SPRING 2019 GRADUATE COURSE DESCRIPTIONS

Monday
3:30-6:20   ENG 731 The Popular Book in the Long Nineteenth Century: 
Bestsellers and what they tell us about reading audiences, taste, aesthetics, and 
the relationship of critics to popular culture

6:30-9:20   ENG 746 Studies in Contemporary Rhetoric: 
Theories of Rhetorical Context

Tuesday
3:30-6:20   ENG 688 Women’s Rhetoric and Feminist Pedagogy

6:30-9:20   ENG 664 Topics in Post-1800 Literature: 
Science and Literature in 19th-Century Britain

Wednesday
3:30-6:20   ENG 710 Studies in English Renaissance Literature: 
Recipes and Experiments of Science and Magic in Shakespeare’s England

6:30-9:20   ENG 650: Modern Literary and Cultural Theory

Thursday
3:30-6:20   ENG 608 Chaucer

6:30-9:20   ENG 733 Queer Native Writing

Summer Course 2019

ENG 698 Topics in Rhetoric/Composition: 
National Writers Project Course
ENG 731 The Popular Book in the Long Nineteenth Century: Bestsellers and what they tell us about reading audiences, taste, aesthetics, and the relationship of critics to popular culture
Karen Weyler
3:30pm-6:20pm Monday

Although this class will focus on popular books, for the sake of contrast, we will also read several notable popular failures. We will read some poetry and non-fiction, but the majority of the readings will be novels. Texts may include Susannah Rowson, Charlotte Temple; Harriet Beecher Stowe, Uncle Tom’s Cabin; Henry Wadsworth Longfellow, Tales of a Wayside Inn; Louisa May Alcott, Little Women; Catharine Beecher, A Treatise on Domestic Economy; Fanny Fern, Ruth Hall; Richard Henry Dana, Jr., Two Years Before the Mast; Timothy Shay Arthur, Ten Nights in a Bar-Room and What I Saw There; Horatio Alger, Ragged Dick; and assorted dime novels and story papers.

ENG 746 Studies in Contemporary Rhetoric: Theories of Rhetorical Context
Stephen Yarbrough
6:30pm-9:20pm Monday

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.

ENG 688 Women’s Rhetoric and Feminist Pedagogy
Nancy Myers
3:30pm-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 664 Topics in Post-1800 Literature: Science and Literature in 19th-Century Britain
Anne Wallace (English) and Timothy Johnston (Psychology)
6:30pm-9:20pm Tuesday

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.

ENG 710 Studies in English Renaissance Literature:
Recipes and Experiments of Science and Magic in Shakespeare’s England
Jennifer Park
3:30pm-6:20pm Wednesday

The sixteenth and seventeenth centuries saw the rise of recipes for various remedies and healing arts following on the heels of new discoveries about the natural world. The early moderns were fascinated by the occult, or secret, properties of vegetable, animal, and mineral ingredients as well as the ability to manipulate those properties. The idea of human art improving upon nature was both sanctioned and feared because of the fine line between “natural magic” and more insidious forms of diabolical manipulation, such as witchcraft. Recipes—or receipts, as they were called—could help you to heal a wound, beautify your face, reveal invisible writing, or make a curse. In this course, we will explore the early modern recipe archive to articulate the connections between questions of experimentation, imagination, gender, race, and performativity as they manifested in the dramatic and poetic literature of Shakespeare and his contemporaries.

English 650 Modern Literary and Cultural Theory:
Avant-Garde, Neo-Avant-Garde, Post-Avant-Garde
Christian Moraru
6:30pm-9:20pm Wednesday

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 608 Chaucer
Amy Vines
3:20pm-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 733 Queer Native Writing
Mark Rifkin
6:30pm-9:20pm Thursday

In this class, we will read texts by queer Indigenous writers from the U.S. and Canada. How do contemporary Native writers approach the continued occupation of their homelands by non-natives (settler colonialism)? How do they address differences and forms of discrimination among Native people? What roles do gender and sexuality play in engaging with Native histories and envisioning Native futures? How does attending to gender and sexuality affect ways of conceptualizing Indigenous sovereignty and self-determination? How does such creative work challenge and complicate non-native queer and feminist formulations? These are some of the questions we will discuss over the course of the semester. Authors may include Beth Brant, Chrystos, Craig Womack, Deborah Miranda, Tomson Highway, Gwen Benaway, Joshua Whitehead, Carole leFavor, Cherie Dimaline, Greg Sarris, and Tommy Pico. (This course does not assume prior familiarity with Indigenous Studies or Native writing.)

Summer 2018 GRADUATE COURSE DESCRIPTIONS

ENG 698-71 Topics in Rhetoric/Composition: 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.