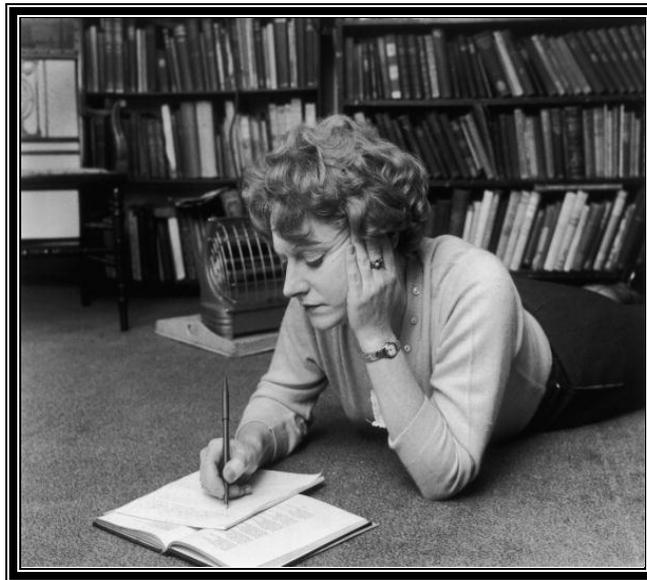


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Muriel Spark



Flannery O'Connor

COURSE DESCRIPTIONS

Fall 2020 courses are subject to change. Please refer to timetable.

<u>Course</u>	<u>Time</u>	<u>Day</u>	<u>Instructor</u>	<u>Class</u>
301	9:05-9:55	MWF	Dzon	British Culture to 1660: Pre Modern Beasts
331	12:20-1:10	MWF	González	Race and Ethnicity in American Literature
332	11:10-12:25	TR	Jennings	Women in American Literature
332	1:25-2:15	MWF	Nicks	Women in American Literature
333	11:15-12:05	MWF	Tabone	Black American Literature and Aesthetics
334	9:40-10:55	T	Maland	Film & American Culture
	9:05-11:00	W	Maland	
	9:40-10:55	R	Maland	
334	9:40-10:55	T	Larsen	Film & American Culture
	9:05-11:00	W	Larsen	
	9:40-10:55	R	Larsen	
339	12:40-1:55	TR	Billone	Children's /Young Adult Literature
355	11:10-12:25	TR	Saenkhum	Rhetoric & Writing
355	10:10-11:00	MWF	King	Rhetoric & Writing
355	2:30-3:20	MWF	Nicks	Rhetoric & Writing
357	10:10-11:00	MWF	King	Honors: Rhetoric and Writing
360	9:40-10:55	TR	Snellen	Technical & Professional Writing
360	11:10-12:25	TR	Snellen	Technical & Professional Writing
360	1:25-2:15	MWF	Wallace	Technical & Professional Writing
363	11:10-12:25	TR	Rocha	Writing Poetry
364	2:10-3:25	TR	Dean	Writing Fiction
364	3:40-4:55	TR	Knight	Writing Fiction
365	2:10-3:25	TR	Larsen	Writing the Screenplay
365	3:40-4:55	TR	Larsen	Writing the Screenplay
366	12:40-1:55	TR	Dean	Writing Creative Nonfiction
371	11:15-12:05	MWF	Saeli	Foundations of the English Language
372	12:40-1:55	TR	Grieser	The Structure of Modern English
376	1:25-2:15	MWF	Lee	Colloquium in Literature
398	12:20-1:10	MWF	Seshagiri	Junior-Senior Honors Seminar: International Women's Voices
402	9:40-10:55	TR	Howes	Chaucer
403	12:40-1:55	TR	Howes	Introduction to Middle English: Medieval Romance
404	9:40-10:55	TR	Welch	Shakespeare I: Early Plays
405	11:10-12:25	TR	Hirschfeld	Shakespeare II: Later Plays
409	2:10-3:25	TR	Stillman	Shakespeare's Contemporaries II: Renaissance Poetry and Prose
411	11:10-12:25	TR	Anderson	Literature of the Restoration and Early 18 th - Century: The Coffee House

