

## Spring 2016 Graduate English Courses

**ENGL 601 Seminar in Verse Composition Madden T 6:00-8:30**

This course in the writing of poetry will be structured as a weekly writing workshop, with readings in contemporary poetry. Of particular interest will be the use of historical or cultural materials in writing. Our goals for this course will be: to explore different strategies, prompts, and sources for writing; to develop a self-awareness about voice and craft; to discuss elements of poetry writing and publishing; and in the process of the workshop, to gain some understanding of how to teach creative writing.

**ENGL 610 Fiction Workshop:  
Book-Length Manuscript Blackwell Th 6:00-8:30**

In this intensive workshop in the art and craft of literary fiction, students will spend the majority of their time writing original fiction and analyzing fiction submitted by other workshop members. Both short fiction and novel excerpts are welcome. Discussion will focus on each writer's aesthetic decisions and the elements of fiction, including language and motif as well as plot, character, and temporal structure. We'll also give some general consideration to narrative—its definitions, limits, variations, and possible futures—and professional issues. The amount of non-workshop reading assigned will depend on enrollment. Students are also expected to participate in the master classes attached to The Open Book, as their schedules permit. Prerequisite: admission to the MFA program in fiction or admission to another graduate English program *and* permission of the instructor based on a fiction sample and space.

**ENGL 616 Writing Children's  
and Young Adult Literature Johnson TTh 10:05-11:20**

This course is designed especially for students interested in writing for audiences of children and/or young adults. Workshop participants will explore the demands of these genres through reading representative primary texts and relevant secondary texts. Students will produce manuscripts in any number of genres (including but not limited to picture books, short fiction, poetry, and memoir). Depending upon the genres in which students are working, they will submit one or more pieces of original work at the end of the semester. In addition, students will turn in statements reflecting upon the writing process. Every workshop member will engage actively in responding to the work of others. *This course is not for those who think of the field as “kiddie lit” or imagine beginning their lives as writers with children’s books and then “graduating” to adult literature.*

**ENGL 692 Teaching Composition In College****Holcomb MW 3:55-5:10**

This course builds on and extends the theoretical and practical knowledge you developed last semester while taking ENGL 691 and teaching ENGL 101. It does so by offering you practical strategies for teaching ENGL 102, while situating those strategies (and the rationales behind them) in their scholarly contexts. We will begin with a general introduction to rhetoric and its traditions in the West—particularly its origins and functions in antiquity and its place within modern composition studies. Throughout this discussion, we will pay special attention to concepts featured in the textbook you will be using in ENGL 102, *The Carolina Rhetoric* which includes Carol Lea Clark's *Praxis: A Brief Rhetoric*, concepts which include rhetoric and its various meanings, rhetorical analysis, the rhetorical situation, Aristotle's modes of proof, kairos, stasis theory, inductive and deductive reasoning, and the canons of rhetoric.

The rest of the course will be guided by two primary goals: first, to expand our understanding of the scholarship on rhetoric, writing instruction, and researched-based writing; second, to answer your practical needs as teachers of ENGL 102. Towards these ends, the remainder of this course will anticipate the syllabus you will be teaching. After the general introduction to rhetoric, we will survey scholarship on, and strategies for teaching, such topics as argument, the rhetorical situation, style, grammar, visual rhetoric, genre, grammar, and the appropriate use and documentation of sources. We will end the semester with two short units—one on curricular design and assessment, the other on professional and institutional issues (including professional development, teaching as part of an academic career, state of the profession, job market, and so on).

**ENGL 708 Medieval Literature: Medieval Affect****Crocker W 5:30-8:00**

This course will read medieval texts that feature our openness to the world alongside modern theorizations of affective experience. While we will study the traditional locus of “affective piety,” including saints’ lives and devotional literatures, we will also think through other types of medieval literature pertinent to feeling, intensity, and embodiment: romances, conduct books, and travel narratives will also feature prevalently in our considerations of theorists including Massumi, Ahmed, Jameson, Clough, and others.

