

COURSE DESCRIPTIONS

FALL 2019

ENG 4100: Writing For The Web **Dr. Olga Menagarishvili**

This course introduces students to the process of writing, designing, publishing, and evaluating hypertext documents. Clearly the ability to read and write takes on new meanings when we combine spoken and written words and still and moving images. In this course, we will investigate both the theoretical and practical aspects of this shift from print to electronic media and address questions such as these: Are words on a page and words on the screen the same thing? What does it mean to read and write nonlinearly? How do technological, social, political and cultural influences shape our e-documents? How do we effectively integrate the verbal and visual on the screen (as opposed to the book)? How does this medium affect our ideas about authorship, intellectual property, and publication? This course aims to create dialogues (spoken, written, and electronic) on these issues and to incorporate group and individual projects that reinforce these discussions. No prior knowledge of web design software is required. Prerequisite is ENG 3090 or permission from the instructor.

ENG 4120: Writing Grant Proposals **Dr. Olga Menagarishvili**

The purpose of this course is to teach you a systematic method for grant seeking and proposal writing. Each student will learn

- How to research funding sources for government, corporation, and foundation grants
- How to write a letter of intent or pre-proposal in a team
- How to write a collaborative proposal that follows a sponsor's guidelines
- How to compile a complete proposal package in a team
- How to submit a proposal package to a sponsor as a team

Each team will consist of two students and compile a proposal development folder on Google Drive where you can keep the information you generate about grant seeking, such as your strategic planning exercise, your best funding sources, and information you download about sponsors. Your team can also include the information you generate as you write your proposal: draft sections of the need statement, goals and methods, evaluation, and other sections of the proposal. This folder will help you keep the information organized and easy to access and retrieve. This folder will also serve as your sourcebook for grant seeking and proposal writing.

You will also learn the principles of rhetorical theory that relate to persuasive discourse in general and to grant seeking in particular. I will stress the logic of the proposal, the kinds of appeals and arguments you can make, ways of building your credibility with sponsors, ways of identifying and incorporating your competitive advantages, and ways of determining what different readers are looking for in your proposal.

ENG 4170: Film Theory and Criticism **Dr. Kyle Stevens**

This course is designed to introduce you to the history and development of film theory through the exploration of the major questions, concepts, and movements in its history. It begins with the notion that cinema plays a profound role in modern culture, and that it continues not only to reflect but also to shape our world. For this reason, we too must reflect upon and be confident in our methods of interpretation, theorization, and explanation. Spanning writing from the medium's birth to the present, we will discuss such topics as cinema's relationship to other arts, to entertainment, to reality, to politics, to nationhood, to fantasy, to philosophy, and to the construction of a range of values, beliefs, and social identities.

ENG 4300 Seminar in Professional Writing
Dr. Sarah Beth Hopton



ENG 4300 Seminar in Professional Writing

In this capstone course, you will study advanced theories and conventions of professional writing and gain experience creating documents across a number of genres, based on those you will likely encounter in your experience as a practitioner. Client-based projects will give you “real world” experience and opportunity to develop your digital and technical literacies while expanding and polishing your professional portfolio. Your capstone project—a project of your choice and design—serves as the crown jewel of your digital portfolio, a workspace where you can showcase the best of your professional competencies and minor projects completed in this and other core courses. Guest speakers will supplement the core curriculum, offering you advice about how to compete in a tough job market, whether or not to pursue graduate level credentials, and ethical considerations of workplace writing. Fun, interactive, immersive and scaffolded onto prior curriculum, this course will help you transfer existing knowledge of the field and its best practices while preparing you for the realities of communicating in the workplace and across cultures.

ENG 4508: Junior / Senior Honors Seminar: Ernest Hemingway
Dr. Carl Eby



How does your understanding of a work of literature change when you get to know its author really well? When you can compare many of his works and chart the progress of his style?

When you know his biography and have a feel for his engagement with the history of his times?

When you develop a feel for his subtle, and not-so-subtle, thematic and psychological hang-ups?



When you can study how his individual works evolved through multiple drafts? Here's your chance to *really* get to know and understand one of the twentieth century's most important and influential writers: Ernest Hemingway.



