsche, Primo Levy, and Wendy Brown. Be prepared for an intense seminar experience with lots of student-led participation, several papers, and a final exam.

**ENGL 4451 African Literature**

**Dr. Eustace Palmer**

This course is an in-depth study of African literature. It will, inter alia, devote attention to the social, political, historical, and economic backgrounds from which this literature emerged and engage in detailed study of the texts in order to bring out their distinctive qualities and their relevance to African life. The course will also be concerned with the historical development of African literature, including its roots in the oral tradition; African aesthetics and the criteria to be used in the evaluation and analysis of African literature; the language problem confronting African authors; the representation of African culture and the African world view in African literature; and the differences between Anglophone and Francophone writers. The texts have been selected so as to give adequate representation to various African regions, to women writers, and to a variety of stylistic and thematic concerns. Students will be shown films and videos on various aspects of African life in order to enhance their understanding of the works and their context. Evaluation will be based on two essays, a midterm test, a final examination, an oral presentation, and class participation.

**ENGL 4555 American Literature 1865 to 1920**

**Dr. Katie Simon**

Prerequisite: Sophomore status. A study of selected American works from 1865 to 1920, emphasizing literary realism in relation to historical developments including industrialization, urbanization, poverty, post-bellum racial migration, and reconstruction. Texts include: Several Henry James novellas: *Daisy Miller* (1878), *Turn of the Screw* (1898), and *In the Cage* (1898)*;* several Stephen Crane novellas: *Maggie: A Girl of the Streets* (1893), *Red Badge of Courage* (1894), *and The Monster* (1899); Edith Wharton’s *House of Mirth* (1905)*;* Kate Chopin *The Awakening* (1899); Charles Chestnut’s *Marrow of Tradition* (1901)*;* Booker T. Washington *Up From Slavery* (1901); W.E.B. DuBois’ *The Souls of Black Folk* (1903)*.* Be prepared for an active seminar with lots of student participation. Several short papers and a longer, original research project due at the end of the semester.

**ENGL 4664 Flannery O’Connor**

**Dr. Bruce Gentry**

Flannery O’Connor told us to find her Catholicism in her fiction, but many readers see in her stories of dysfunction and violence the opposite of the comforts of religion. Studying O’Connor trains students to deal with battles between “true believer” critics and “apostate” critics as we discuss class and race in her fiction and apply cultural/historical, feminist, psychological, and yes, religious approaches to her grotesque art. By the time you finish this course, you’ll have read all of O’Connor’s major fiction and you have been introduced to all the local resources (her manuscripts at the GCSU library, her farm just north of town) that make Milledgeville the center of the universe for O’Connor studies.

**ENGL 4900 Seminar of Language & Literature**

**Dr. Pete Carriere**

Prerequisite: ENGL 3900 or permission of chairperson. A culmination course reviewing the major figures of British and American literature and the basics of standard English. (For students in the literature concentration, this course replaces the English exit exam and is required for graduation.) This course is repeatable for credit.

**ENGL 4950 Contemporary Black Women Writers**

**Dr. Hali Sofala-Jones**

Prerequisite: Sophomore status. Topics of special interest not listed in the Catalog. This course is repeatable for credit.

**ENGL 5110 Literary Criticism**

**Dr. Alex Blazer**

English 5110 is a focused study of two or three interpretive methodologies. This semester, we will concentrate on psychoanalytic film theory. We will read theorists like de Lauretis, Metz, Mulvey, and Žižek. We will view films by directors like Hitchcock, Kubrick, Lynch, and Potter, in a range of genres like French New Wave, teen comedy, horror film, and drama. Graduate students will teach a class, review a book, and write a research paper.

**ENGL 5220 Medieval English Literature**

**Dr. Craig Callender**

In this course we will study the Middle English language. In addition to reading excerpts from major texts of the time period, we will discuss the historical linguistic changes that shaped the language and help us to delineate it from earlier and later stages of English. A central focus of the course will be learning the grammar of Middle English, as well as translating texts from the 12th, 13th and 14th centuries, which represent different stages in the development of Middle English. Additionally, we will read and critically discuss one of the great works of the Middle English period, *Sir Gawain and the Green Knight*. Finally, we will discuss the Arthurian romances of Chrétien de Troyes, and their later treatment by Thomas Malory.