**ENGL 724 English Prose and Novel of the Rom. Per.****Britton TTh10:05-11:20****Reading, Thinking, and Feeling in the Romantic Period**

This course aims to identify intersections between three critical approaches to the literary culture of the long Romantic period: book history, theories of feeling, and cognitive studies. These perspectives on the literary period that witnessed the flourishing of the novel and the innovations of Romantic poetry will inform discussions about the link between the printed page and forms of consciousness, the materiality of genre and literary voice, and connections between the history of the novel and the history of the emotions.

Our readings will draw heavily on the resources of Rare Books and Special Collections, whose original and early editions will serve as materials for student projects. We will study works of moral philosophy and aesthetics alongside novels by Henry Mackenzie, Thomas De Quincey, William Godwin, Jane Austen, and Mary Shelley. While prose is the designated focus of the course, our study of original editions will also address poetry as it is framed and infiltrated by prose in prefaces and notes. We'll read critical work by Jerome McGann, Clifford Siskin, Adela Pinch, Deidre Lynch, Alan Richardson, and others.

**ENGL 734 Modern Literary Theory**  
**(Cross-listed with CPLT 702)**

**Steele MW 2:20-3:35**

This course looks at the major problematics for the study of critical theory from the Enlightenment to the present. Students will be introduced to the theoretical approaches to history, subjectivity, aesthetics, ethics and politics that define the modern and postmodern eras. The course begins with the crises of modernity and the systematic response to the dilemmas of the Enlightenment proposed by Kant. The course moves historically from then on examining important paradigms of thought from Hegel to contemporary thinkers on feminism, postcolonial theory, and law.

Students will be asked to write a 20 page term paper in which they bring a theory or theories to bear on their particular area of interest, make an oral presentation (15 minutes maximum), and do a take-home final exam.

**ENGL 751 The US Bestseller from the  
Civil War to World War I**

**Davis TTh 11:40-12:55**

What works of fiction were widely and avidly read during this interbellum period, and why did those particular works touch a collective nerve? What historical, cultural, and aesthetic inferences can we draw from the popularity of certain texts and not others? What fantasies do these bestsellers express or arouse and to what extent do they ultimately defuse or contain them? If we can detect a utopian impulse in any of these texts, is it fair to conclude that it only serves what Lauren Berlant has called "cruel optimism"? This course will allow us to ask of its primary texts not only what they mean but also why they mattered. It will also allow us to explore the shifting relationship between popular tastes and literary value during an era when the definition of "the art of fiction" was hotly debated. Works discussed will include Southworth's *The Hidden Hand*, Alger's *Ragged Dick*, Jackson's *Ramona*, Twain's *Huck Finn*, Crane's *Red Badge of Courage*, Chesnut's *Marrow of Tradition*, Wister's *The Virginian*, London's *The Call of the Wild*, Wharton's *The House of Mirth*, Sinclair's *The Jungle*, and Porter's *Pollyanna*. The writing assignments will be scaffolded around a single project related to the syllabus, beginning with an initial topic brainstorming session and ending with a potential article publication.

**ENGL 791    Research Methods in  
Rhetoric and Composition**

**Brock            TTh    4:25-5:40**

This course introduces students to the diverse body of qualitative and quantitative methods for research employed by scholars in rhetoric and composition (including, but not limited to, rhetorical criticism, archival research, ethnography, empirical studies, and material engagements with rhetorical situations).

Students will be expected to develop research questions about a project idea and experiment with methods that could be appropriate for helping to answer their questions and to facilitate future research projects.

**ENGL 793    Rhetorical Theory and Practice  
Medieval to Modern**

**Ercolini        M        5:30-8:00**

Survey of major theories of rhetoric from medieval to modern times.

**ENGL 825    Studies in Modern British Lit.**

**Rice            TTh    4:25-5:40**

This course will focus almost entirely on a close reading of James Joyce's masterwork, *Ulysses*, beginning with a quick overview of his earlier works of fiction, *Dubliners* and *A Portrait of the Artist as a Young Man*, in the first week's class. We will be using the Hans Walter Gabler edition of *Ulysses* (Random House 1984, 1986), which has line numbering throughout; even if you already own another edition of *Ulysses*, you should buy this one. I will also ask the bookstores to stock Stuart Gilbert's classic introduction to the book, *James Joyce's 'Ulysses,'* and have the library place on reserve a few copies of Don Gifford's *Ulysses Annotated* and Harry Blamires' *The New Bloomsday Book*—a helpful running explication, keyed to the Gabler and a few other editions.