In this class, we'll try to understand Hemingway's individual works within the context of his entire life and career—and this will help us to more generally appreciate how a deep knowledge of a writer's life and corpus can profoundly enhance our understanding and enjoyment of individual works by that author. We'll try to place Hemingway's works within the traditions of realism, naturalism, and modernism, and we'll explore how his works from the 1920s, 30s, and 40s exemplify American literature in those decades. We'll think critically about what Michel Foucault calls the "author function," and we'll look at Hemingway's construction of an artistic persona and his transformation into a popular American icon. We'll explore many of the major themes in his work (aesthetics, trauma, loss, war, violence, courage, vulnerability, marriage,

love, sexuality, gender, race, colonialism, nature, spirituality, coming of age, the writing life, and the struggle to construct meaningful values in a world in which values are not a given), and we will explore his work from multiple perspectives (biographical, psychological, historical, political, eco-critical, intertextual, narratological, and semiotic). The class will examine several of Hemingway's manuscripts and pay particular attention to psychology, gender theory, and cultural history.



Required texts will include *The Complete Short Stories of Ernest Hemingway: The Finca Vigía Edition*; *The Sun Also Rises*; *A Farewell to Arms*; *Death in the Afternoon*; *For Whom the Bell Tolls*; *A Moveable Feast*; and *The Garden of Eden*. Students will also be asked to read a biography of Hemingway (either Reynolds, Lynn, Mellow, or Meyers).



ENG 4530: Special Topics; Rhetorics of Resistance
Dr. Belinda Walzer

Our contemporary global landscape is defined in many ways by the rhetoric of atrocity and spectacle of human suffering. This course will explore, through the lens of human rights, how marginalized voices speak truth to power out of sometimes impossible rhetorical situations. We will examine contemporary fiction, memoir, poetry, testimony, graphic narrative, theory, and more to unpack how rhetorics and narratives of resistance operate.

ENG 4550: Senior Seminar in Creative Writing
Caleb Johnson

Criminals, Cowboys, Sci-Fi and Swords: Writing Literary Genre Fiction

Some argue that genre fiction does not engage with craft elements, like literary fiction, and, in turn, crime, western, sci-fi, and fantasy narratives have been ghettoized on bookshelves and in syllabi. However examples of craft-based genre fiction do exist in literature. During this course we will read work by Elmore Leonard, Rachel Ingalls, Octavia Butler, Marlon James, and others, drawing on their ideas to create strong, character-driven genre fiction of our own. A good portion of this course will be spent in workshop. Students will be required to complete multiple drafts of surprising short fiction written in more than one genre and engage in thoughtful criticism of their peers' work.

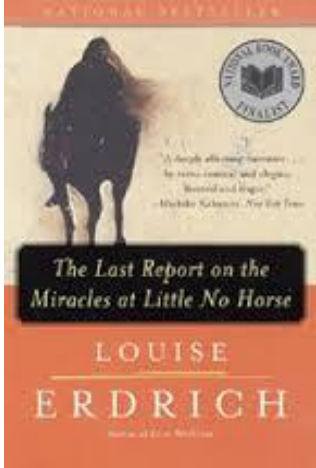
ENG 4560/5560: Adolescent Literature
Dr. Elaine O'Quinn

Adolescents are among the most demanding readers of narrative. To them, story is everything. Understanding what makes Young Adult Literature successful helps answer the most elemental questions about storytelling. This course is designed to give prospective and practicing English teachers, as well as those generally interested in adolescent texts, a familiarity with the literature adolescents relate to, enjoy, and choose. We will analyze and come to understand what makes this literature simultaneously deep, fun, and meaningful, and examine the psychological and social constructions of adolescence and how such factors relate to literacy development. We will also consider critical issues related to identity and representation in young adult texts and explore questions such as: How do young adults understand identities related to race, class, gender, sexuality, culture, and nation? How are these identities represented in Young Adult Literature? What is missing for young adults in a traditional curriculum? To that end, exploring the history, genres, and literary hallmarks of adolescent literature will be central to the course. In addition, adult readers will develop a positive attitude toward Young Adult Literature and understand the consequences of resisting a literature intended for the important formative years of adolescence. Contact me if you are not able to register for the course because of the 4000 level restriction. oquinnej@appstate.edu

ENG 4560: Adolescent Literature
Dr. Mark Vogel

Explores the exciting field of literature for and about adolescents. The course will trace the historical development, noting pivotal books and authors, and investigating themes and issues surrounding adolescent literature. The student will read at least 14 adolescent novels, and then link the texts to response-based teaching. Students will explore theories of adolescent development, read widely in adolescent literature, participate in web-based discussion, develop curriculum for teaching adolescent literature, and link adolescent literature with classic texts. If attempts to register online produce a Restriction, please contact me (vogelmw@appstate.edu) and I will let you in.

