

## Spring 2018 Graduate Course Descriptions

**ENGL 565 African American Theatre: McAllister MW 1:00-2:15pm**  
**August Wilson...The Good Stuff**

For several years I have overheard black theater majors whispering, yearning, hungering to do an August Wilson play on campus before they graduated. If I were braver and more patient, this would be a part-academic, part-performance course culminating in some kind of end-of-semester showcase. But don't worry, that's just me dreaming. In this academic course, we will spend the semester watching, analyzing, historicizing, "low key" performing, and emulating (in the best possible sense) the (5) strongest plays from one of America's most prolific playwrights. We will focus on Wilson's "good stuff;" in my opinion, these plays are his top-shelf work with the most cultural, structural, and theatrical room to "roam." Specifically, we will tackle: *Joe Turner's Come and Gone*, *Ma Rainey's Black Bottom*, *Piano Lesson*, *Fences*, and *Gem of the Ocean*. Our trusted conductor/interlocutor on this journey will be Dr. Harry Elam, who has written one of the best academic texts on Wilson: *The Past as Present in the Drama of August Wilson* (2004). Assignments will include: a devised/inspired dramatic monologue, a close textual analysis of one or two plays, a cultural analysis of some social-historical element in one of the (5) plays, and mandatory but casual scene/monologue work. MA, MAT, and MFA students are highly encouraged to enroll, especially if you plan to teach August Wilson in the future. You do plan to teach Wilson, right?

**ENGL 566 Spec. Top. in US Film & Media: Minett MW 3:55-5:10pm**  
**Superheroes Across Media Screenings M 7:45 – 10:15pm**

Traces the aesthetic, cultural, technological, and industrial history of the superhero genre and superhero storytelling in comics, television, film, radio, and new media. Focus is placed on examining the transmedia franchising and (re)iteration of iconic "comic book superheroes" such as Superman, Batman, Wonder Woman, Spider-Man, the X-Men, and the Avengers.

**ENGL 601 Seminar in Verse Composition Finney M 5:30-8:00pm**

Second half of a year-long course in the writing of poetry taught by a contemporary poet. Limited to 15 students.

**ENGL 610 Fiction Workshop: Blackwell Bajo R 6:00-8:30pm**  
**Book-Length Manuscript**

This is the spring MFA fiction workshop. Students will write original literary fiction and analyze the fiction submitted by others. Both short stories 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. As time allows, we'll also consider contemporary aesthetic 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. (This course is not open to undergraduates or community members. Students

admitted to another graduate program in English may be admitted by instructor permission, depending on class size and based on a submitted fiction sample.)

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

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*. Those concepts 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 706 Special Topics in 16<sup>th</sup> & 17<sup>th</sup> Brit. Lit. & Culture Gieskes MW 11:10am-12:25pm**

This course will examine representative works from the theatre of the 16th and 17th centuries in a variety of genres. We will be interested in developing a sense of the dramatic field in the period rather than focusing on any one playwright's works. We will read selected other works—both primary and secondary—as part of this project. Playwrights likely to include: Shakespeare, Kyd, Marlowe, Marston, Jonson, Dekker, Middleton, Webster and Ford.

**ENGL 722 Special Topics in 20<sup>th</sup> & 21<sup>st</sup> Am. Lit. & Culture Vanderborg W 5:30-8:00pm**

**“The Boundless Book”: American Book Art since 1980**

How have the idea and the form of the book been retheorized in late 20<sup>th</sup> century and early 21<sup>st</sup> century American literature? This course examines a selection of recent North American texts that radically rework the codex, experimenting with typography, page layout, narrative sequence, and illustration, and offering new perspectives on the relationship between print books and new media texts. They challenge basic assumptions about how we process information from a book

and gauge textual reliability, as well as scrutinize constructions of authorship and literary property.

We'll look at genres of experimental fiction, palimpsest, collage narrative, interactive fiction, graphic novel, hypertext, conceptual poetry book, book as installation/performance, metafictional children's book, and transgenic poetry—where the text is coded into DNA and implanted in living organisms.

Course texts may include: Christian Bök's *The Xenotext, Book 1*, Theresa Hak Kyung Cha's *Dictee*, Mark Z. Danielewski's *House of Leaves*, Johanna Drucker's *History of the/my Wor[l]d*, Robert Grenier's *Sentences*, M. NourbeSe Philip's *Zong!*, Andrew Plotkin's *Shade*, Emily Short's *Galatea*, Art Spiegelman's *The Complete MAUS*, Fiona Templeton's *Cells of Release*, Steve Tomasula's *VAS: An Opera in Flatland*, and Darren Wershler-Henry's *the tapeworm foundry*.

**ENGL 731 Special Topics in Children's & Young Adult Lit. Schwebel T 6:00-8:30pm**

**The American Girl: Growing up Female in the United States, 1830-2000**

In this reading-intensive seminar, we will explore both the representations and lived experiences of American girls of diverse backgrounds while analyzing the way conversations about American girlhood have reflected national concerns about racial inequality, social class and poverty, gender and sexuality, mass consumption, health, and citizenship. Literary works might include *A New England Girlhood*, *Our Nig*, *Little Women*, *Daisy Miller*, *Daddy Long-Legs*, *Bread Givers*, *Warriors Don't Cry*, *Nancy Drew*, and *Wait for Me*. In contextualizing novels and memoirs within a larger history of American girlhood, we will engage with both literary criticism and historical scholarship. In the process, students can expect to hone their skills in cultural analysis, historical and historiographical thinking, and interdisciplinary research. This course is especially appropriate for students interested in children's & young adult literature and in women's, gender, and childhood studies.

