Course ID: 7940
Course Name: Practicum in Teaching College English
Course Date and Time: Wednesday, 1:00 PM
Course Instructor: Bertolet, A
Course Description: N/A

Course ID: 7830
Course Name: Major Author(s) (Dickens Beginning to End)
Course Date and Time: Tuesday, 3:30 PM
Course Instructor: Keirstead, C
Course Description:

No, we will not be reading everything Dickens wrote in this seminar, but we will attempt to take in the breadth of his work as an author, starting with the overnight success that launched his career, *The Pickwick Papers* (1836-37), and concluding with his last, unfinished novel, *The Mystery of Edwin Drood* (1870). Other novels we will study include *Oliver Twist, Dombey and Son, Bleak House*, and *Great Expectations*. We will also devote close attention to Dickens’s work as an editor, essayist, and travel writer through the two newspapers he founded and oversaw, *Household Words* (1850-59) and *All the Year Round* (1860-69). Dickens thus offers a unique window into the dynamic world of Victorian print culture, and an additional aim of the course will be to provide students with experience and insight into serial publication methods and the study of Victorian periodicals and newspapers more generally. Of steady interest to scholars and readers alike, Dickens also provides graduate students with a strong inroad to other recent trends in Victorian studies, including work on gender and sexuality, material culture, global and imperial studies, sustainability and the environment, and neo-Victorianism and adaptation. Thus, in studying Dickens beginning to end, we will seek to reach beyond Dickens, situating him within larger trends in Victorian culture and textual production, and using the critical conversations his work has inspired to equip students with research experience and critical insights with broad applicability to nineteenth century studies.
Course ID: 7790
Course Name: Literary Theory: Issues and Approaches
Course Date and Time: Tuesday, 12:30 PM
Course Instructor: Stalter-Pace, S
Course Description:

Reading theory is a bit like reading a foreign language, the language of advanced literary and cultural analysis. In this course, we will discuss readings from a broad (though far from exhaustive) range of theoretical schools. We will practice explicating theory in clear and accurate terms, applying it as a framework for textual analysis, and considering which approaches make sense when. No prior knowledge of literary theory is necessary.

Course Objectives:

By the time you finish this course, you should be able to:

• Explicate critical theory essays from a number of theoretical schools
• Apply a theoretical framework in the reading of a literary text
• Justify the use of one framework over another or a synthesis of multiple theories
• Synthesize the work done in this class with the work in at least one of your other current courses

Write an article-length academic essay that contributes to a current critical conversation

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Course ID: 7770
Course Name: African American Literature (Radical Black Girlhood)
Course Date and Time: Monday, 4:00 PM
Course Instructor: Charles, J
Course Description:

This course examines the ways in which Black girlhood is constructed and represented across cultural, social, and political contexts in African American literature—and how Black girls, through the influence of the Black women around them, make meaning of their lives and shape their social and political futures. Exploring the regulation of Black girls’ bodies, politics, identities, and emerging womanhood, this course analyzes how race and class influence notions of family, community, and culture. Focusing on how Black girls in American literature resist, revise, or reject pathological associations between domesticity and Black girlhood, we will engage themes like: race and gender; fetishism; marriage and monogamy; queer sexualities; and strategies for social empowerment. We will critically engage Black feminist frameworks in order to theorize and map Black girlhood through the literature of Black women writers.
The art of rhetoric emerged in ancient Greece out of a social and political need for citizens (narrowly defined) to take part in life under constitutional government. As a course of study, rhetorical education in that context aimed, generally, to equip students with a combination of conceptual knowledge and practical techniques that would ideally translate into civic action. It also contributed to the formation of a particular type of subject—a rhetor who would either reproduce normative cultural values and ideologies or analyze and transform them. English 7300 is designed to engage with this tradition in two related ways: we will read deeply in the field of rhetorical studies and examine the ways in which rhetoric has been theorized, historically, as an art of invention and persuasion; and we will develop our skill in the “art” as a means to engage with intellectual problems—related to language, knowledge, and power—that have animated rhetorical practice for over two millennia. Taking this approach will enable us to trace the contours of an often-contested rhetorical tradition as well as apply our learning to field-specific conversations and topical social issues. Any graduate student is welcome to be part of the course and use it to advance their interests and expertise (disciplinary, professional, or otherwise).