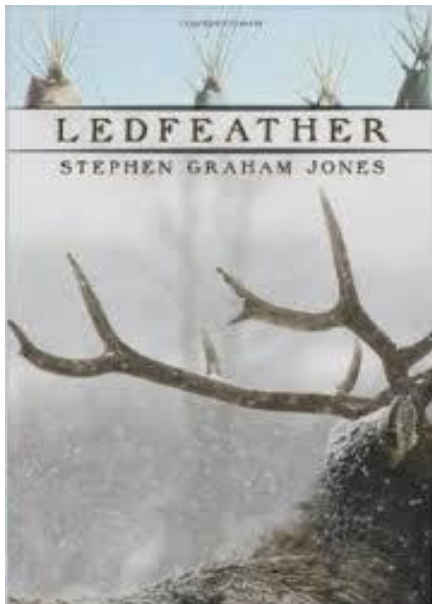
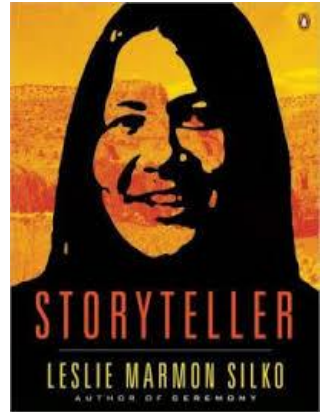
ENG 4570: Studies in American Indian Literature
Dr. Tammy Wahpeconiah



If "American Indian Fiction" is "about" anything, it is about community, organized around kinship, a particular place, and a specific language. Even contemporary American Indian novels and short stories about individuals alienated from their home community, belonging nowhere and speaking English only, testify to the significance of community, for such characters usually can only be made whole by reconnecting with it. One Native American literary critic has described every American Indian novel as a "ceremony," a ritual to heal an individual or a community. Louis Owens (Cherokee/Choctaw) stated that, for Native American writers, "[T]he novel represents a process of reconstruction, of self-discovery, and cultural recovery" (*Other Destinies* 5).

In this course, we will explore what exactly constitutes an American Indian writer and, for that matter, what qualities and values "mark" an American Indian novel; is there such a beast? Critic Kenneth Roemer has identified thematic commonalities such as "attitudes about a shared history; attitudes reflecting complex mixtures of post-

apocalyptic worldviews, an awareness of the miracle of survival, and a hope that goes beyond survival and endurance to senses of tribal and pan-tribal sovereignty and identity" (*Cambridge* 6). He also identifies other connections including "explorations of complex mixed-blood identity; multidimensional concepts of communal identity; word power and sense of place/place lost, time/timelessness..., traditional spiritualities, and historical experiences; powerful acts of resistance, adaptation, and survival; uses of irony and paradox; ...pushing genre boundaries and creating mixed genre forms" (6-18). Is Leech Lake Ojibwe novelist and critic David Treuer convincing when he contends: "Native American fiction does not exist"? Is Native American fiction itself a fiction, constructed and institutionalized by critics? To this claim, critic Arnold Krupat counters: "Native American fiction most certainly exists, and it can loosely be defined as fiction by someone accepted as Indian about some aspect of American Indian life. This sort of definition, to be sure, has all sorts of problems..." ("Review Essay" 136).



My goals for you in this course include:

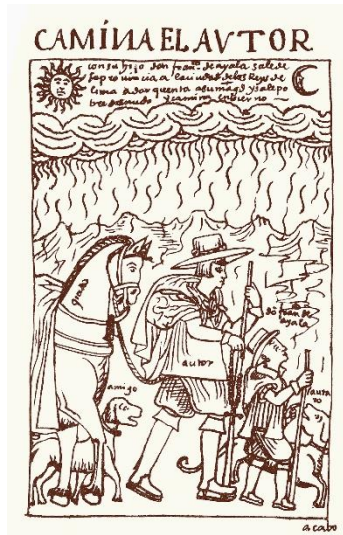
- Understanding concepts of "identity", "authenticity" and "community" in American Indian fiction;
- Understanding relationships between oral traditional storytelling and Native storytelling in print form, particularly American Indian novels;
- Understanding the historical contexts giving rise to the themes of contemporary Native American fiction;
- Understanding the counter-stereotypical, resistant features of contemporary Native American fiction

Required Texts

Louise Erdrich
Gordon Henry
LeAnn Howe
Stephen Graham Jones
Leslie Marmon Silko
James Welch

The Failure of Certain Charms
Miko Kings: An Indian Baseball Story
Ledfeather
Storyteller
The Heartsong of Charging Elk

ENG 4590: Topics in World Literature
Dr. Germán Campos-Muñoz



[“The Author Journeys,” early 17th-century illustration by Andean chronicler Guamán Poma de Ayala]

CIRCULATIONS: THE CONDITIONS OF WORLD LITERATURE

It has become a commonplace to define World Literature not as a body of works but as a mode of circulation—one in which texts go beyond their “original” spheres of reception (however one wishes to define that originality) and end up circulating in larger areas, sometimes in the most unexpected places.

