English 630-01: Early American Literature and the History of the Book
Karen Weyler
Mondays 3:30

This course will explore the intersections between medium (in what form and context were texts originally circulated and/or published) and modes of reading, such as intensive versus extensive reading, oral reading practices, seriality, etc.

Texts include captivity narratives (Mary Rowlandson), personal narratives (Elizabeth Ashbridge, John Woolman, Samson Occom, and Benjamin Franklin), fiction (Susanna Rowson and Hannah Foster), plays (Royall Tyler and Susanna Rowson), and magazine and broadside verse (Phillis Wheatley).

English 642-01: The British Imperial Imagination, 1492-1776.
Christopher Hodgkins
Tuesdays 3:30

Ph.D.—Renaissance Literature; M.A.—Literature before 1800

In this seminar we will explore the literary origins and development of the “imperial imagination” for the First British Empire (1550-1776), with primary emphasis on the Tudor-Stuart period. We will read some of the texts—historical and fictional—that enabled the English to imagine (and often question) their rights of possession and control over whole peoples and continents. Historical/contextual readings will include the writings of Columbus and Las Casas, whose glittering and bloodstained accounts of conquest made Spain’s the original “evil empire” in the eyes of Protestant England; sixteenth- and seventeenth-century English exploration narratives from Hakluyt’s Voyages and Discoveries and Purchas’ Hakluytus Posthumus, which promoted Britain’s “Reformed empire” as a necessary counter to Catholic power; correspondence and documents of those involved in the “planting” of Virginia and the marriage of Pocahontas; various seventeenth-century attempts to revive the imperial legend of Drake; and some anti-imperial writings of More, Daniel, Swift, and Dr. Johnson, including the latter’s writings on the American Revolution which brought the First Empire to an end.

Fictional, poetic, and dramatic works will include some of Geoffrey of Monmouth’s Arthurian chronicles, More’s Utopia, excerpts from the epics of Spenser and Milton, Shakespeare’s Cymbeline and The Tempest, selected poetry by Daniel, Drayton, Donne, Jonson, Herbert, and Marvell, Defoe’s Robinson Crusoe, Swift’s Gulliver’s Travels, and Johnson’s essays and tracts. As a prologue to the course, we will read Kipling’s 1888 elegy to high imperialism, “The Man Who Would Be King,” and as an epilogue, Waugh’s A Handful of Dust (1934).

Critical and scholarly readings will include work by James Axtell, Homi Bhabha, J. Martin Evans, Mary C. Fuller, Stephen Greenblatt, Linda Gregerson, Kim Hall, Richard Helgerson, Winthrop Jordan, Jeffrey Knapp, Joan Pong Linton, Bruce McLeod, Louis Montrose, Anthony Pagden, David Quint, Edward Said, Debora Shuger, and Susan Wiseman.

During the semester seminar members will present one or two brief written critical responses to readings, one 10-15-minute oral report, and one critical-interpretive seminar paper of 15-20 pages for
group discussion near the semester’s end. Rare and out-of-print course readings will be available on Canvas and/or through a photocopied course packet.

**English 688-01: Women’s Rhetoric and Feminist Pedagogy**  
Nancy Myers  
Mondays 6:30

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. This course meets the theory requirement.

**English 717-01: Early Women Writers in Manuscript, Print, and Digital**  
Jennifer Keith  
Wednesdays 6:30

This course will explore the literary innovations of early women writers in multiple contexts: feminist theory, literary history, experiments in genre and form, canon-formation, and aesthetic values. Questions addressed will include: How did women writers represent the experiences of women? What strategies did women writers use to establish their literary authority in an era that circumscribed their freedom, including their educational opportunities? What criteria do we bring to evaluate a literary work? What progress have recent scholars made in teaching the achievements of these writers and disseminating their work? In addressing these questions, students will deepen their knowledge of the methods of archival research, particularly the transmission of literary works in manuscript, print, and digital media. Such training will support our assessment of the theoretical and historical resources that enable us to interpret women’s writing. Together we will study the prose (fiction and nonfiction), poetry, and drama of three writers—Aphra Behn, Anne Finch, and Eliza Haywood—before each student develops expertise in one writer from a longer list (e.g., Lady Mary Wortley Montagu, Susanna Centlivre, Sarah Fielding, Frances Burney). The seminar will introduce students to the tools and methods for studying archival sources and to the questions, tools, and practices of digital humanities (no previous knowledge of digital humanities is required or expected). Students will expand their knowledge of the many questions still to be explored in early women’s writing and enhance their skills as literary interpreters and researchers of what is still an under-explored field. This course fulfills the theory requirement.
English 721-01: First Person Victorian
Anne Wallace
Tuesdays 6:30

