**COURSE DESCRIPTIONS**

FALL 2018

**Eng 3715/SD 3715 Literature and the Environment  
Dr. Kathryn Kirkpatrick**

This class introduces students to the study of literature as a repository of attitudes toward the environment, broadly defined: the land, non-human animals, and those humans who are often stereotyped as closer to nature, including women, the working class, and ethnic Others. Learning core concepts and approaches from eco-critical cultural and literary theory, students will discuss literature in a variety of genres and in a range of contexts, including the socio-historical, political and geographical ground from which the writing has emerged. Class readings will be drawn from our rental text, Slovik and O’Grady’s *Literature and the Environment: A Reader in Nature and Culture*, as well as on-line sources and paperbacks. Requirements include reading quizzes, a digital storytelling project, and two essays.

This class may be used to fulfill one of the requirements in the general education Integrated Learning Experience: Human-Animal Bond and/or the Animal Studies minor (housed in the College of Arts and Sciences).

|  |
| --- |
| **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 federal, state, and/or nonprofit 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 our course AsULearn site 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 notebook will help you keep the information organized and easy to access and retrieve. This notebook 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, how to build your credibility with sponsors, how to identify and incorporate your competitive advantages, and how to determine what different readers are looking for in your proposal. |
| **ENG 4170: Film Theory and Criticism**  **Dr. Craig Fisher** |
|  |
| **ENG 4508: Junior/Senior Honors Seminar**  **Dr. Bruce Dick** |
| ENG 4508 is a Junior/Senior honors course that will focus primarily on 20th and 21st century American novelists, especially those writers that challenge conventional narrative form.  Seven novels for the course will be selected from the following list:  *House of Mirth* (Wharton, 1905), *My, Antonia*(Cather, 1918), *Cane* (Toomer, 1923), *The Sound and the Fury* (Faulkner, 1929), *Miss Lonelyhearts* (West, 1933), *Their Eyes Were Watching God*(Hurston, 1936), *Native Son* (Wright, 1940), *The Heart is a Lonely Hunter* (McCuller, 1940), *Wise Blood* (O’Connor, 1952), *them* (Oates, 1969), *Mumbo Jumbo*(Reed, 1972), *White Noise* (DeLillo, 1985), A Prayer for Owen Meany (Irving, 1989), *The Things They Carried* (O’Brien, 1990), *Independence Day*(Ford, 1995), *The Human Stain* (Roth 2000), and *The Underground Railroad* (Whitehead, 2015).  Also, I have reserved 15 spaces at the New York Loft (November 4th, 5th, 6th) for anyone interested in a class trip.  For more specific course information, contact Bruce Dick at [dickba@appstate.edu](mailto:dickba@appstate.edu) |
|  |
| **ENG 4550: Senior Seminar Creative Writing**  **Lynn Doyle** |
|  |
| **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 classictexts. If attempts to register online produce a Restriction, please contact me (vogelmw@appstate.edu) and I will let you in. |
| **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 4585: Studies in Ethnic American Literature**  **Dr. Tammy Wahpeconiah** |
| |  |  | | --- | --- | | Fall 2018  MW 2:00-3:15 | “Wandering in Strange Lands”: Speculative Fiction & Ethnic Writers | | “Black people live the estrangement that science fiction authors imagine.” Greg Tate | Course Description For ethnic communities, the devastation of one’s own society by technologically superior invaders as witnessed by the narrator of H.G. Wells’ *War of the Worlds* (1894) or the sexual coercion and forced breeding programs of Octavia Butler’s *Xenogenesis* trilogy (1987-89) present scenarios which are uncomfortably familiar when viewed in light of its own history. Perhaps it is unsurprising then, that ethnic authors have increasingly turned to the speculative genres as a means of expressing socio-political concern and critique.    This course proposes to look at ethnic speculative tradition from a variety of angles. We’ll discuss how authors such as Octavia Butler and Stephen Graham Jones use familiar speculative fictional conceits like encounters with the alien to uncover uncomfortable truths about racialized conflict between cultures. We’ll look at how authors such as Ted Chiang and Junot Diaz reinvent existing speculative genres like steampunk and heroic fantasy within a more ethnocentric context. And we’ll explore the ways in which authors use elements of the surreal to estrange their audiences from the more quotidian aspects of a racially unjust society and thereby more effectively call attention to them. Required Texts: Octavia Butler—*Kindred*  Ted Chiang—*Stories of Your Life and Others*  Junot Diaz—*The Brief Wondrous Life of Oscar Wao*  N.K. Jemisin—*The Fifth Season*  Stephen Graham Jones—*Ledfeather*  Gerald Vizenor—*Bearheart: The Heirship Chronicles* | |