But how and why does literature circulate? What agents are in charge of defining, promoting, or censoring the way in which a particular text is transmitted and disseminated? What are the circumstances in which a text is seen as meriting a translation? What historical variables articulate the networks of textual transmission? And more importantly—what are the concomitances and asymmetries between textual and human circulation? Do texts move the same way in which individuals are required to travel, communities are forced to relocate, and peoples are prevented from leaving their geographical places of origin? If by “world literature” we understand a “mode of circulation,” what are the conditions that enable, disable, or alter that type of movement?

This course attempts to address these questions by looking at a purposely eclectic selection of world texts that illustrate, dramatize, or symptomatize the dilemmas of cultural and physical circulation. Our course will discuss selected literary representations of exile, migration, commerce, borderland experience, diplomacy, invasion, interpretation and translation, tourism, military occupation, refugee life, resettlement, and international activism, among other themes. Along with traditional literary genres, we will also examine other forms of textuality invested in similar questions—for example, travelogues, conquistador *relaciones*, epistles and mail-based communications, and ship logs. We will supplement the readings of literary and non-fictional texts with a selection of theoretical pieces, especially from the 20th and 21st centuries. We might also complement our classwork with an excursion to New York City (to be confirmed). Assignments will include short response papers, class presentations, an experimental group project related to linguistic and cultural translation, and an essay-length term project.

ENG 4591: Theory Practice Teaching High School English
Dr. Elaine O’Quinn

This course, which can only be taken the semester before student teaching, emphasizes issues of teaching secondary English within the context of whole language theories of reading, writing and other forms of literacy. Students will engage in many of the practices that are discussed, including the work of theoretical and pedagogical foundations of teaching English. A culminating product of the class will include sample unit plans, mini-lessons, philosophical statements, technology competencies, and various other artifacts essential to an emerging understanding of who the student is as a teacher. Reflective statements about each of these pieces will also be required. The intent of the course is to ready students for the student teaching experience and what lies beyond.

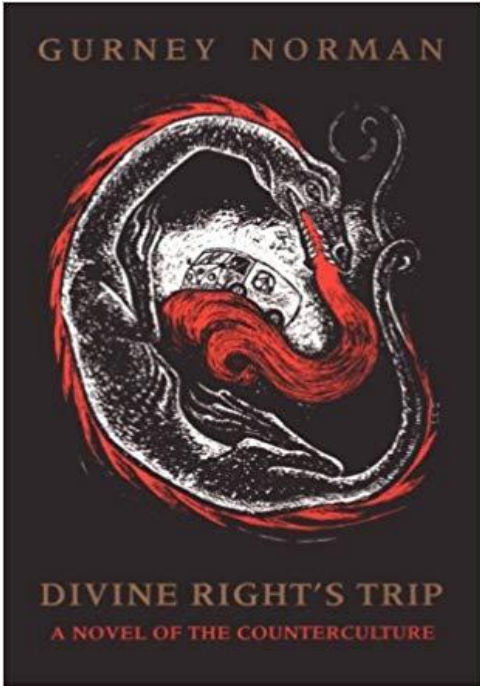
ENG 4660: History of the English Language
Dr. Lynn Searfoss

Why are there so many extra, unpronounced letters in “knight”? Why do we have ladybugs but no lady’s bugs? Why do we dine on venison or beef, not deer or cow? Are Shakespeare’s plays really written in Old English? To learn the answer to these and other compelling English-language questions, why not enroll in English 4660: The History of the English Language.

Join us as we explore English from its earliest roots in Proto-Indo-European through the present day. We will look at the ways that different languages and cultures have influenced English, including the Romans, the Anglo-Saxons, the Vikings, the Norman French, the West Africans and the Native Americans.



ENG 4720/4721/5720: Appalachian Literature
Dr. Cece Conway



A study of major regional movements, genres, writers in the Appalachian Mountains from settlement to the present. Application of individual research and critical thought to interpretation of significant novels in 20th C Appalachian Literature in the midst of American modernism, post-modernism and global cyberspace.

