English 541-01: Milton  
Christopher Hodgkins  
Tuesdays 6:30pm

See the quintessential Dead White European Male come to life in all his paradoxical brilliance: libertarian censor, elitist regicide, puritan playwright, defender of patriarchy and no-fault divorce, revolutionary and bureaucrat, political hack writer and epic lord of language. We will read John Milton's work in keeping with the three major "movements" of his life: the early poetic apprenticeship ("On Shakespeare" through "Lycidas"); the middle years as revolutionary prose pamphleteer and Cromwellian spokesman (especially his tracts on divorce, press freedom, and regicide); and the last decades of blindness, defeat, and poetic fruition (Paradise Lost, Samson Agonistes, and Paradise Regain'd). Along the way we will study varied versions of the Eden story that may have influenced Paradise Lost, from Genesis to Lilith to Amelia Lanyer. Our first and final goal, though, will be understanding and enjoying the poetry and prose, particularly the great epics. We also will consider Milton’s remarkable influence on American literature and culture and his contemporary importance as a poetic, political, and religious innovator.

Students will write 2 brief essays, present one oral report, and develop a well-researched, well-reasoned course paper.

Recommended Text: Norton Anthology of English Literature
English 549-01: The Critical Canon & Contemporary Issues- Literary Representation & Competing Methodologies in Criticism & Theory
*Christian Moraru*
Mondays 6:30

This is a thematic survey of the Judeo-Christian tradition in literary theory, criticism, and thought. Specifically, we will pursue the problem of literary representation and how various critics, theorists, and schools of interpretations have approached it throughout the ages. Thus, on the one hand, the course has a historical component, as we will discuss key works from Plato and Aristotle to contemporary responses to these works and the ideas therein by Saussure, Heidegger, Derrida, Rancière, and others. In fact, the course is organized around the direct and indirect dialogue between the classics and the moderns—and we will make sure the postmoderns are not left out of this conversation, either. On the other hand, their conversation, as well as our own, has a focus, or a “history of ideas” component: the discourse on language, more to the point, on language’s fundamental relation to reality. We will see how, variously conceived, this relation has given birth to several influential ways of looking at literature and culture. In other words, the course will foreground the links between certain linguistic and critical-theoretical paradigms derived, directly or indirectly, from these models: the ancient aesthetic of mimesis, medieval hermeneutics, modern formalism and poetics, poststructuralism, identity studies, New Formalism, and so on. While our discussion will pay attention to all literary genres, we will focus in particular on fictional prose and some of the reading tools developed to deal with it across time. Our literary “target text” will be Michel Houellebecq’s *Submission* (Eng. trans. 2015). One of the major goals of this class is to help students develop and consolidate 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.

English 642-01: Topics in Pre-1800 Literature: Chaucer's Contemporaries
*Denise Baker*
Thursdays 6:30

Middle English literature flourished in the second half of the fourteenth century. Although Geoffrey Chaucer's texts are well known and regarded as the foundation of the English literary canon, this course will focus on four of his contemporaries whose works demonstrate the vitality and variety of literary achievement during this period. We will read selections (primarily in translation) from John Gower's *Confessio Amantis* and William Langland's *Piers Plowman*, two poets living in London, and from the anonymous *Gawain* poet and the first woman identified as an author, Julian of Norwich. Each of these authors poses unique challenges for readers but also provides the context for understanding the rich social, moral, and religious debates that preceded the changes wrought in church and state by Henry VIII and his daughter Elizabeth.
How does gender come to bear on rhetoric as performance and as scholarly practice? What does it mean to ask scholarly questions about gendered rhetorical action at this moment in time? What are the intersectional stakes and responsibilities of taking up such work? Who should be the audiences for feminist work emerging from academic spaces? How does feminist rhetorical practice shape pedagogy and become manifest in classrooms? What methodologies, theories, and models can help us navigate such deep and broad questions?

The above lines of inquiry will shape this semester-long study of women’s rhetoric and feminist pedagogy. Working together, we will

- contextualize feminist rhetorics as a relatively recent intervention into the millennia-long study of rhetoric, identifying key questions/concerns of and contributors to this field-within-a-field
- investigate, articulate, and apply a range of feminist rhetorical methodologies
- identify and explore feminist rhetorical pedagogies, leveraging our experiences as teacher-scholars as we grapple with theory and practice
- locate and examine rhetorical education as a prominent aspect of feminist rhetorical inquiry
- take up timely and unanswered questions such as how feminist rhetorical scholars can approach their work intersectionally

I envision the course being a meeting place for those hoping to learn more about rhetoric/rhetorical methods, feminist pedagogy (in theory and in practice), and the complications—and joy—of doing feminist scholarship at this moment in history. My goal is for students to (1) engage with a range of texts through reading and robust class discussion (2) produce written artifacts that will be geared toward particular audiences/venues (e.g., a specific journal, conference), and (3) leave the course with one or more tangible pedagogical applications (e.g., intervention, strategic practice, suite of assignments). Our engagement will be rigorous, reflective, and collaborative.