Queen Victoria reigned from 1837 to 1901, a period of such accelerating, profound change that contemporary Britons became the first to name themselves for their temporal condition: "Victorians." The Victorians' awareness of their relations to time's passage, and of changing understandings of time itself, included a sometimes obsessive concern with individual identity: if not defined by stable societal structures and expectations, by their indelible class origins or traditional gender roles (for instance), then by what were they, the individual Victorians, defined, and how shaped? Our readings for this class will focus on some of their explorations of "self" and self-making, ranging across generic and ideological boundaries. In addition to work with Victorian periodicals, our primary readings are likely to include some of these: John Stuart Mill's Autobiography, Mary Prince's History of Mary Prince, C. Bronte's Jane Eyre or Villette, Elizabeth Gaskell's Life of Bronte, Barrett Browning's Aurora Leigh, Tennyson's In Memoriam, George Eliot's The Lifted Veil, Charles Dickens' Mystery of Edwin Drood, Darwin's Autobiographies, and Mary Kingsley's Travels in West Africa. 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 730-01: Modernist Poetry and Poetics
Tony Cuda
Thursdays 3:30

This course will examine the poetry and poetic theories of several canonical poets writing during the period known as literary modernism (1910-1945), including W. B. Yeats, Ezra Pound, T. S. Eliot, Marianne Moore, William Carlos Williams, H. D., and Wallace Stevens. Our methods will be primarily historical, biographical, and stylistic; a focus on aesthetics and literary history will also help us to situate the modernist movement in relation to Romanticism and Postmodernism. We will focus on overlapping and often contending experimental strands of modernism and how these drew upon contemporaneous philosophies and avant-garde theories of art, including those of Henri Bergson, Marcel Duchamp, and Jose Ortega y Gasset. Requirements will include an oral presentation, a midterm research project, and a final seminar paper.

English 740-01: Postmodern Fiction, Fiction after Postmodernism
Christian Moraru
Thursdays 6:30

This is a graduate seminar that focuses on recent American fiction, principally on the novel of what some of us have been calling the ("new") contemporary period. In our class, we will address in detail the fluid, geocultural and historical dynamic of the "contemporary" and the "postmodern." We will examine how, stylistically, thematically, and historically, the two categories have repeatedly shifted and swapped places in the post-World War II era, with postmodernism gradually falling behind contemporaneity (or
the “present”) while the latter has come to designate the decades after the Cold War or, according to some critics, even the interval since September 11, 2001. We will also discuss how, at the same time, the paradigm of postmodernism has been increasingly contested and eclipsed by literary phenomena that, content- and formwise, seem to point to a “supplanting [of] the postmodern,” to quote the title of an essay collection on the subject. To come to terms with such complex and controversial issues, we will read fiction and some critical theory. Our critics and theorists will include Brian McHale, Caren Irr, Patrick Jagoda, Josh Toth, Jeffrey Nealon, Rebecca Walkowitz, and our own Matthew Mullins, and we will engage with novels by Don DeLillo, David Foster Wallace, Jonathan Safran Foer, Joseph O’Neill, Dave Eggers, and Nicole Krauss, among others. This course has a strong professional development component, with emphasis on advanced research, graduate writing, and publication. Individual presentations; midterm (6-7-p.) and final (25-p.) papers.

English 742-01: Genre Theory
Risa Applegarth
Wednesdays 3:30

This seminar will introduce graduate students to genre theory as a way of reading both literary and nonliterary texts in their cultural, historical, and communicative contexts, and will fulfill the department's theory requirement. Students in this course will gain familiarity with classic theories of genre as well as with the contemporary reformulations that have made genre in recent decades a wide-ranging and significant critical term. Readings will include selections from cultural theory as well as from rhetorical and literary genre studies. Through discussion of course texts and application of these texts to students' own projects, we will investigate the role of genre in mediating between motives and effects, between tradition and invention, and between structure and agency. Assignments will include written analyses of assigned readings, proposal of a final project, presentation of the final project, and discussion leading. Because of the versatility of genre as a productive and critical term, students from any period or specialization are welcome; final projects will be tailored to meet students' current professional needs.
English 522 and English 553: 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.