Where does each novel fit on the spectrum that Northrup Frye has identified within a genre that moves chronologically from naive, to classic, to reflection, to parody? Author Fred Chappell has intensified our understanding of place by showing that discovery, departure, return, and meditation powerfully connect place to character and plot. How do such connections to place contribute to an important theme in each novel?

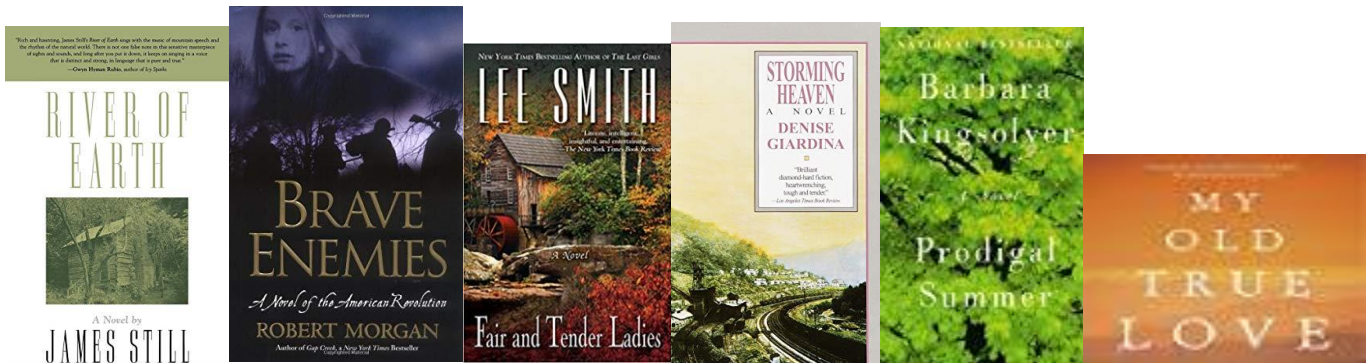
Methods of Teaching

In this class organized as a seminar, students will learn by their own presentation and discussion as well as by the professor's mini-lectures, media, discussion, and presentations.

Texts:

Works include ballads, Jack tales; Wolfe, *The Lost Boy*; Ron Rash poetry; six novels from James Still including *River of Earth*; Wilma Dykeman, *Tall Woman*; Gurney Norman, *Devine Rights Trip*; Lee Smith, *Fair and Tender Ladies*; Denise Giardina, *Storming Heaven*; Robert Morgan, *Brave Enemies*; Sheila Kay Adams, *My Old True Love*; Silas House, *A Parchment of Leaves*; Barbara Kingsolver, *Prodigal Summer*. Also recommended are Poe, *A Tale of the Ragged Mountains*; Morgan, *Tracks of de Sota*; Chappell, *I Am One of You Forever*; Charles Frazier, *Thirteen Moons*; Ron Rash, *Saints at the River*; and Sandy Ballard and Patricia Hudson, *Listen Here: Women Writing in Appalachia*.

There will be three papers with emphasis on critical thinking and literary analysis that will count equally, as well as various assignments including a response to two author events and to two required cultural events.



ENG 4725: Southern Literature
Dr. Zackary Vernon

This course will investigate literary and cinematic representations of the U.S. South, covering several movements and time periods, from the colonial era through the present. The writers we will examine include Thomas Jefferson, Frederick Douglass, Zora Neale Hurston, William Faulkner, Lillian Smith, Tennessee Williams, Flannery O'Connor, Alice Walker, and Randall Kenan. In conjunction with these writers, we will also engage critical and theoretical texts that consider race, class, gender, sexuality, and environmentalism in the context of the South. Throughout the semester, students will learn about how and why the South has produced some of the most unique and innovative literary works in American history; additionally, students will learn to identify and deconstruct the various ways in which literary representations of the South have been drafted into all manner of ideological projects from the justification of a slavocracy, Secession, and Jim Crow to the support of conservative politics and southern cultural exceptionalism.

ENG 4760: Literary Criticism
Dr. Başak Çandar-Meade



What is literature? What does it do? How does it work? How does literature represent the world? What is the relationship it posits between the world and text, between reality and imagination? Can literature intervene in reality? Can it have something to say about history, culture, politics? With these questions in mind, this course will introduce students to theories of literature, both to give students the tools to become critical readers of literature, and to help them think about the function and value of literature.

We will go through different prominent critical theories that had important effects on the way we read, including but not limited to Marxism, feminism, psychoanalysis, postcolonialism, deconstruction, etc. To understand how to read texts through these theoretical frameworks, we will use a combination of theoretical and literary texts/cultural narratives.