| **ENG 4590: Topics in World Literature**  **Dr. Chris Meade** |
|  |
| **ENG 4591: Theory and Practice in the Teaching of High School English**  **Dr. Leslie Cook** |
|  |
| **ENG 4660: History of the English Language**  **Dr. Lynn Searfoss** |
|  |
| **ENG 4710: Advanced Studies – Women and Literature**  **“Who’s Afraid of Virginia Woolf?”**  **Dr. Tina Groover** |
| In this course we will study Virginia Woolf as writer, as reader, and as cultural icon: as a prolific writer of novels, letters, diaries, and essays; as a reader of Greek philosophers, Shakespeare, Jane Austen, and T. S. Eliot; and as the subject of films, plays, novels, paintings, theses, photographs, poems, and songs. We will examine these texts not only through close reading, but also by understanding the various contexts in which they were written – biographical, historical, and cultural. The class will be conducted as a seminar, with most class sessions devoted to discussion of the assigned texts. Students will present their own critical papers and research projects, lead class discussion, and respond to the work and ideas of others. Assignments will include a series of short essays and a researched seminar paper.  Texts will likely include Woolf’s novels Jacob’s Room, Mrs. Dalloway, and To the Lighthouse; selections from her diaries, essays, and letters; and texts by Jane Austen, Charlotte Bronte, Michael Cunningham, and Adrienne Rich, and others. Students are welcome to contact the instructor for more information: grooverkk@appstate.edu. |
| **EENG 4720: Appalachian Literature**  **Dr. Zackary Vernon** |
|  |
| **ENG 4760: Literary Criticism**  **Dr. Başak Çandar-Meade** |
| **0.:Users:candarb:Desktop:magrittes-pipe-semiotics1.jpg**  T  This course will introduce students to theories of literature, both to give students the tools to become more analytical  readers of literature, and to help them think about the function and value of literature. What is literature? What does it do?  How does it work? To answer some of these questions, we will especially focus on “representation,” its function and  complexity. 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, we will go through different prominent critical theories that had an important  impact on the way we read, including but not limited to feminism, Marxism, psychoanalysis, deconstruction, etc. After  working through theoretical texts, we will apply them to primary literature. The syllabus will utilize a combination of  theoretical and literary texts/cultural narratives.  H This class is designed to be a survey course that introduces students to critical theory. It will be reading and writing  intensive. It is meant for more advanced literary students who are interested in learning more about literary criticism and  theory. No previous knowledge of literary criticism/theory necessary, but students are expected to be familiar with  literary analysis and interpretation. |
| **ENG 4780: American Literature: 1783 - 1865**  **Dr. Lynn Searfoss** |
|  |
| **ENG 4790: Modern American Literature – 1914 – 1960**  **Dr. Mike Wilson**  We’ll read a selection of short novels in this course, with a focus on “short-story cycle” volumes, possibly including Hemingway’s *In Our Time*, Anderson’s *Winesburg, Ohio*, Steinbeck’s *The Pastures of Heaven*, and similar works. Coursework will include a midterm and final exam, two papers, and daily quizzes. |
|  |
| **ENG 4815: Rivers-Coffey Colloquium**   **(Creative Writing Capstone)**  **Instructors: Rivers-Coffey Distinguished Professor of Creative Writing Peter Fish and Joseph Bathanti** |
