

COURSE DESCRIPTIONS

SPRING 2019

ENG 4110: Document Design

Dr. Sarah Beth Hopton

Professional writers not only *compose* a range of documents—including memos, letters, reports, slideshow presentations, web pages, brochures, flyers, forms, instruction sets, documentation and help files—but we also *design* these documents. 4110, Document Design, will focus on document design theory and practice. We will design documents for usability, accessibility, and aesthetic response. We will talk about the ethical implications of design and the power of visual storytelling, which can, of course be used for good or evil. We will spend equal time working in print and digital spaces. This course will introduce students to Adobe InDesign, part of the Adobe Creative Suite, which is industry standard designing software for most workplace settings. This is a service learning course, meaning, you will have the opportunity to work with local organizations. Prerequisites: ENG 3090 or permission of the instructor.

ENG 4172: Advanced Studies in Film

Dr. Craig Fischer

This class will survey the most economically significant and aesthetically influential movie genre of the twenty-first century, the superhero film. Despite the current popularity of the Marvel Cinematic Universe, superhero films grew out of a mixture of domestic and foreign inspirations. We'll begin by discussing JUDEX—both Louis Feuillade's 1916 serial and Georges Franju's 1963 remake—as a proto-superhero movie, and then we'll read Lester Dent's Doc Savage novel FEAR CAY (1934) and watch THE ADVENTURES OF BUCKAROO BANZAI ACROSS THE 8TH DIMENSION (1984) to trace the roots of super-powered heroes back to pulp fiction. As we explore various topics concerning the genre (the vigilantism of superheroes, the genre's treatment of gender), we'll analyze films as diverse as CHRONICLE (2012), DANGER: DIABOLIK (1968), THE HEROIC TRIO (1993), KRRISH 3 (2013), MR. FREEDOM (1968), and ZEBRAMAN (2004). Also expect field trips to the Regal Boone Cinema to see CAPTAIN MARVEL (opens March 8) and UNTITLED AVENGER FILM (opens May 3).

ENG 4200: Editing

Dr. Rosemary Horowitz

Required text

Carolyn Rude, *Technical Editing*, Fifth edition, Allyn & Bacon, 2011.

Course description

ENG 4200. Editing (3). S. This course introduces you to selected concepts and methods of editing, basic editing skills, comprehensive editing processes and principles, and various management and production methods. Prerequisite: ENG 3090 or permission of instructor.

Course objectives


English 4200 will help you develop as an editor by introducing you to the principles and practices of the profession.

Course goals

- After completing the course, you will be able to:
- describe the breadth and diversity of editorial responsibilities;
 - discuss the various types of editing and levels of editing;
 - exhibit skills basic and comprehensive editing;
 - describe the various aspects of document management and production; and
 - use various desktop publishing applications.

Course requirements

- In this course, you will complete:
- a brochure project. In this project, you assume the roles of acquisitions editor, copy editor, or production editor. 100 points. Also, you will give an oral report with an accompanying style sheet. 100 points;
 - a newsletter project. In this project, you work in groups to compile a newsletter for editors. Include at least 20 sources. 100 points;
 - an electronic editing project. 100 points. Also, you will give an oral report with accompanying documentation on your work. 50 points;
 - a variety of in-class assignments. 100 points; and
 - participation. 50 points.