No previous knowledge of literary criticism/theory necessary, but students are expected to be familiar with literary analysis and interpretation. Weekly reading and (short) writing assignments, 3 papers, and a final exam.

ENG 4780: American Literature 1783 – 1865 (American Romanticism)
Dr. Lynn Searfoss



Come study works by such writers as Irving, Poe, Hawthorne, Melville, Alcott, and Dickinson.
Class meets Tuesday and Thursday, 11:00-12:15.

For more information, please contact Dr. Lynn Searfoss at
searfossla@appstate.edu.

ENG 4790: Modern American Literature 1914 - 1960

Dr. Mike Wilson

In this class, we'll explore short American novels of the period between 1915 and 1960, with an emphasis on reading across a wide range of styles and thematic interests, within a similarly wide range of interpretive frameworks. Along the way, we'll also work on our analytical, reading, and writing skills. Assignments will include class-day writing (completed outside of class), a midterm and final exam, and a research paper.

ENG 4815: Rivers-Coffey Colloquium

Instructors: Rivers-Coffey Distinguished Professor of Creative Writing Kayla Rae Whitaker and Mark Powell

Negative Capability in Fiction

For students who have completed the Beginning Fiction Workshop: Keats coined the term "negative capability" to describe "when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason." In this workshop, we'll embrace the necessity of uncertainty in fiction, operating on the tenet that good stories pose more questions than answers. Absorbing material of all stripes - from Woolf to Cather, George Saunders to Kelly Link, *The Sopranos* to *The Simpsons* – we will pursue strategic blank space in our own work, looking to craft the ambiguity that will enrich our characters, and our fictional worlds, with privacy, autonomy, and wonder.

ENG 4820: Medieval Literature

Dr. Alison Gulley



This class explores the literature of the English Middle Ages and will cover examples of a variety of genres, including Arthurian romance, bawdy fabliaux, the first autobiography in English, martyrdom narratives, and many more. The course also serves as an introduction to the period in general, so we'll consider the works' and authors' social, political, and ecclesiastical milieu through the theoretical lenses of race, class, gender, and religion. Along the way we'll talk about medieval-themed films and other pop culture medievalisms, have an introduction to working with medieval manuscripts, and try our hand at medieval cookery.

ENG 4830: Shakespeare Early Works

Dr. David Orvis

This is a course on Shakespeare's early plays, with particular emphasis on performance and adaptation. As we have no evidence Shakespeare ever intended his plays to be read in book form, it makes most sense to examine these dramatic texts as scripts or screenplays. Our aim, then, will be to ponder possibilities for performance in Shakespeare's time as well as our own. If fellow playwright Ben Jonson is correct in his assertion that Shakespeare "was not of an age, but for all time," then plays such as *A Midsummer Night's Dream*, *The Merchant of Venice*, and *Henry IV, Part One* will be shown to speak to, and also intervene in, contemporary conflicts and debates on a global scale. By semester's end, students should be able to articulate such conflicts and debates as they find expression in a selection of Shakespeare's early plays. As well, students should come to understand and appreciate the transformative power of theater as a whole.

ENG 4830: Shakespeare Early Works

Dr. Susan Staub



Course Description: In this class we will examine the ways a selection of Shakespeare's works interrogate various aspects of Renaissance society—gender, sexuality, race, religion, nationality, and politics. This course surveys works from roughly the first half of Shakespeare's career. We will focus on the structure and language of the plays, their dramatic form and genre, and their relation to the social and political tensions of Shakespeare's time. The course will require close readings of the texts and is designed to develop skills in reading Shakespeare's language and in dealing critically with the issues raised by the plays. Our readings will also be supplemented by historical texts and contexts, as we attempt to place the plays in early modern cultural context, and modern film performances so that we can imagine staging. Throughout the semester we will also consider Shakespeare's relevance to our own culture. Likely texts include "Venus and Adonis," *Merchant of Venice*, *Twelfth Night*, *A Midsummer Night's Dream*, *Titus Andronicus*, *Richard III*, and *Much Ado About Nothing*. The class will be basically discussion.

ENG 4870: Literature of British Romantic Period

Dr. Jennifer Wilson



This class will survey a wide range of Romantic literatures, with destinations including the ballad, romance, gothic, and a novel by Jane Austen. Our readings will engage with Philosophy of Mind questions about consciousness, imagination, and knowledge.