414	12:40-1:55	TR	Cohen-Vrignaud	Romantic Poetry and Prose I
420	11:15-12:05	MWF	Henry	The 19 th -Century British Novel
421	10:10-11:00	MWF	Seshagiri	Modern British Novel
431	11:10-12:25	TR	Chiles	Early American Literature
436	2:10-3:25	TR	Jennings	Modern American Novel
444	12:40-1:55	TR	Hardwig	Appalachian Literature and Culture
453	9:40-10:55	TR	Garner	Contemporary Drama
455	12:40-1:55	TR	Atwill	Persuasive Writing
460	2:10-3:25	TR	Hirst	Technical Editing
461	11:10-12:25	TR	Hirst	Global Communication for Science and Technology
463	2:10-3:25	TR	Rocha	Advanced Poetry Writing
464	11:10-12:25	TR	Hebert	Advanced Fiction Writing
470	12:20-1:10	MWF	Ringer	Special Topics in Rhetoric: Religious Rhetorics
471	9:40-10:55	TR	Grieser	Sociolinguistics
482	12:20-1:10	MWF	Haddock	Major Authors: Flannery O'Connor and Muriel Spark
483	2:30-3:20	MWF	Papke	Special Topics in Literature: American Fantastic Tales
486	2:10-3:25	TR	Cohen-Vrignaud	Special Topics in Criticism: Queer Theory and Literature
494	1:25-2:15	MWF	King	Cultural Rhetorics

Fall 2020 courses are frequently subject to change. Please refer to timetable.

301 BRITISH CULTURE TO 1660: PRE-MODERN BEASTS

DZON

This course will cover some of the most well-known literary works and authors from the medieval and early modern periods as well as some minor and contextual writings. Our themes of pre-modern beasts and human-animal relations will enable us to sample a variety of genres and to explore some important questions about personal identity, human nature, and civilization. Readings include the medieval bestiary, the *Lays* of Marie de France, selections from Chaucer's *Canterbury Tales*, Shakespeare's *King Lear*, and Salisbury's *Beast Within*. Assignments include response papers, a longer paper, a presentation, and two exams.

331 RACE AND ETHNICITY IN AMERICAN LITERATURE

GONZALEZ

This course is an interdisciplinary exploration of theories, histories, and scholarship that will provide students with an overview of cultural representations and political stakes relevant to gender and sexuality in Latin@ literature and culture. Students will engage with literary and cultural production of the U.S. Latin@ community such as Mexican Americans, Puerto Ricans, Central Americans, Dominicans, and Cubans. We will look at how gender and sexuality in cultural texts (film, music and literature) interact with notions of race, ethnicity and social class, while considering concepts such as colonialism and nationalism to explore the politics of violence, consumerism, mass media, and migration in the experience of U.S. Latin@s.

Requirements include active participation, a presentation, informal writing assignments, two short formal papers, and a final paper.

332 WOMEN IN AMERICAN LITERATURE

JENNINGS

Will examine the novels of American women in the twentieth century that treat diverse geographical regions, ethnicities, social classes, and cultures. Discussions will emphasize various institutions—patriarchy, marriage, family, and motherhood—and their impacts on female selfhood and identity.

Texts: Kate Chopin, *The Awakening* (1899); Edith Wharton, *The House of Mirth* (1905); Toni Morrison, *Song of Solomon* (1977); Maxine Hong Kingston, *The Woman Warrior* (1976); Leslie Marmon Silko, *Ceremony* (1977); and Sandra Cisneros, *The House on Mango Street* (1984).

Requirements: Two research papers, frequent quizzes, limited absences, and consistent participation.

332 WOMEN IN AMERICAN LITERATURE

NICKS

This course traces the development of literature by American women from Anne Bradstreet through current authors like Louise Erdrich. Our focus will be on the ways that texts express developing views on gender roles, as well as the different approaches that each writer has in offering criticisms of her culture. Authors may include Anne Bradstreet, Phillis Wheatley,

Margaret Fuller, E.D.E.N. Southworth, Harriet Beecher Stowe, Charlotte Perkins Gilman, Shirley Jackson, Toni Morrison, Louise Erdrich, Gail Simone, and others.