**ENGL 5330 Restoration & 18th-Century Literature**

**Dr. Eustace Palmer**

This course is a fairly detailed study of the principal works of literature produced in England during the Restoration period and the eighteenth century. Significant attention will be given to the historical, political, economic and cultural contexts from which the works emerged; to the artistic accomplishments of the individual authors; to the relevance of these works for our own times; and to the major critical issues involved in the discussion of Restoration and eighteenth-century English Literature. Students will be expected to develop familiarity with recent criticism on the selected texts and on Restoration and Eighteenth-Century English literature in general, and demonstrate that familiarity through a properly documented scholarly research essay.

**ENGL 5440 Modern Drama**

**Dr. Jennifer Flaherty**

Modern Drama is a survey of modern and contemporary works of dramatic literature. This semester the class will focus on work by female playwrights of the 20th and 21st centuries. The course will serve as an introduction to the forms and conventions of modern dramatic literature, and we will study the theoretical approaches that have allowed contemporary playwrights to bend the rules of the genre. We will also explore the ways that female playwrights have used their plays to address gender and political or social issues. Possible texts include (but are not limited to) *Top Girls* by Caryl Churchill, *How I Learned to Drive* by Paula Vogel, *Wit* by Margaret Edson, *Topdog/Underdog* by Suzan-Lori Parks, *Harlem Duet* by Djanet Sears, and *The Clean House* by Sarah Ruhl. Assignments include an annotated bibliography, two papers, a final exam, and a performance project.

**ENGL 5449 Great Books of the Western World**

**Dr. Katie Simon**

A study of selected influential texts. This semester we will take up the topic of freedom, considering important works from philosophy, political theory, and literature. Readings will include: Sophocles, *Antigone;* Foucault, *Discipline and Punish;* Angela Davis, *Are Prisons Obsolete?;* Toni Morrison, *A Mercy.* We will also read excerpts and shorter selections from the following writers: Plato, Aristotle, Hannah Arendt, Martin Luther King Jr., Ralph Waldo Emerson, Henry David Thoreau, Benjamin Franklin, Nietzsche, Primo Levy, and Wendy Brown. Be prepared for an intense seminar experience with lots of student-led participation, several papers, and a final exam.

**ENGL 5451 African Literature**

**Dr. Eustace Palmer**

This course is an in-depth study of African literature. It will, among other things, devote attention to the social, political, historical, and economic backgrounds from which this literature emerged and engage in detailed study of the texts in order to bring out their distinctive qualities and their relevance to African life. The course will also be concerned with the historical development of African literature, including its roots in the oral tradition; African aesthetics and the criteria to be used in the evaluation and analysis of African literature; the language problem confronting African authors; the representation of African culture and the African world view in African literature; and the differences between Anglophone and Francophone writers. The texts have been selected so as to give adequate representation to various African regions, to women writers, and to a variety of stylistic and thematic concerns. Students will be shown films and videos on various aspects of African life in order to enhance their understanding of the works. Students will be expected to undertake independent research, develop familiarity with criticism on African literature, and demonstrate that familiarity through a properly documented scholarly research essay.

**ENGL 5664 Flannery O’Connor**

**Dr. Bruce Gentry**

Flannery O’Connor told us to find her Catholicism in her fiction, but many readers see in her stories of dysfunction and violence the opposite of the comforts of religion. Studying O’Connor trains students to deal with battles between “true believer” critics and “apostate” critics as we discuss class and race in her fiction and apply cultural/historical, feminist, psychological, and yes, religious approaches to her grotesque art. By the time you finish this course, you’ll have read all of O’Connor’s major fiction and you have been introduced to all the local resources (her manuscripts at the GCSU library, her farm just north of town) that make Milledgeville the center of the universe for O’Connor studies.

**ENGL 5950 Contemporary Black Women Writers**

**Dr. Hali Sofala-Jones**

This course is repeatable for credit.