ENG 4890: 20th Century British Literature 1900 - 1945

Dr. James Ivory

Literary Modernism in the wake of Victorianism is an exciting time for writers; it's a time of discovery, new forms, and new questions about "reality." The time after Victorianism and up to about the middle of the twentieth century introduced new ways of thinking about complex subjects like identity, narrative, culture, gender, reality, and existence. Modernist writers left readers with a variety of new literary thoughts and strategies. After the reign of Queen Victoria, the apex of the British Empire, the Industrial Revolution, after Darwin, Marx, Freud, and Nietzsche, Western thinking could and would never be the same again. Modernist writers challenged conventions and asked readers to consider new approaches to understanding the human condition. A new paradigm exploring ontology and epistemology redefined and reshaped liberal humanist thought. Writers both entertained and educated; they showed us examples of and taught about uncertainty and fragmentation, which anticipated later complexities after 1960 in Postmodernism. As Victorianism yielded to Modernism, writers set a foundation for questions that seared a pathway for Postmodernism and after. Modernism embraced more unified or hopeful aspects of the fragmented self, while Postmodernism would later reject such grand narratives. This course should thoughtfully challenge and expand upon many ideas about narrative forms, cultures, nationalisms, and identities, all of which continue to evolve and change in the 21st century.

ENG 5000: Bibliography and Research
Dr. Alison Gulley

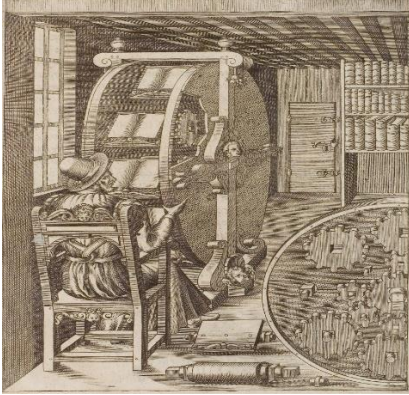
This course introduces students to essential research methods, major trends in critical theory, central debates within the academy, and the resources of the University's libraries and English Department. It is intended, broadly, to start the professionalization process; thus students will review and practice skills (in and out of the classroom and library) and the kinds of professional writing (including explications, abstracts, and literature review and critical analysis essays) that graduate study in English demands. We will also discuss academic and non-academic/alt-ac career options. This course is required for students in all of the English graduate degree programs and should, ideally, be taken during the first semester of study.

RC 5300: Special Topics in Rhetoric: Human Rights and Rhetoric
Dr. Belinda Walzer



How are human rights a project of Western imperialism? Are human rights too utopian? Has the project of human rights *failed*? These are all critiques of the discourse and rhetoric of human rights. This course will take a critical look at the relationship of human rights and rhetoric in order to examine the complex and foundational role that rhetorical theory has played and continues to play in the promotion, representation, and critique of human rights discourse. We will examine legal discourse, non-fiction, visual culture, and rhetorical theory through a series of case studies including the Truth and Reconciliation process in South Africa, Guantanamo Bay prison, and climate activism throughout the world.

ENG 5770: Colonial and Federal American Literature: Early American Studies and the History of the Book”
Dr. Colin Ramsey



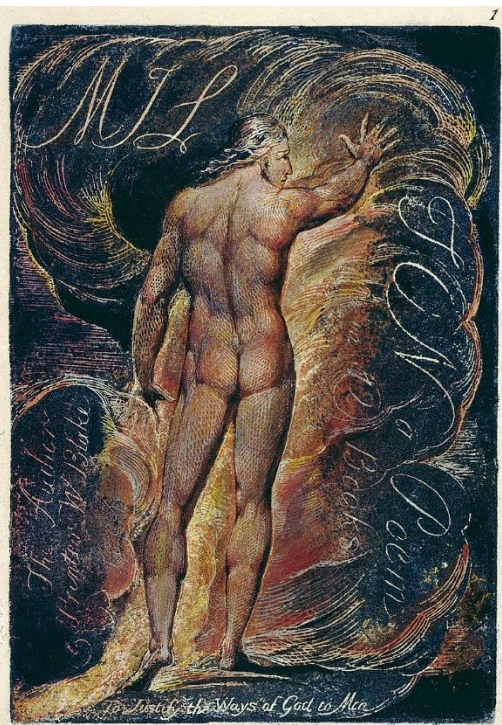
Ramelli's "Book Wheel," from *The Various and Ingenious Machines of Captain Agostino Ramelli*, 1588. Ramelli never actually built the device, but others did so, over the next two centuries, adapting Ramelli's design for their own purposes.