ENG 4300 Seminar in Professional Writing Dr. Olga Menagarishvili	
ENG 4509: Junior / Senior Honors Seminar in Poetry Dr. Alison Gulley	
	<p>Poetry is a particularly rich and rewarding genre; it is also a difficult one. Over the course of the semester our objectives are to strengthen your critical thinking, reading, and writing skills. Our focus will be on the analysis, appreciation, and craft of poetry through the study of a variety of poetic forms. While our focus will be on poems in English, we will read poems from a wide range of periods, places, and genres. Students will think openly about how they interact with language and the world around them, as well as we pursue the questions: What is poetry? Where do we find poetry? And why should we study poetry at all? Teaching and learning will consist of lots of reading, writing about poetry, discussion, and even the opportunity to create your own poetry in a variety of forms.</p> <p>Pictured: Caedmon, considered the first English poet</p>
ENG 4550: Senior Seminar in Creative Writing Lynn Doyle	
Writing at the Juncture of Poetry and Prose	
<p>In this seminar, students will be tasked with exploring hybrid writing forms through both reading and writing. Texts like Tom Andrew’s <i>Hemophiliacs Motorcycle</i>, Claudia Rankine’s <i>Citizen</i>, and genres like the haibun or the zine will provide a foundation for students to begin exploring both poetry and prose writing as a shared system in which creative writing adopts and expands in meaning by combining and deploying both genres. Course outcomes and goals include working towards producing a sustained work, especially a chapbook, of autobiographical or research-oriented poetry, prose, and hybrid pieces that deal with a singular theme or issue (the author’s life, ecological damage from Hurricane Florence, identity, and health, to give some examples), as well as writing outside your comfort zone. By producing a chapbook, students will be exposed to a major aspect of publication in order to prepare them to start conceiving of their writing as unified within a collection. All too often, we writers tend to find ourselves stuck within one genre, one field. Prose and poetry writers alike are invited to take this seminar and expand their writing abilities and interests. This seminar fulfills the capstone requirement for Creative Writing concentrators for students with enough credit hours.</p>	
ENG 4560: Adolescent Literature Dr. Mark Vogel	
<p>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.</p>	

ENG 4560: 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.

ENG 4580: Studies in African-American Literature
Dr. Carl Eby

From Olaudah Equiano’s harrowing account of the middle passage to Paul Beatty’s *The Sellout*, this course will introduce students to some of the major writers, movements, and texts of more than two centuries’ worth of African American literature. We will spend the first weeks exploring how African Americans first forged a distinctive literary tradition out of the experience of diaspora, slavery, racism, and the struggle for civil rights; for the remainder of the class, we will focus on twentieth-century African American literature, with a particular emphasis on texts that probe and problematize the role of race in America through satire, tales of passing, and other forms of social critique. In addition to the longer texts by Nella Larsen, George Schuyler, Zora Neale Hurston, Richard Wright, Ishmael Reed, Toni Morrison, and Paul Beatty, we will also be reading shorter works by such writers as Frederick Douglass, Harriet Jacobs, Charles Chesnutt, W. E. B. Du Bois, Alaine Locke, Langston Hughes, and James Baldwin.



Major texts: Nella Larsen, *Passing* (978-0142437278); George Schuyler, *Black No More* (ISBN 978-1555530631); Zora Neale Hurston, *Their Eyes Were Watching God* (ISBN 978-0061120060); Richard Wright, *Native Son* (978-0060929800); Ishmael Reed, *Mumbo Jumbo* (ISBN 978-0684824772); Toni Morrison, *Song of Solomon* (ISBN 978-1400033423); and Paul Beatty, *The Sellout* (978-1250083258).

ENG 4590: Topics in World Literature
Dr. Christopher Meade

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

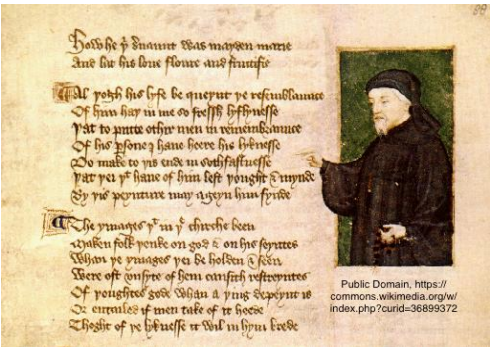
This course emphasizes issues of teaching secondary English within the context of whole language theories of reading, writing and other forms of literacy. Students will engage in many of the practices that are discussed, including the work of theoretical and pedagogical foundations of teaching English. 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. Donna Lillian