**English 691-01: History of Rhetoric: Enlightenment through Contemporary**  
*Stephen Yarbrough*  
Wednesdays 6:30

This seminar will explore major developments in rhetorical theory from the Enlightenment through the early 21st century, with a special emphasis on the impact on rhetorical study made by other disciplines, such as philosophy, psychology, sociology, physics, and anthropology.

**English 719-01: Studies in British Romanticism: Frankenstein at 200**  
*Anne Wallace*
Thursdays 3:30

Mary Shelley's originary novel *Frankenstein* will be 200 years old in 2018—as will Jane Austen's *Persuasion* and Walter Scott's *Rob Roy*. We'll take this milestone as an occasion to consider trope(s) of "the creature" as a very capacious field of inquiry into how Romantic literature represents becoming human and, sometimes, not-human. In addition to some engagement with Romantic periodicals, our readings may include: selections from M. Shelley's short tales and travel writings; poetry by Wordsworth, Coleridge, Byron, and P. Shelley; revolutionary non-fiction by Helen Maria Williams and Mary Wollstonecraft; Austen's *Mansfield Park* (as well as *Persuasion*); and, at the end, a small selection from among the offspring of Shelley's "hideous progeny" from America and Victorian England. 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 735-01: Studies in African-American Literature**  
*Sally Ann Ferguson*  
Wednesdays 3:30

This graduate seminar will study African American speculative novels such as Edward Augustus Johnson's time-traveling *Light Ahead for the Negro* (1904) that prophesies "the Negro Problem," which plagued the nation much of the nineteenth century and beyond, will be solved by 2007. Black and conservative George Schuyler's *Black No More: Being an Account of the Strange and Wonderful Workings of Science in the Land of the Free, A. D. 1933-1940* (1931) satirizes the Harlem Renaissance arts movement (especially newly founded NAACP civil rights leaders like W. E. B. DuBois), with a very dark-skinned protagonist, who invents a machine that turns blacks white. Other authors include Octavia Butler and Samuel Delaney. Students will also teach one novel, write position papers for each, as well as write a course essay of at least fifteen pages.

**English 737-01: Studies in Multi-Ethnic American Literature: Black & Indigenous Futures**  
*Mark Rifkin*  
Tuesdays 3:30pm

This class will focus on Afrofuturist and Indigenous futurist fiction from the past thirty years. How do these texts engage the histories and presents of antiblackness and settler colonialism? What sorts of political imaginations do they offer? How do they help illustrate the complexities and difficulties at play in thinking black and Indigenous movements together? To what extent do these speculative visionings engage in modes of feminist analysis? What roles do gender and sexuality play in how these texts address blackness, indigeneity, and the relations among them? These are some of the questions that will shape our conversations. We will begin the class by considering recent scholarly work in Black Studies and Indigenous Studies and then turn to the fiction. Authors may include Octavia Butler, Walter Mosley, Nalo Hopkinson, Andrea Hairston, Melissa Tantaquidgeon Zobel, Stephen Graham Jones, Daniel Wilson, Drew Hayden Taylor, Blake Hausman, and Nnedi Okorafor.
English 692: National Writing Project Summer Institute

The National Writing Project (NWP) at UNCG invites teachers of pre-school through college age students to attend the Invitational Summer Institute. This is a three-week graduate course that prompts teachers to explore their own writing practices as a means of improving their writing instruction. Upon completion of the Institute, participants become National Writing Project Teacher consultants who continue to grow as writers and teachers of writing through involvement in our professional community. Opportunities for continued professional development include writing circles and retreats, conferences and receptions, and electronic conversation with colleagues.

Invitational Summer Institute provides the following:

- deep and meaningful exploration of writing for its own sake, as well as best practices for the classroom
- opportunities to work with other dedicated professionals, not only in the summer, but throughout the year
- access to a nationwide network of Teacher Consultants who possess and share a wealth of knowledge

A pre-institute orientation will be held in June (TBA). If you are interested, please consult with the Director of Graduate Studies.