This course will consider a variety of early American texts through the bibliographic and materialist methodologies known loosely under the umbrella name "the history of the book." That is, we will examine how book history functions as a scholarly and theoretical perspective—what we might more simply call an "approach"—and how this approach has changed, and continues to change, our understanding of the literatures and cultures of colonial British America.

We will read a good bit of work by Benjamin Franklin—both some of his earliest essays as well as his *Memoirs*, the text now commonly known as the *Autobiography*—as well some seventeenth-century New England Puritan writing—work by Anne Bradstreet and Increase Mather, for instance. We will also read some of the foundational political texts associated with the formation of the United States, e.g., the Declaration of Independence and Thomas Paine's *Common Sense*. In addition, we'll read standard works by some of the key theorists in the History of the Book and colonial American studies, including texts by Roger Chartier, Robert Darnton, David D. Hall, and Michael Warner, and some now classic works in the broader critical/ theoretical tradition that especially impinge on the history of the book, including some post-structuralist texts by Foucault, Barthes, and Derrida, and some work by theorists of the Frankfurt School, such as Walter Benjamin and Theodore Adorno.

Though the course satisfies the 3 hour earlier American literature requirement for the English MA program, it will also be of interest to students more generally interested in the material culture of the book, rare books and book collecting, manuscript and scribal culture and paleography, scholarly editing and textual criticism, analytical bibliography, and the history of the book approach, broadly speaking.

ENG 5835: Studies in 17th Century British Literature
Dr. David Orvis



MILTON

Description: In this course we will study the poetry and prose of John Milton. Devoting the latter half of our semester to *Paradise Lost*, the self-styled poet-prophet's attempt to "assert Eternal Providence, / And justify the ways of God to men," we will spend the first half surveying other poems (major and minor alike) including *Samson Agonistes*, *Comus*, "L'Allegro" and "Il Penseroso," selected sonnets, and "Lycidas," as well as revolutionary polemics on topics ranging from tyranny and regicide, to censorship and the case for free press, to education and pedagogical methods, to problems of marriage and the virtues of divorce. Along the way, we will trace not just consonances and continuities but also contradictions and inconsistencies percolating Milton's oeuvre. In addition to situating this writing within the religious and political upheavals of his day, we will deploy an array of close reading practices that bring into view diverse tropes and schemes at work in Milton's compositions. Maintaining this dual focus for the semester's duration will enable us to apprehend, on the one hand, the embeddedness or situatedness of Milton's writing, and, on the other, the range of genres, modes, and devices that, irrespective of period or culture, invite us to ponder

fraught relations between meaning and structure, both in individual works and in Milton's corpus as a whole. Requirements will include a longer paper (20-25 pp.), a shorter paper (10-12 pp.), one or two presentations, and regular participation in the seminar.

ENG 5865: 18th Century British Study
Dr. Alexander Pitofsky

A survey of British literature and culture from the 1660s through the late eighteenth century. Our first priority will be to discuss a wide range of texts that are intriguing in and of themselves and also representative of the period's most important cultural developments. We will pay close attention to some of the literary genres (Restoration Comedy, the novel, satirical poetry in heroic couplets) and themes (marriage and the legal status of women, city life and the growing influence of the middle class, shifting views of law and criminal justice) that were especially prominent during this era. The concept of "periodization" will also play a recurring role in the course. Specifically, we will examine some of the labels--"The Augustan Age," "The Age of Enlightenment," etc.--critics and cultural historians use to describe this period and ask whether those labels provide helpful or misleading characterizations of Restoration and eighteenth-century literature and culture. Because this is a 5000-level course, I will assume that you have a strong background in close-reading literature and writing analytical essays, as well as some experience reading literary criticism and theory.

ENG 5880: Victorian Literature: Wild About Wilde
Dr. Jill Ehnenn



Oscar Wilde. Flamboyant and fashionable, Wilde's persona and texts continue to tantalize and challenge, persisting as an icon of queerness, and inspiring adaptations from opera to Penny Dreadful. What is it that makes so many people so "wild about Wilde"?

This interdisciplinary seminar will focus upon Oscar Wilde: his late-Victorian circle; select works in poetry, drama, fiction and essay; his persona; and his extensive cultural influence, then and now. Drawing from art history/aestheticism, biography/history, literary studies, and LGBT/Queer Studies, the class will provide an opportunity for in-depth engagement with Wilde and his varied legacies. Topics include: class/socialism; gender and sexuality; British Aestheticism and its legacies today; issues in literary adaptation in fiction, theater, television and film; and political satire.