| **Writing the Globe: Travel and Environmental Writing in the 21st Century**  It’s a big world out there, waiting for writers to do it justice. This course will explore two related literary genres that traverse, explain, celebrate and on occasion condemn the world in all its complexities: the travel essay and the environmental essay. At their best, both do what all good literature does: delight, surprise, inform, challenge and move. Both are hybrid genres that require hybrid skills. Like any good fiction writer, travel and environmental writers need to know how to shape a scene, bring characters alive on a page, and make readers feel the emotions the writer feels. Like any good non-fiction writer, travel and environmental writers need to be astute reporters, skillful interviewers, empathetic listeners, and have a healthy regard for facts. To that second list the environmental writer in particular needs to add the gift of taking complex scientific and technical information and making it clear and compelling to the non-expert reader. In this course we’ll be reading, analyzing, and drawing lessons from notable, mostly contemporary and mostly American travel writers (among them, Joan Didion, David Foster Wallace, Colson Whitehead, and Ian Frazier) and from environmental writers (among them, Elizabeth Kolbert and Jon Mooallem). We’ll also be writing, workshopping and rewriting: short pieces and one full-length, reported travel story. |
| **ENG 4825: The Age of Chaucer**  **Dr. Alison Gulley** |
|  |
| **ENG 4830: Shakespeare – Early Works**  **Dr. David Orvis** |
|  |
| **ENG 4870: Literature of the British Romantic Period**  **Dr. William Brewer** |
| **“It’s alive!” 200 years of *Frankenstein***  File:Frontispiece to Frankenstein 1831.jpg  **Course Description:** Throughout 2018, fans from across the globe will be celebrating the 200th anniversary of Mary Shelley’s *Frankenstein* (1818). In ENG 4870, we will examine this seminal novel within its literary, historical, biographical, and scientific contexts, explore its profound cultural influence, and compare it with two other tales of over-reaching scientists: *Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and *The Island of Doctor Moreau* (1896). We will also read Romantic-era poetry by William Blake, Mary Robinson, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, Felicia Hemans, and John Keats. |
| **ENG 4890: 20th Century British Literature – 1900 - 1945**  **Dr. James Ivory** |
| Literature after the Victorian Period is a remarkable period when writers discovered exciting and new subjects and  forms, while at the same time they rejected Victorian values. The artistic period known as Modernism from the turn  of the twentieth century up and a bit beyond the Second World War introduced new ways of thinking about complex  subjects like identity, narrative, culture, gender, and even reality or existence itself. Modernist writers gave readers a  variety of new literary forms and thinking strategies. Writers investigated and interrogated what reality meant in this  new century; their methods for such inquiry used new and different narrative forms and subjects that would cause  some from the earlier generation of Victorians to shudder with fear or disgust. After the reign of Queen Victoria, after  the apex of the British Empire, after nineteenth century thinkers like Darwin, Marx, Freud, and Nietzsche, the Western  world could never be the same again. Modernist writers challenged the status quo and demanded that readers consider different approaches to understanding us. This would mean a new ontological epistemology, redefining and reshaping liberalist humanism. These writers both entertained and educated; they showed us examples of and taught about  uncertainty and fragmentation. As Victorianism yielded fertile soil for these Modernist writers, the Modernist writers  set a foundation for questions that sear a blazing pathway for Postmodernism and beyond. Modernism embraced a  more unified or hopeful self, while Postmodernism would later reject any such grand narratives. I hope this course will thoughtfully challenge many ideas about the forms of narrative, culture, and identity; such forms have been, are, and  continue to be evolving, organic, and elastic. |
| **ENG 4898: Topics in Irish Literature**  **Dr. Kathryn Kirkpatrick** |
| Faced with waves of invasion, land confiscation, and settlement, the Irish have long experienced radical changes in their social, economic, and natural environments. We will explore the ways writers, filmmakers, musicians, and visual artists have tried to make sense of the complex socio-political and environmental contexts in which they have found themselves, from plantations to fracking, from the famine to the Celtic tiger. By examining how literature and other arts retrieve and transform images and characters from Irish mythology, history, and religious practice, we will begin to discover what constitutes Irish cultural experience, especially as shaped by the pressures of modernity. Since transnational capital and climate change know no national boundaries, to the extent possible, we will read Ireland as but one nation among a world of others. Our authors will include Edgeworth, Stoker, Joyce, Yeats, Friel, Meehan, and Heaney, among many others. Requirements include preclass writing posts, a presentation, an ancestral voices project, and a final paper. |