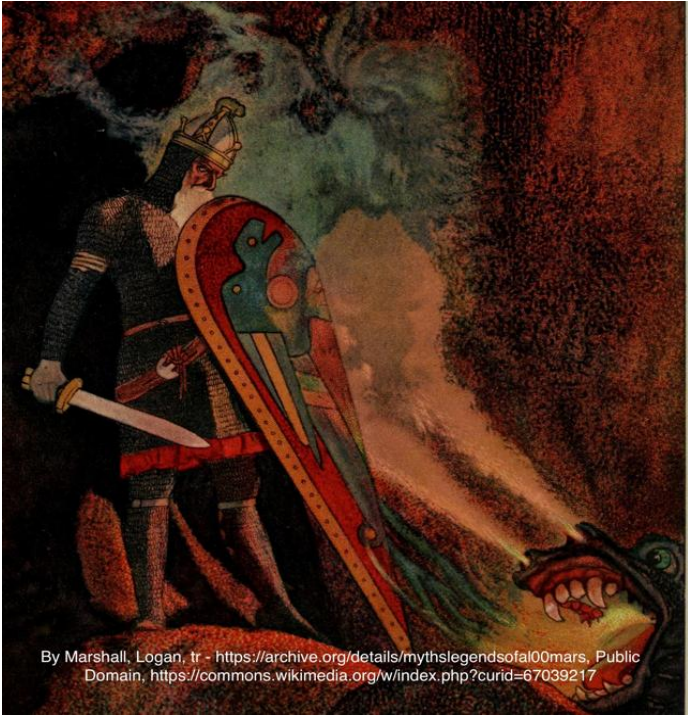


Have you ever thought that English seems bizarrely complicated and wondered why it doesn't even seem to follow its own rules? You're not alone!

In this class, we trace English from its earliest roots in Proto-Indo-European right up to the present day. As we romp through history, we meet everyone from Celts, to Romans, to Vikings, to French Normans, to indigenous peoples colonized by the British, discovering how each in turn left their mark on English society and the English language. Together, all these people turned a set of obscure Germanic dialects into the marvelous and confusing 21st Century global language English is today.



Join the adventure! Sign up for ENG 4660 this Spring and prepare to be amazed!!!



ENG 4730: The Novel
Dr. William Brewer



This course focuses on novels that ask the question: “What (or who) is Human?” We will read texts that explore the humanity and/or Otherness of monsters, vivisected animals, underground Morlocks, childlike Elois, bioengineered humans, androids, humanoid species, and clones. Along with other topics, we will discuss the Frankenstein myth; the moral implications of bioengineering, cloning, and the creation of intelligent life; how nonhuman animals and humans are different and the same; the abhuman; android rights; the Pinocchio myth; the figure of the mad scientist (or alchemist); the fate of life on earth in the wake of environmental devastation; the increasing mechanization of the human body (through prostheses and life support systems); and how technology is altering our conception of the (cyber)human. We will also consider the influence of the assigned novels on popular culture and examine several innovative film adaptations.

Required Reading:

Mary Shelley, *Frankenstein*, 1818 Text (Oxford UP, 1998).
H. G. Wells, *The Island of Dr. Moreau* (Penguin, 2005).
H. G. Wells, *The Time Machine* (Broadview, 2001).
Carlo Collodi, *Pinocchio* (NYRB Classics, 2008).
Aldous Huxley, *Brave New World and Brave New World Revisited* (Harper Perennial, 2005).

Philip K. Dick, *Do Androids Dream of Electric Sheep?* (Del Rey, 1996).
Margaret Atwood, *Oryx and Crake* (Anchor Books, 2003).
Kazuo Ishiguro, *Never Let Me Go* (Vintage Books, 2005).

ENG 4770: Early American Literature
Dr. Lynn Searfoss

New-World Dreams and Realities: Examining the Myth of America

European settlers had a variety of motives for coming to North America, a land already settled by native peoples. Settlers brought sometimes progressive ideas and utopian dreams that have become incorporated into a mythic national history that infuses holidays like Thanksgiving, and even Disney films like *Pocahontas*. Colonial texts depicting the reality of North American settlement reveal a much more complex and contentious reality.

In this class we will consider a fairly broad sampling of colonial American literature, working to understand the origins of popular American myths while simultaneously learning something of a more accurate history of the period, its culture, and its literature.

You may expect to read works from such writers as William Bradford, Anne Bradstreet, Edward Taylor, Cotton Mather, Sarah Kemble Knight, Benjamin Franklin, Thomas Paine, Thomas Jefferson, Phillis Wheatley, Royall Tyler, Hannah Webster Foster, Charles Brockden Brown, and Washington Irving. We will read historical narratives, poetry, drama, short fiction, and at least one novel, as well as a smattering of scholarship about this period of literary history.