**ENGL 734 Modern Literary Theory Steele TR 11:40am-12:55pm  
(Cross-listed with CPLT 702)**

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 739 Special Topics in Critical  
Race & Ethnic Studies**

**Lee**

**R 6:00-8:30pm**

**Minority Affect**

Discourses of affect have permeated literary studies in the twenty-first century and have made particularly powerful interventions in the theorizing of minoritized identities and social formations. This course will focus on the social and political implications of affect theory in queer studies, Black studies, Asian American studies, and gender studies. We will consider whether affect studies should be considered its own field imbricated with these fields, or whether affect comprises a mode of thinking and analytical standpoint with which to approach them. We will also study neighboring concepts, including Black feminism, racial melancholia, trauma theory, and Black social death (afro-pessimism). One aim of our course is to counter the popularity of associating minority discourse with “ugly” feelings, and we will do so by emphasizing the *positive* feelings that bind us together: love, cheer, conviviality, and optimism.

**ENGL 791 Intro. to Research on  
Written Composition**

**Brock**

**T 6:00-8:30pm**

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 794 Modern Rhetorical Theory**

**Muckelbauer**

**W 5:30-8:00pm**

Survey of 20<sup>th</sup>-century contributions to rhetorical theory.

**ENGL 803 Special Topics: Seminar  
In Literary & Cultural Studies**

**Cohen**

**T 2:30-5:00pm**

**Modernist Women As Public Intellectuals**

Though it's now a discredited notion that modernists positioned themselves above the political fray, disdaining the world of mass culture about them in favor of the created worlds of their imaginations, there's still much to be done to trace the intermingling of formal and political innovation. Many female modernist writers, in particular, construed as the creation of an educated public as the best defense against fascism. This course examines that effort, looking at the novels, stories, essays and journalism of Virginia Woolf, Rebecca West, and some selection of their contemporaries—possibly including Sylvia Townsend Warner, Nancy Cunard, Naomi Mitcheson, Katherine Burdekin, Storm Jamseson, and/or others.

**ENGL 804 Special Topics: Seminar  
In Theory & Critical Methods**

**Gavin**

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

**Digital Humanities**

Digital humanities is a wide-ranging field of interdisciplinary inquiry concerned with all topics that sit at the intersection of computing and culture. This seminar will focus on four key areas: 1) critical cyberculture studies, 2) electronic literature and gaming, 3) distant reading, and 4) hypertext theory. Our readings and discussions will cover topics like race and gender in social media, privacy and surveillance, #gamergate and the rise of the alt-right, interactive fiction and poetry, critical gaming, editorial theory and hypertext, scholarly publishing and research design, as well as data modeling and quantitative literary criticism. Across these diverse topics we will ask how new textual forms, made possible through computing, enable and constrain knowledge. By the end of the course, students will be prepared to join this vibrant and growing field of inquiry. We will “get our hands dirty” just a bit, learning how to write interactive fiction, how to access and measure data from social media, and how to edit documents for online publication. However, the focus of the course will stay squarely on critical discussion and writing. Students will write three short papers during the semester and one final medium-length research paper (or creative work) on a topic of their choice.

**ENGL 846 Studies in Southern Lit.**

**Brinkmeyer**

**R 2:30-5:00pm**

**Southern Writers and the West**

This course will explore modern and contemporary Southern writers who write about the American West. In reading Southern literature from an East-West (rather than a North-South) orientation, we will focus on how Southern writers invoke and rewrite competing cultural mythologies of the South and the West. While I have not decided on the final reading list, texts I am considering include: William Faulkner, *Go Down, Moses*; Willa Cather, *Death Comes for the Archbishop*; Eudora Welty, *The Golden Apples*; Robert Penn Warren, *All the King's Men*; James Dickey, *Deliverance*; Cormac McCarthy, *Child of God*, *Blood Meridian*, and *No Country for Old Men*; Percival Everett, *Walk Me to the Distance*; Darcey Steinke, *Suicide Blonde*; Doris Betts, *The Sharp Teeth of Love*; Wendell Berry, *Remembering*; Barry Hannah, *Never Die*; Rick Bass, *The Sky, the Stars, the Wilderness*; and Richard Ford, *Canada*. For background on the cultural mythologies of the West, we will also look at selections from Wallace Stegner's *Where the Bluebird Sings to the Lemonade Springs* and possibly Joan Didion's *South and West*. Requirements: participation and in-class reports; weekly reading journal; final paper.

**ENGL 890 Studies in Rhetoric  
And Composition**

**Hawk**

**R 6:00-8:30pm**

**New Material Rhetorics**

The course will address the importance of new materialist thought for rhetoric and composition. The predominant understanding of rhetoric sees it as a symbolic and social art. While material things are certainly around us and at issue, it is human meaning and persuasion that traditionally define rhetoric. The class will engage emerging new materialist theories that question this basis in the linguistic and social turns. It will examine current texts on new materialism and assess what this means for current debates in rhetoric and composition. Students will write three short

papers, a research statement connecting their projects in rhetoric and composition to new materialism, and the final paper outlining or enacting their own research projects.