| **ENG 5000: Bibliography and Research**  **Dr. Jill Ehnenn** |
| This course introduces students to essential research methods, major trends in critical theory, central debates within the academy, and the resources of Appalachian’s libraries and English Department. It is intended, broadly, to start the professionalization process; thus students will review and practice the various skills (in and out of the classroom and library) and the kinds of professional writing (including conference abstracts, journal book reviews and critical text summaries) that graduate study in English demands. 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 5400: History and Theory of Rhetoric**  **Dr. Belinda Walzer**  What are the limits of language in the face of atrocity? Is it possible to ever fully represent an event? What is the relationship between rhetoric and the material world? This course will examine these questions and more by reading authors spanning the 4th century BCE to today, with a heavier emphasis on contemporary 20th and 21st Century Western rhetorical theory. We will read with a focus on the conversations around representation, truth, subjectivity, and materiality and apply these ideas to contemporary human rights texts and issues. Image: *Kairos*, marble. Turin, Museo Archeologico |
| **RC 5510 Graduate Writing Workshop**  **Dr. Beth Carroll** |
| This course supports graduate writing projects from any discipline. Students bring plans for preparing a professional document (e.g., conference paper, thesis chapter, manuscript for publication) and work through a writing process to bring the project to completion. In weekly meetings, students are introduced to theories and techniques for effective composing and practice these techniques to improve their writing. The class meets Wednesdays from 1:00-1:50 in fall 2018. Students should contact Dr. Beth Carroll (carrollel) with questions about the course. |
| **ENG 5560: Adolescent Literature**  **Dr. Elaine O’Quinn** |
|  |
| **ENG 5660: Advanced Seminar in Major Authors**  **Dr. Germán Campos-Muñoz** |
|  |
| **ENG 5720: Appalachian Literature**  **Dr. Zackary Vernon** |
|  |
| **ENG 5780: 19th Century American Literature**  **Dr. Colin Ramsey** |
|  |
| **ENG 5825: Studies in 16th Century British Literature**  **Dr. David Orvis** |
|  |
| **ENG 5890: 20th Century British Literature**  **Dr. James Ivory** |
| From Modernism to Postmodernism and from Structuralism to Poststructuralism, a myriad of complex styles, forms,  and ideas make up the landscape of twenty and twenty-first century narrative. Starting with E.M. Forster’s *Where*  *Angels Fear to Tread* (1905) and concluding with Salman Rushdie’s *The Satanic Verses* (1988), each work in-  between will help our thinking about literary expression undergirded by historical, cultural, and identity complexity  and uncertainty. Unexpected and sophisticated ideas on the human condition loom large over this literary period. It  responds and rejects previous generations’ values and belief systems, whether Modernity’s rejection of Victorianism  or Postmodernity’s rejection of Modernity. Critics have called many of these works intellectually challenging. Such challenges are an opportunity, not a hindrance. For example, a number of these works show interdisciplinary and  critical theory influences. This influence will help readers appreciate an interdisciplinary aesthetic of an artistic  movement like Modernism and Postmodernism, which bleed over into a number of art spaces, which include but are  not exclusive to literature. Any and all expressed meanings will be organic and elastic. Or as Jonathan Culler writes expressing a reading strategy some call deconstruction, ”Meaning is context-bound, but context is boundless.”  Keeping such ideas close at hand, like my own aphorism that the only certainty is uncertainty, as you read, think, and research, I hope you kind a wealth of ideas that will serve you well. Lastly, citing an appropriate example for this  course, consider Yeats as Modern and Achebe (*Things Fall Apart*, 1958) as a Postmodern. Then imagine Achebe  channeling Yeats in “Things fall apart; the centre cannot hold.” The lack of closure or limits of containing or defining Modernism and Postmodernism could be summed up in the final and prophetic lines in Yeats’s “The Second Coming”  (1919): “And what rough beast, its hour come round at last, /  Slouches towards Bethlehem to be born?” Why not join us as we ponder: “what’s next?” |