ENG 4785: American Literature: 1865 - 1914
Dr. Carl Eby



American Realism, Regionalism, and Naturalism

Explore American literature during the Gilded Age — the age dominated by literary realism, regionalism, and naturalism. In addition to a few shorter works by writers such as Stephen Crane, Jack London, Mary Wilkins Freeman, and Charles Chesnutt, we’ll read Mark Twain’s *A Connecticut Yankee in King Arthur’s Court*, Henry James’s *A Portrait of a Lady*, William Dean Howells’s *The Rise of Silas Lapham*, Edith Wharton’s *The House of Mirth*, and Willa Cather’s *My Ántonia*. We’ll try to place these texts against a historical background of explosive industrial growth, the emergence of vast wealth and terrible poverty, the urbanization of America, rampant political and corporate corruption, the failure of Reconstruction in the South, the closing of the frontier, and the emergence of the U.S. as a global (some would say, imperial) power. We will explore how such forces shaped national, racial, class, and gender identity for Americans during the period, and we will consider the intellectual influence on American literature of some of the major thinkers of the period: Charles Darwin, Herbert Spencer, Karl Marx, Friedrich Nietzsche, and William James.

Required texts: Mark Twain, *A Connecticut Yankee in King Arthur’s Court* (ISBN 978-0520268166); Henry James, *A Portrait of a Lady* (ISBN 978-0393966466); William Dean Howells, *The Rise of Silas Lapham* (ISBN 978-0451528223);

Edith Wharton *The House of Mirth* (ISBN 978-0451527561); and Willa Cather, *My Ántonia* (ISBN 978-1420951745). Please be especially careful to get the correct editions of *A Connecticut Yankee* and *A Portrait of a Lady*!

ENG 4795: Contemporary American Literature: 1960 - Present
Dr. Mike Wilson

In this class, we’ll explore shorter American novels of the period between 1945 and 2014, 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. Past texts for my sections of this class have included seven or so selections from novels like William Maxwell’s *So Long*, *See You Tomorrow*, Richard Matheson’s *I Am Legend*, James Baldwin’s *Giovanni’s Room*, Marilyn Robinson’s *Housekeeping*, Walker Percy’s *The Moviegoer*, Philip K. Dick’s *Ubik*, Ross MacDonal’s *The Underground Man: A Lew Archer Novel*, Shirley Jackson’s *We Have Always Lived In The Castle*, John Updike’s 1960 *Rabbit, Run*, Kurt Vonnegut’s 1963 *Cat’s Cradle*, Octavia E. Butler’s 1979 *Kindred*, Don DeLillo’s 1984 *White Noise*, and Jeffrey Eugenides’ 2002 *Middlesex*. Assignments and grading criteria include daily reading quizzes or writing assignments, midterm and final exams, and two papers.

ENG 4810/5710: Advanced Folklore
Dr. Cece Conway

Folklore: Its Public Presentation (e.g. Foodways, Musical Performances) and Transformation into Literature--Professor Cece Conway

Advanced Folklore is an in-depth study (including fieldwork) of one or more folklore genres and their application in literature in the contexts of Appalachian, African American and Native American cultural communities and their presentation for the public. In addition to knowledge of multicultural, global roots, and interdisciplinary methods drawn from the humanities and social sciences, students will have opportunities to conduct original field research cutting across disciplinary and theoretical approaches. This semester will focus upon traditional music, as well as foodways and folklore’s transformation into literature.



Do you play music? Would you like to produce traditional concerts? Are you interested in the history of Appalachian traditional music? If so, please join us. This concert included NEA Heritage Fellow Guitar Maker and Player from Clapton’s Guitar: Watching Wayne Henderson Build the Perfect Instrument.

Papers include 1) Evaluation of a traditional CD. 2) Analysis of ballad singer Sheila Kay Adams’ novel *My Old True Love*. 3) Historical listening CD or TBA with me. 4) Collecting project and paper with one of our 7 or more visiting traditional musicians or tradition bearers TBA.