I will also schedule for a collectively convenient evening 3-5 screenings: (1) the 1982 centennial documentary, (2) Joseph Strick's 1968 film adaptation of *Ulysses*, (3) *Nora* (2001), (4) Perhaps Fianoula Flannagan's *James Joyce's Women* (1983), and (5) Should there be sufficient interest and demand, we could also watch the second film adaptation, *Bloom* (2004).

Requirements:

1. Course paper (c. 10-15 pp.), suitable for conference presentation, due at the end of the term.
2. Review essay on major work of *Ulysses* criticism (from list of possibles).
3. Active participation in class discussion and on a course discussion board (Blackboard).

**ENGL 831 Theory of Prose Fiction****Bajo****M****5:30-8:00**

Is it still possible for a writer to develop and follow a practical poetics in the 21<sup>st</sup> Century? We will examine some of the most influential fiction manifestos and their corresponding novels; e.g., Carole Maso's 2000 essay, *Break Every Rule* along with her 2002 novel, *Ava*. Readings will also include essays from *Essentials of the Theory of Fiction*. By midterm, students will compose a statement of poetics, present it to the class, and produce a final work of fiction expressing it—or perhaps its impossibility.

**ENGL 845 Studies in Southern Literature  
Four Writers of the Modern South****Brinkmeyer TTh 1:15-2:30**

This class will explore significant developments in twentieth-century Southern literature through the works of four writers: William Faulkner, Richard Wright, Eudora Welty, and Cormac McCarthy. We will read three works by each author, focusing on both the texts themselves and their literary and cultural contexts. Texts likely will be: Faulkner, *Light in August*, *Absalom, Absalom!*, and *Go Down Moses*; Wright, *Uncle Tom's Children*, *Black Boy*, and *Native Son*; Welty, *The Wide Net and Other Stories*, *The Golden Apples*, and *The Optimist's Daughter*; McCarthy, *Child of God*, *Blood Meridian*, and *No Country for Old Men*. Requirements: active participation; class presentations; reading journal on secondary criticism; research paper.

**ENGL 850 The Modern African Novel****Gulick****TTh****2:50-4:05**

This course will provide a fast-paced, theoretically rigorous (in other words, “graduate-level”) introduction to the study of the African novel from the 1950s to the present. We will explore what it means to think about a *canon* of modern African fiction in the first place, given the linguistic, regional, and cultural heterogeneity of the continent. We will consider how key periodizing terms of contemporary African history—anticolonialism, decolonization, post-independence nationhood, and the neoliberal (“post-postcolonial?") twenty-first century—inform how African literature has been theorized, and debate whether that schematization makes sense to us. An intersectional approach to race, gender, class, and sexuality will be intrinsic to our discussions throughout the semester. Other possible topics for exploration include ecocriticism; war, imprisonment, torture, and narrative form; speculative fiction and other non-realist genres; the new African diaspora; and prize economies. Learn more about the course as I'm planning it (and get some winter break reading suggestions!) by visiting the [course blog](#).

You **do not** need to be a specialist in African or postcolonial literature in order to benefit from this course (though if you do have background in these areas, that's obviously great). I am anticipating a classroom populated by modernists, postmodernists, Americanists, Brit lit aficionados, and comparativists of all stripes. As we will see, the boundaries between African literature and other canons are and always have been porous and mutually invigorating. Further, while I can guarantee that this seminar will provide you with exposure to some of the “great writers” of modern African literature—we will likely read some Achebe, Aidoo, Ngugi, Coetzee, Farah, and Dangarembga, as well as more recent rockstars such as Chimamanda Ngozi Adichie

and Teju Cole—to a great extent you and your fellow seminar participants will be responsible for determining the exact direction of the course, and for selecting many of the readings in the final weeks of the semester. In other words, we will not only talk about how other people have constructed a canon of modern African fiction and its critical contexts; we will do that work ourselves.

**ENGL 890    Studies in Rhetoric and Composition    Mucklebauer    T    6:00-8:30**  
**Style in Theory**

This course will introduce you to the Nietzschean lineage in Continental Philosophy whose major contribution ( I will claim) is to introduce the importance of "style" to practices of thinking, an introduction that continues to offer significant pedagogical implications.