**ENGL 6690 Women and Myth**

**Dr. Mary Magoulick**

Women and Myth is a graduate seminar that will explore how women are portrayed in classical myths (like Demeter, Persephone, Penelope, etc.) from the ancient world, in contemporary retellings/adaptations (like Margaret Atwood’s The *Penelopiad*), and in new myths inspired by women’s mythic traditions and characters (like Doris Lessing’s *The Memoirs of a Survivor*). We will consider both ancient and contemporary works of literature (including myths, novels, poems, and films) as well as theory connected to both mythology and feminism. Each student will lead class discussion for at least one of the assigned readings, and much of the class will be run seminar-style (with in-depth discussion based on readings and films). Students will write two researched essays (a shorter one early in the semester and a longer final paper.

**3.** **Rhetoric Courses**

**RHET 2210 Small Group Communication**

**Dr. Amy Burt**

A study of leadership, group processes, communication, and management of discussion. Both presentation skills and decision-making skills will be stressed. Course will examine problem solving and conflict resolution through small group dynamics.

**RHET 2315 Voice for the Public Speaker**

**Dr. Scott Dillard**

Examines speech in the mass media, looking at techniques for effective delivery, intelligibility, and presence.

**RHET 2350 Communication Theory**

**Dr. Amy Burt**

Prerequisite: RHET 1110. A study of communication theories, systems, models, formulations, and measurements; new dimensions in speech criticism and research methodology; critical study of published reports in the contemporary literature of the field.

**RHET 3000 Persuasion**

**Dr. Janet Clark**

Prerequisite: RHET 1110. A study of the rhetoric of persuasion from its most ethical uses in government, law, and society, to its misuses. Students will present several types of persuasive presentations. This course is repeatable for credit.

**RHET 3005 Service Learning**

**Dr. Scott Dillard**

Prerequisite: RHET 1110. Discipline-related or interdisciplinary service-learning project developed in consultation with a faculty advisor or group of faculty advisors with assistance from the Office of Academic Engagement. May be a component of Senior Capstone Experience for English majors (see Senior Capstone Experience entries in English and Rhetoric section of the Catalog for details). This course is repeatable for credit.

**RHET 4310 Performance of Comedy**

**Dr. Amy Burt**

Prerequisite RHET 2350 or permission of instructor. An examination of theory and practice of humor and comedy within a given performative tradition. Looks at various genres of comedic discourse, and examines the implications for the individual and the culture. This course is repeatable for credit.

**RHET 4500 Rhetorical Criticism**

**Dr. Ariel Gratch**

This course is an introduction into the major concepts of Rhetorical Criticism from a speech communication perspective. We will survey the history of rhetorical criticism from its emergence in the 1920s to the many ways it is practiced today. To this end, we will read about the different critical methods, we will read examples of the critical methods in practice, and then you will apply what you have learned from these methods into crafting your own work of rhetorical criticism. The goal of your final project is to bring a new perspective to our understanding of a cultural artifact.

**RHET 4950 Public Achievement II**

**Dr. Janet Clark**

Prerequisite: RHET 1110 and instructor approval. Topics of special interest not normally offered in the Rhetoric curriculum. This course is repeatable for credit.

**4.** **Other Degree Programs**

**LING 2200 Human Language**

**Dr. Craig Callender**

This course will introduce students to the field of linguistics. We will study the various levels of linguistic description necessary to explain the properties of language, i.e. sound patterning, word formation, sentence structure, and meaning. In addition, we will examine language in its broader use, discussing topics such as language acquisition, language variation, contextually appropriate language use and language change (particularly the history of English).

**WMST 4664 Flannery O’Connor**

**Dr. Bruce Gentry**

Flannery O’Connor (ENGL 5664 & 4664, WMST 4664) told us to find her Catholicism in her fiction, but many readers see in her stories of dysfunction and violence the opposite of the comforts of religion. Studying O’Connor trains students to deal with battles between “true believer” critics and “apostate” critics as we discuss class and race in her fiction and apply cultural/historical, feminist, psychological, and yes, religious approaches to her grotesque art. By the time you finish this course, you’ll have read all of O’Connor’s major fiction and you have been introduced to all the local resources (her manuscripts at the GCSU library, her farm just north of town) that make Milledgeville the center of the universe for O’Connor studies.

**WMST 4950 Contemporary Black Women Writers**

**Dr. Hali Sofala-Jones**

Prerequisite: completion of the core or permission of the instructor. Consideration of topics in which courses are not offered, but for which there is a current interest. Subject matters varies. (Cross-listed in discipline of professor offering the course.)