ENG 3050 and juniors permission of the department or instructor.

is waived as a pre-requisite for this class, (or sometimes others) may enroll with

ENG 4840: Shakespeare’s World / Out World
Dr. Susan Staub



Shakespeare’s world was very different from our world and can seem very strange to us. But in some ways, that’s what makes it so interesting! Many believed in witches, ghosts, and other superstitions; a comet or an earthquake was considered a portent of bad things to come. Ideas about sexuality are very different from ours: some believed in the “one-sex” model of the human body (the idea that men and women had the same sex organs but they were inverted), an unstable and anxiety producing theory at best. What we think of as “race” wasn’t clearly a category, but skin color might be the result of climate or sinfulness. And yet Shakespeare clearly speaks to 21st century concerns: sexual harassment, political tyranny, all

kinds of discrimination, sexuality, environmentalism are all

addressed in his plays. This course will examine a selection of plays with an eye towards understanding how the plays reflect Shakespeare’s culture but also help us understand our own.

ENG 4840: Shakespeare – Later Works
Dr. David Orvis

This is a course on Shakespeare’s later plays, with particular emphasis on performance and adaptation. As we have no evidence Shakespeare ever intended any of his plays to be read as one would a book, it makes most sense to examine these dramatic texts as scripts or screenplays. Our aim, then, will be to ponder possibilities for performance in not only Shakespeare’s time but also 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 *Hamlet*, *Othello*, and *The Tempest* 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 later works. As well, they should come to understand and appreciate the radical emancipatory power of theater and theatrical performance as a whole.

ENG 4850: Renaissance Literature
Bogeymen, Mooncalves, and Hog-Faced Women:
Discourses of Monstrosity in Renaissance Literature
Dr. Susan Staub



“Bogeymen are the stuff of nightmare, and in the Renaissance, fear of monstrous births, of witches flying, cannibal Jews, of skulking vagrants, of evil Catholics creeping out of priest holes after dark speak the evil dreams of an age. The bogeymen who haunted the Renaissance unconscious speak the doubts and anxieties of Renaissance consciousness. O monstrous! Monstrous!” Linda Woodbridge, *A Companion to the Worlds of the Renaissance*

Description: Marvels, wonders, and monsters were central to the Early Modern imagination and appear throughout Renaissance literature. But often, these representations were figures for something else; from the middle of the sixteenth century through the civil war, depictions of monsters were ubiquitous and highly exploitable instruments of propaganda. In this time of widespread social, political, and religious unrest, English authors realized that the language of monstrosity could be used to express various social tensions and anxieties and could prove to be a powerful rhetorical tool. Whether an embodiment of fears of racial, religious, or

ethnic others or of deviant behavior, the period was preoccupied with things unnatural and horrific, with things that aligned man with the beastly and the demonic. This class will consider the various ways that the language of monstrosity is used in the literature of the period.

ENG 4860: Restoration and 18th Century Literature
Dr. Jennifer Wilson

See in new shades of blue and red, as we explore the Restoration and Eighteenth Century – the age when political parties emerged in England. In addition to debates pitting Tories against Whigs (Dryden’s “The Medall”), we will delve into contests between Ancients and Moderns (Swift’s “The Battle of the Books” and Pope’s *The Dunciad*), Country and City (Finch’s “A Nocturnal Reverie” and Robinson’s “London’s Summer Morning”), and Nation and World (Sterne’s *A Sentimental Journey*). Our readings will take in a wide sampling from the marketplace of ideas, including newspapers, pamphlets, letters, travels, poetry, science writing, sermons, satires and parodies. Class activities will include discussion postings, a presentation, and a research project. For further information, contact Dr. Jennifer Wilson, wilsonjp@appstate.edu.

ENG 4880/81: Literature of the Victorian Period
Dr. Jill Ehnenn

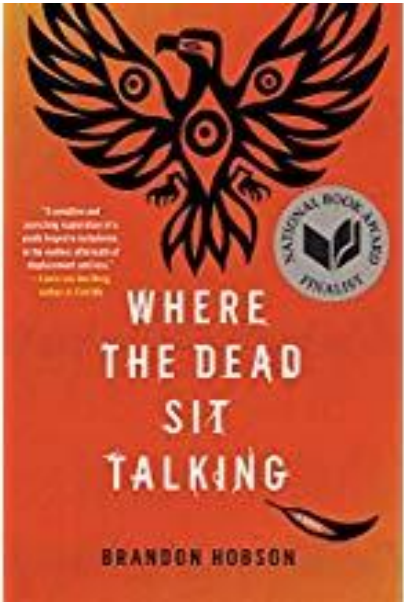
The Return of King Arthur and Other Victorian Medievalisms



