English 688-01: **Women’s Rhetoric and Feminist Pedagogy**
Nancy Myers
3:30-6:20pm/Tuesday

Two questions drive this course: 1) How do the genres of women’s discourses restrict and support their rhetorical agency? and 2) How do theories of feminist pedagogies critique and extend the practices of the classroom? With a focus on genre, this course starts the gendered dimensions of rhetorical agency as they arise in the sci-fi film *ex machina* (2014). We contrast that with Clare Boothe Luce’s 1937 play *The Women*. Then, we explore the genres throughout history that women have written within, the rhetorics they have embraced, and feminist theories tied to teaching. Throughout the semester, we analyze how women make rhetorical arguments (and how they imply, infer, and state rhetorical theories) in film, poetry, short story, conduct books, speeches, essays, educational statements, treatises on women’s ministry, pedagogical articles, and scholarly articles.

**ENG 608 - Chaucer**
Amy Vines
3:20-6:20pm/ Thursday

It’s been over 600 years since Chaucer wrote, yet his work still shows modern readers both how much and how little we’ve changed in those centuries. Although twenty-first century existence is no doubt very different from life in the fourteenth century, we still share Chaucer’s preoccupations: relationships between men and women, economic and social competition, freedom and order, good and evil. This course is devoted to three of Chaucer’s best known works: *The Canterbury Tales, The Legend of Good Women,* and *The Book of the Duchess*. Special attention will be paid to the tensions between the various cultural practices represented in the texts and the characters' interactions with one another in the context of late fourteenth-century England. Although we will be reading a selection of the *Tales*, we will also examine this popular text as an innovative anthology of medieval literary genres and consider how our modern ways of dealing with these cultural and social struggles and modern textual praxis can help us to read and understand Chaucer's medieval masterpiece.

**ENG 664, Topics in Post-1800 Literature: Science and Literature in 19th-Century Britain**
Anne Wallace (English) and Timothy Johnston (Psychology)
Spring 2019
If your first reaction is that "science" and "literature" don't belong in the same course title, come join our seminar to rethink that idea. The instructors share converging interests in the intersections of literature and evolutionary science, and developed this class to explore those intersections in the specific historical contexts of nineteenth-century Britain. We will read primary works by writers in both areas, (probably) including: Erasmus Darwin, Charles Lyell, Herbert Spencer, Charles Darwin, and T.H. Huxley; Charlotte Smith, William Wordsworth, the Shelleys, George Eliot, Alfred Tennyson, Thomas Hardy, Arthur Conan Doyle, and Robert Louis Stevenson. Our seminar discussions will be fueled by your presentations of "problem papers" and the rest of the course work will consist of a graduated series of assignments leading to the research essay and a conference-length revision of that essay.

**English 650-01: MODERN LITERARY AND CULTURAL THEORY (3.0 CR.)**
Avant-Garde, Neo-Avant-Garde, Post-Avant-Garde
Moraru
Spring 2019

This is a thematic survey of avant-garde thinking in literature, the arts, and critical theory. Specifically, we will pursue the problematics of aesthetic innovation and revolution across the last century or so, with focus on the interplay of the avant-garde and arrière-garde, and experimentalism and traditionalism in “manifestoes” both typical and atypical, old and new, modern and antimodern, postmodern and even “post-postmodern.” Thus, the course is organized around key texts of the historical avant-garde, as well as avant-garde and post-avant-garde scholarship by Peter Bürger, Renato Poggioli, Ihab Hassan, Antoine Compagnon, and William Marx, among others. Their exchanges, as well as our own, emphasize artistic language’s fundamental relation to reality, on the one hand, and to previous art forms, on the other. Our literary “target text” will be Don DeLillo’s 2016 novel *Zero K*. One of the major goals of this class is to help students develop basic approaches and vocabularies in literary-cultural analysis, with an eye to effective performance on PhD examinations and to advanced research regardless of field. The class is also geared toward graduate reading and writing carrying notable potential for presentation and publication outside UNCG. There will be a midterm and a longer, final paper.

**ENG 304.01: History and Theory of Rhetoric**
Yarbrough
11:00-12:15 Monday & Wednesday/ Spring 2019

An introduction to major rhetorical theories and philosophies in their socio-historical context from the ancient Greeks through the early twentieth century.

**ENG 746.01: Studies in Contemporary Rhetoric: Theories of Rhetorical Context**
Yarbrough
6:30-9:20 Monday/ Spring 2019

Aristotle defined rhetoric as “the faculty of discovering in any given situation all of the available means of persuasion.” Theorists in the last century or so, in their attempts to determine what is entailed in the “given situation” of rhetorical acts have largely relied on the notion of “context,” but the notion has been complicated as various theories have compelled them to distinguish text from context, dissolve text into context, expand context into the social and material, reduce it to the social or material, or abandon context altogether. This course will explore what is entailed in the “given situation” to attempt to discover if we can describe context without sacrificing its symbolicity, sociality, materiality, or intentionality. Along the way, we will review the theories of such figures as I. A. Richards, Kenneth Burke, Jacques Derrida, Gilles Deleuze, Bill Brown, and Thomas Rickert.
Specialty Course- "National Writers Project Course"

Jeanie Reynolds
Contact professor for permission to register, date and time: jmreyno3@uncg.edu

This course introduces participants to a range of pedagogical theories and research methodologies in the field of Composition Studies to prepare them to undertake their own research projects as well as to understand the professional literature in the field. We’ll begin by grounding ourselves in contemporary theories that guide current classroom practices for teaching writing. Next, we’ll explore the wide range of pedagogical methods in an attempt to understand how different research questions demand different methodological approaches. The major focus of the course is for participants to become empowered participants in researching about, writing about, and choosing their own classroom practices.