Requirements will include blogs, microblogs, a midterm, two major projects, and final exam.

333 BLACK AMERICAN LITERATURE AND AESTHETICS

TABONE

This course will examine the works of major Black American authors of the twentieth and twenty-first centuries with a focus on the interaction between aesthetics and politics. The course will begin with the generation-defining “protest” fiction of Richard Wright, traverse the Black Arts Movement, and conclude by examining how contemporary artists are engaging with the political issues of today. Readings will explore the ways in which artists experiment with aesthetic form and content to address the politics of race as well as other social questions. Possible authors include Wright, Hansberry, Baldwin, Baraka, Reed, Morrison, Walker, Colson Whitehead, Claudia Rankine, and Jesmyn Ward.

Requirements include active participation, a presentation, informal writing assignments, two formal papers, and a final exam.

334 FILM AND AMERICAN CULTURE

MALAND and LARSEN

Films as art works, as historical documents, and as powerful forms of cultural communication. Students will learn about the history of American films, about the aesthetic norms of the “classical Hollywood cinema,” and about a variety of approaches to the study of American movies, including formalist, auteur, genre, and ideological approaches. Students will also explore the relationship between American movies and the historical periods in which they were made. Besides readings, students will view a variety of American movies from the 1890s to the present, including film classics like *Citizen Kane* (1941) and *On the Waterfront* (1954) and recent independent films like Debra Granik’s *Winter’s Bone*. Although most films are shown during the Wednesday screenings, a few films will be assigned outside of class time. The class will use a lecture/discussion format, and students will be expected to attend class regularly and have readings completed by class time on the day they are assigned. We will also have a Canvas site that will include study questions, handouts, links to film sites, and other information related to the course.

Requirements:

Students will read two books, plus a series of essays available on the Canvas site; write two analytical papers of 1250-1500 words; and take three exams and a number of short quizzes.

339 CHILDREN’S/YOUNG ADULT LITERATURE

BILLONE

In this class we will watch the young adult as it floats from innocence to experience and back again in various genres ranging from fairy tales printed in the seventeenth century to the most popular appearances of the young adult in literature and various other forms of media today. We will ask both what makes youth so attractive as a window to dream-states and fantasylands and also what makes innocence such a vulnerable state to remain imprisoned within. We will study

fairy tales, *Alice in Wonderland*, *Peter Pan*, *Harry Potter*, *The Hunger Games* and a number of other works of interest to college students today.

Requirements include weekly discussion questions, weekly quizzes, a midterm, a final exam and a final project.

355 RHETORIC AND WRITING SAENKHUM

This course provides students with a foundation in the theory of rhetoric and writing. Through readings, class discussions, and major writing projects, the course explores contemporary theories of rhetoric and their relationships to writing and, subsequently, develops students' knowledge of rhetoric and writing skills. We will consider ways in which rhetorical situations contribute to strong, audience-focused, organized, and well-established arguments. Specifically, we will closely examine how writers construct their identities, engage audiences, and move readers to action through shared/conflicting values. Major writing projects will involve students analyzing published writing from various critical perspectives as well as producing a variety of disciplinary/community genres for rhetorical ends. In the end, students will be able to understand the relationships between community expectations and the individual writer.

Required Texts:

- Killingsworth, M. J. (2005). *Appeals in modern rhetoric: An ordinary-language approach*. Carbondale, IL: Southern Illinois University Press.
- Additional readings will be available on Canvas.

Requirements: Attendance and class participation, a current event related to disciplinary/community writing presentation and written summary, three major writing projects and a final project presentation, and a final reflection.

355 RHETORIC AND WRITING KING

As a course intended to build foundational knowledge of rhetoric and writing, this course develops student knowledge and writing skills through an examination of contemporary theories of rhetoric and their relationship to writing. In addition to traditional appeals to logos, ethos, and pathos, rhetorical practice through writing calls on us to consider our values, our audiences, and the way we construct our realities together – or not – through the narratives we tell.

This class is therefore designed to prompt critical thinking about how we use writing to engage our audiences and move our readers to action through shared/conflicting values and narrative frames. Major projects will involve students analyzing published writing from various critical perspectives as well as producing a variety of genres for rhetorical ends.