DRAGONS! Robin Hood, Joan of Arc, King Arthur, ballads, fairies and monsters. In this class we will explore how the literature, art, and culture of 19th century England adapted and appropriated themes and tropes from the nation's real and imagined medieval past in order to comment upon the concerns of industrialization and modernity. Our interdisciplinary study will also encourage us to ponder our own varied adaptations of the past, today.

(This course also counts toward the Medieval Studies minor)

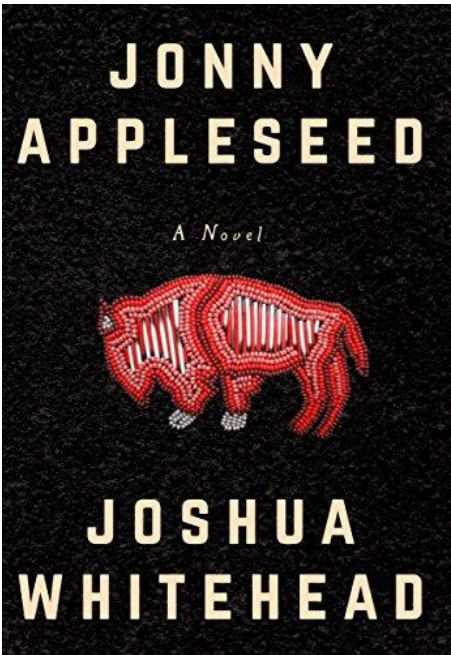
ENG 4895: 20th Century British Literature: 1945 – Present Dr. James Ivory
<p>The reading in this course will revolve around examining postmodernism, which could be said to comprise of a number of cultural questions about the nature of language, gender, race, and class. Moreover, such ideas ask that we continue to explore new ways to think about identities, democracies, and nationalisms. Our focus will be on Englishness and “the” long twentieth century (around 1956 into the twenty-first century). Readings will closely examine postmodernism and a variety of cultural ideas. These readings will be informed by a number of approaches that could be labeled as post-imperial, postmodern, postcolonial, and posthuman, including emerging positions like ecofeminism. This course will never offer conclusive definitions. Toward that objective, post-imperialism explores England’s global hegemony during Victorianism/Industrialism and the Empires decline into the twentieth century (The Suez Canal Crisis in 1956, The Cold War, Hong Kong’s return to Japan in 1996). Postmodernism often interrogates categories and practices of traditional or canonical texts. Postcolonialism continues to investigate Britain’s cultural ideology and mythologies. We will read a number of writers who take critical looks at Britain’s role in history, like Wole Soyinka from Nigeria, Nadine Gordimer from South Africa, and Jean Rhys from the West Indies, among others. Lastly, posthumanism raises often-difficult questions about the body in terms of gender, queer, technology, and ableism. These writers’ stories should lead to better understanding the importance of global communities, economies, and national diversity. Postmodernism is always a contested arena.</p>
ENG 5200: Issues in Teaching English Dr. Leslie Cook
<p>ENG 5200. Issues in Teaching English (3).S.Alternate years. An advanced course in teaching theory and practice for secondary school and community college teachers, this course will explore pedagogical approaches, sociocultural trends, and theory and research related to English Education. Participants will teach original lessons, develop a resource base, and conduct an creative research project that informs their own interest in teaching English.</p>
ENG 5520: Technical Writing Dr. Wendy Winn