Students can expect to read and engage with a variety of texts throughout the course. Our aim, initially, will be to develop a conceptual and practical understanding of rhetoric through close examination of classical sources; we will then build on that foundation—and take steps to reconfigure it—by exploring the multivoicedness of the rhetorical tradition and by engaging with scholarship that attends to the material, symbolic, and ideological dimensions of rhetoric as a human and posthuman practice. Writing assignments will include responses to assigned readings; research proposal; conference-length paper; seminar-length paper (or a comparable genre, depending on nature and scope of the inquiry); presentation. Each student will also work in collaboration with classmates to lead a class discussion.

Students are welcome and encouraged to contact Dr. Wickman directly if they have questions about readings, assignments, or anything else related to the course: 
cwickman@auburn.edu.
Course ID: 7200
Course Name: Literary Modernisms (Modernity, Culture, and Class)
Course Date and Time: Thursday, 12:30 PM
Course Instructor: Bolton, J
Course Description:
In this course, we’ll look at the Modern British canon with special attention to early 20th century writers’ ideas of culture and class at a time when avant garde experimentation alienated the working classes from high-brow culture. T. S. Eliot defined culture in broad terms as “the way of life of particular people living together in one place--derby day, the Henley Regatta, the dart board, Wensleydale cheese, and the music of Elgar,” or else as something high-minded that preserved civilization, whereas cultural theorists like Raymond Williams remind one, usefully in this era of Brexit and Benefits Street, that such exclusive definitions often overlook the pastimes of the working classes, the life of trade union clubs, the music hall, football, and the cooperative movement. “The discourse of cultural studies,” Terry Eagleton continues to argue in Culture (2018), “is itself strikingly exclusive: by and large it deals in sexuality but not socialism, transgression but not revolution, difference but not justice, identity but not the culture of poverty” (34). In response to this problem, this course seeks to consider a range of cultural productions, from the innovative and arguably elitist high-modernism of Woolf and Eliot, to writers like E.M. Forster who taught at a working men’s college and yet wrote novels that wouldn’t have appealed to working men, to writers like Shaw, Orwell and Auden who fought and protested against an inegalitarian system but perhaps never succeeded in bridging the cultural gap between educated and working classes, to texts like Kathleen Dayus’ The Girl from Hockley that offer first-hand accounts to poverty in England in the early 20th century, and the trenches of the Great War that brought the disparate social classes into closer contact.

Course ID: 7170
Course Name: 18th-Century Studies (From Satire to Sensibility)
Course Date and Time: Thursday, 3:30 PM
Course Instructor: Wehrs, D
Course Description:
This class explores the implications for literary theory, genre studies, and intellectual cultural history of the uses to which prose fiction was put from the time of Aphra Behn to that of Jane Austen. First mobilized as a vehicle for satire and polemic, prose fiction comes to be a site for evoking sentiment and educating sensibility, though frequent interweaving of satire and sensibility, sometimes within the same passage, generates innovations in genre and style that often create novel interpretative challenges and reshape the relation of aesthetic experience to cultural authority. In particular, the relation of violence in thought to everyday practices and their institutional or customary mediation becomes not simply the focus of prose fiction’s exposure and critique, but becomes also something against which prose fiction would actively, at the level of style and sense, intervene against.
Course ID: 7150
Course Name: Studies in Medieval Literature (Money and Material Power in Late Medieval English Literature)
Course Date and Time: Monday, 1:00 PM
Course Instructor: Bertolet, C

Course Description:

How do the things we own define us? How do they also give us power? In contemporary life, consumerism drives our economic life in such a way that we can only be included in social groups to which we aspire by purchasing outward and visible signs of membership in the group. For instance, one is not considered a true “fan” unless one purchases fan-merchandise, such as team jerseys, commemorative hats, bumper stickers, tote bags, mugs, etc. During the fourteenth and fifteenth centuries, Western Europe and England in particular was transitioning to this kind of consumer-based identity in their material culture. Economic historians often read this period unfortunately as merely the intervening time between feudalism and capitalism, somehow thinking that feudalism stopped and capitalism had not started yet. The truth, as with most things, is more complicated. This period saw a blending of the feudal code of land-ownership defining one’s membership to a ruling class with a consumerist material identity, shown by the growing presence of liveries and badges as well as the need for aristocrats to involve themselves in some form of trade to augment dwindling rents. At the same time, merchants and artisans from the cities and towns are able now to buy the things that only nobles could afford in earlier centuries. Sovereign power shifts, because of the presence of money, to rich townsmen and women in urban spaces. This transition begins to appear in the literature of the period. In this course, we will begin by getting a vocabulary for sovereign power by reading Giorgio Agamben’s *Homo sacer* as well as other material on the economic transition of the period. The balance of our texts, though, will come from the fourteenth and fifteenth century. We will read selections of works by Geoffrey Chaucer, John Gower, and Thomas Hoccleve, among others in order to gain an understanding of how English literature responded to the cultural moment that began to observe how the things one could buy defined who the person was.
Course ID: 7140
Course Name: Poetry Writing ("The Need to Name, to Know": Considering Anthologies, Natural Histories, and the Poet as Collector)
Course Date and Time: Wednesday, 5:00 PM
Course Instructor: McLeaney, R
Course Description:
In *The Poetics of Natural History*, Christoph Irmscher writes of “the naturalist who creates a collection and then puts himself in it, and of the collector who is both apart from and a part of his collection,” who wants to “possess but cannot have it all.” Such a naturalist sounds similar to an editor compiling an anthology, who attempts to represent some whole while also being selective, who tries to create a representative collection, but of course makes decisions based on her own taste. Interests in the natural world and poetry have intersected in recent years with the publication of an array of nature or ecopoetry anthologies with distinctive aesthetics, ranging from the Romantic to the experimental. We will study a sampling of these anthologies, considering their inclusions and limitations, as well as reading and analyzing individual poems in detail. Our readings will provide models for students’ own poems. The first half of most class meetings will focus on discussing readings. The second half will be devoted to workshopping student poems.

Course ID: 7070
Course Name: Grant and Proposal Writing
Course Date and Time: Thursday, 3:30 PM
Course Instructor: Ross, D
Course Description:
In this course you will learn about the grant application process and the basics of proposal writing. We explore the process in full, including researching sources for funding, interpreting requests for proposals, writing proposals and grants, soliciting supporting material, and following up with potential funders. You will learn specialized terminology, explore the bureaucratic and administrative processes that underly grant and proposal processes, and practice addressing these writing situations rhetorically and effectively. You will complete a series of small assignments: a request for proposals, a critique of a proposal, a short unsolicited project planning proposal, and a short paper that informs either a specific type of grant writing or a specific problem grant writers face. Your main assignment will be a grant proposal package for a nonprofit (which you will present to the class and send to the nonprofit).
Course ID: 7010
Course Name: Technical and Professional Communication: Issues and Approaches
Course Date and Time: Tuesday, 3:30 PM
Course Instructor: Welhausen, C.
Course Description:

The aim of English 7010 is to introduce students to the rhetorical principles, professional practices, and research skills vital to workplace communication. To accomplish this aim, the course will devote time to interrogating what technical and professional communication means, to building an understanding of professional communication as ethical action, and to discovering the meaning and value of core concepts such as culture, community, and technology. Given the nature of technical and professional communication, the course will involve both individual and collaborative work.
Course ID: 7000
Course Name: Technical and Professional Editing
Course Date and Time: Thursday, 12:30 PM
Course Instructor: Sidler, M
Course Description:

This course will familiarize you with principles and practical applications of copymarking, copyediting, and comprehensive editing. We will work with professional writing from technology, business, science, as well as texts intended for academic publication. We will work with both print and online documents inside and outside of class. We will read scholarly and popular work related to sustainable publishing practices.

COURSE TOPICS:

Students should leave the course with an understanding of the following:

1. The role(s) of editors in the document creation and production process, i.e., various ways that writers view editors, and that editors view their own role; points at which editing can occur; value added by editors.

2. Interpersonal strategies for working with subject-matter experts and with other members of a production team.

3. The concept of “levels of edit” and of differences among proofreading, copymarking, copyediting, and comprehensive editing.

4. Conventions of copymarking, copyediting, and proofreading (e.g., standard symbols) for types of texts commonly encountered in technical, scientific, and business writing, including texts with equations, technical abbreviations, figures, tables, and citations.

5. Standard tools (e.g., Track Changes in Word and Advanced Editing in Adobe Acrobat) used for electronic and online collaboration, editing, and manuscript preparation.

6. Common problems in usage, syntax, and organization such as wordiness, faulty parallelism, and lack of cohesion.

7. Conventions and nuances of punctuation in standard written English.

8. Standard reference works (e.g., Chicago Manual of Style) that editors rely on, and how those works vary.

9. The concept of “house style” and the process of creating a style guide and style sheet.

10. Scholarly work related to editing and ways to analyze and evaluate scholarly work related to editing.