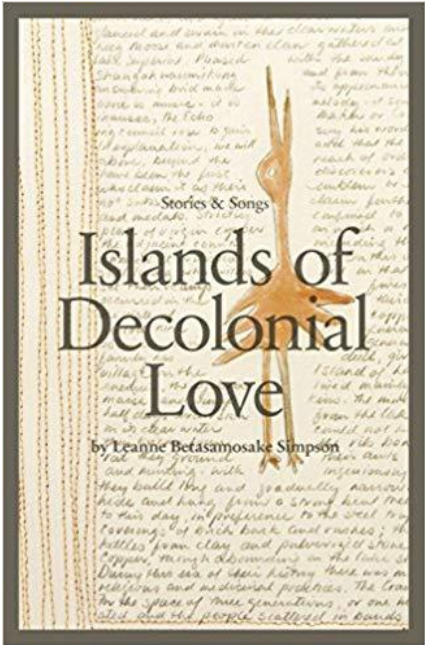
ENG 5585: New Voices in Ethnic Lit

Stories told in a hushed voice, those that tear the veil from parts of life we never knew, stay with us throughout our lives. Much of the fiction explored in this course simulates this sense of intimacy between storyteller and listener. We will read the newest and most provocative authors in contemporary American Indian literature, allowing us to engage in conversation with important issues in both historical and contemporary American Indian life.

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We will read works from members of the Cherokee, Blackfeet, Cheyanne and Arapaho, Mississauga Nishnaabeg, and Oji/Cree nations. And we will delve into Indigenous theory where the past part of the present and the theory is embedded in the text.



- Texts:
- Where the Dead Sit Talking*—Brandon Hobson
 - Ledfeather*—Steven Graham Jones
 - There There*—Tommy Orange
 - Islands of Decolonial Love*—Leanne Betasamosake Simpson
 - Jonny Appleseed*—Joshua Whitehead

ENG 5600: Literature Theory and Criticism
Dr. Germán Campos-Muñoz

Permutations of Theory and Criticism



While the categories of “theory” and “criticism” constitute the conceptual, hermeneutic, and rhetorical pillars of contemporary literary studies, their role and value in the field is never uncontroversial. Theory and criticism are often imagined as interpretative discourses, rational statements that provide specialized readers with a set of abstract tools to analyze and decode the assumptions (cultural, ideological, political, historical, aesthetic, etc.) underpinning literary texts. But theory and criticism can also be understood as conceptual provocations, reflections that help us raise and articulate sophisticated questions about literature rather than solve them (a perspective very much aligned with the genealogies of philosophical discourse). In addition to all this, theory and criticism can be countenanced as one among multiple types of literary genre—texts which, in spite of their abstraction and metalinguistic impetus, also perform the oscillations between factuality and fiction that characterize other traditional literary forms (such as poetry or the novel). Whichever of these premises one decides to adopt, there is a sense of theoretical and critical literacy that scholars are expected to possess.

Our seminar addresses this demand by tracing the formation of a critical tradition in literary studies through a survey of its most important contemporary trends. We will begin by interrogating the notions of “criticism” and “theory,” their intersections and frictions, and the series of basic questions that typically frame the formulation of critical and theoretical models (for example: what is literature?, what is literature for?, what is the meaning of literature?, what is the impact of literature?, who is the reader?, etc.). We will examine the long history of approaches to these questions through a consideration of major critical trends. While we will often make references to critical categories and debates from the pre-modern and early modern eras, we will primarily devote our attention to a detailed consideration of modern and contemporary movements, such as Formalism, New Criticism, Structuralism, Deconstruction, Psychoanalysis, Reader-response, Cultural Studies, New Historicism, Gender Studies, Postcolonial Studies, and Postmodernism. Assignments will include critical responses, provocations, comparative analyses, leading discussion activities, and a research paper.

ENG 5640: Cultural Studies
Dr. Kyle Stevens

This course will introduce students to the audacious interdisciplinary, and perhaps even anti-disciplinary, field known as Cultural Studies. Beginning in the 1960s, Cultural Studies altered the contexts, motives, and consequences of textual analysis, demanding a heightened historical awareness exist alongside aesthetic sensitivity. More particularly, it emphasized the writing and cultural production of racially, sexually, and economically marginalized communities, and attended to so-called “low” cultural forms of mass culture and popular entertainment. Our course will analyze work from, among others, Roland Barthes, Susan Sontag, Donna Haraway, Marshall McLuhan, and Lauren Berlant, and pay particular attention to treatments of film and media.

ENG 5790: 20th Century American Literature
Dr. Zackary Vernon

ENG 5790 examines twentieth-century American literature, covering several movements such as naturalism, regionalism, modernism, and postmodernism. To further our understanding of a range of literary works, we will study relevant biographical, cultural, intellectual, and historical information. We will also read and discuss critical works that employ various theoretical lenses, from feminism and critical race studies to ecocriticism and southern studies. The texts under consideration will include William Faulkner’s *As I Lay Dying*, Zora Neale Hurston’s *Their Eyes Were Watching God*, Ralph Waldo Ellison’s *Invisible Man*, Kurt Vonnegut’s *Slaughterhouse-Five*, Marilynne Robinson’s

Housekeeping, and Edward P. Jones’s *The Known World*. We will study each of these novels for two weeks; the first will solely cover the text, while the second will survey the scholarship on that text. By the end of the semester, students will learn to engage with scholarship and determine how their own arguments can counter or forward the existing body of work. To this end, the final four weeks of the semester will be devoted first to an in-class academic conference wherein students will test out their ideas. Students will then write and workshop their own scholarly articles that cultivate original arguments that complement the existing body of scholarship on one of these landmark American novels.

ENG 5840: Shakespeare’s Bodies
Dr. Susan Staub



Description: In recent years, Early Modern scholars have investigated a wide range of issues involved in the changing notions of the body that occurred during the Renaissance and the concomitant emergence of a modern idea of selfhood that those changes brought about. The body came under constant scrutiny during the Renaissance—from the boy actresses on the stage (whose controversial presence evoked fears about a completely mutable sexuality) to Queen Elizabeth’s justification of her rule in a patriarchal society (“I may have the body of a woman, but I have the heart and stomach of a king.”), to King Lear’s “Is man no more than this?” Various scientific innovations, such as the first public anatomies and the invention of the microscope, also caused a reevaluation of the body in both physiological and philosophical terms. Ecocritical, ecofeminist, and posthumanist scholars continue these discussions, questioning the notion of human exceptionalism, both in relation to animals and plants, as well as humanity’s

relationship to non-human nature. In this course we will examine the ways a selection of Shakespeare’s works interrogate various aspects of the bodies they depict, considering, among other possibilities, gendered, queer, occult, discipline, disabled, and non-human bodies.

ENG 5910: World Literature
Başak Çandar-Meade

The World in Translation



We all know World Literature works through translation. Translation allows for literary circulation. But what does translation entail, exactly? Can all texts be translated? Is meaning transposable from one language to another? What makes a translation “good”? When does translation fail? What/who gets lost in translation and what/who is gained? Thinking alongside theorists of World Literature and Translation Studies, we will interrogate the limits and potentials of translation to better understand the global dynamics of World Literature. Finally, we will probe the ethics of thinking about textual translation and circulation during a moment of intense refugee crisis, to see if our practice of World Literature can say anything about our historical moment and how we might participate in it more responsibly.

The readings will be a mixture of primary texts and theoretical works. The authors might include but are not limited to Roberto Bolaño, Orhan Pamuk, J.M. Coetzee, Junot Díaz, Assia Djebar, Juan Goytisolo, and Chimamanda Ngozi Adichie. Theoretical works might include texts by Walter Benajamin, Jacques Derrida, Gayatri Spivak, Emily Apter, David Damrosch, and Djelal Kadir, among others.

RC 5100: Composition Theory, Practice and Pedagogy
Dr. Belinda Walzer

RC 5100, Composition Theory, Practice, and Pedagogy, functions as an introduction to composition theory and will connect theory, pedagogy, and practice to help prepare students to teach writing at the college level. This class in particular takes up more recent scholarship and institutional policies across domestic and global higher education and explores the ways in which institutional narratives and pressures surrounding issues of globalization and diversity and inclusion manifest in composition studies and writing classrooms. We will ask questions including, How has the study of composition been impacted by transnational trends? How does the study and practice of writing differ across contexts: international, institutional and/or individual? How do pressures toward globalizing higher ed manifest in the courses that almost all students must take at most US colleges and universities: the writing course? This course will examine this global turn through the lens of diversity and inclusion and globally networked learning to consider the sustainability of this global turn, particularly in light of the pressures the institution often places on international and multilingual students, socioeconomically diverse and neurodiverse students, and other kinds of diversity in academia. The course is required of teaching assistants but will also provide all students with deeper insight into their own writing processes through the theory and practice of teaching writing.