Requirements: Frequent reading, 10 short response essays, three major writing projects, class participation.

355 RHETORIC AND WRITING

NICKS

This course serves as an introduction to the rhetoric and writing concentration of the undergraduate major in English and covers both theory and practice, focusing on multiple modes and genres of writing. Students will learn rhetorical theory, discourse analysis, and social movement theory, among other theories and genres. The course requires extensive reading, class participation, and writing, with review and revision at all stages of the writing process.

Textbooks will include *The History and Theory of Rhetoric, Alternative and Activist New Media*, and Canvas readings.

Requirements include three major projects, presentations, and daily writing in class and/or as homework.

357 HONORS: RHETORIC AND WRITING

KING

As a course intended to build foundational knowledge of rhetoric and writing, this course develops student knowledge and writing skills through an examination of contemporary theories of rhetoric and their relationship to writing. In addition to traditional appeals to logos, ethos, and pathos, rhetorical practice through writing calls on us to consider our values, our audiences, and the way we construct our realities together – or not – through the narratives we tell.

This class is therefore designed to prompt critical thinking about how we use writing to engage our audiences and move our readers to action through shared/conflicting values and narrative frames. Major projects will involve students analyzing published writing from various critical perspectives as well as producing a variety of genres for rhetorical ends. Meets honors requirements.

Requirements: Frequent reading, 10 short response essays, three major writing projects, research conferences with instructor, class participation.

360 TECHNICAL AND PROFESSIONAL WRITING

SNELLEN

Several hacks have occurred throughout the 12 Colonies. Though there is no proof, the Colonial Fleet worry these hacks may precipitate a larger event and ask, “have we adequately prepared for a full-scale Cylon attack?” To prepare, we must create appropriate technical documentation to guide the crew through the crisis. These documents might consist of memos, PSAs, instructions, manuals, proposals, descriptions, definitions, illustrations, and videos to disseminate information to the community. To aid in our research, we will study *Battlestar Galactica* as well as primary sources from Hersey's *Hiroshima*, Terkel's *The Good War*, and the Atomic Archive.

360 TECHNICAL AND PROFESSIONAL WRITING

WALLACE, D.

This course will introduce you to genres of professional and technical writing, such as brochures, instructions, proposals, reports, and manuals. We will consider generic expectations, the

rhetorical situation, design and layout, style and clarity, restrictions of the medium, and how all these elements interact.

363 WRITING POETRY

ROCHA

This course provides a focused instruction to the joys and insights of poetry through an attentiveness to craft (tone, persona, voice, literal and figurative imagery, diction, poetic forms, style, symbolism, myth and archetype, allusion, sound). Specific aims of English 363 are, primarily, to increase the ways we can all become more curious and engaged readers of poetry; to inspire confidence as writers thinking through the work of both established poets and that of our peers; and to provide us with the vocabulary to respond critically to literary texts, as well as to our own poems. In exploring how contemporary poets are in conversation with voices from the past, we will learn that poetry, too, can be an instinctive response to the world.

364 WRITING FICTION

DEAN

English 364 gives students the chance to deepen and broaden skills learned in English 263. A series of writing exercises, ranging from very specific to very open-ended, will culminate in a full-length story to be workshopped by the class. Daily readings (mostly from contemporary authors) will stimulate discussions and provide models for what creative writing is and can be. Rigorous but supportive workshops will help us to learn to see our own writing as clearly as we see others’.

364 WRITING FICTION

KNIGHT

This class is designed to provide an introduction to the craft of writing fiction with a focus on the short story. Students should leave this class with a basic understanding of core elements of the short story form, the ability to recognize how those elements function in published fiction, and the ability to put those core elements into practice in fiction of their own.

365 WRITING THE SCREENPLAY

LARSEN

This course is designed for students who have at least some background in creative writing and who are willing to work independently, to share their writing with others, and to participate actively in class workshops and performance activities. In addition, previous course work in film studies will be beneficial (though NOT a prerequisite) for success in this course. Throughout the semester, we will undertake a variety of exercises (both in and outside class), each designed to address specific challenges, skills, and concepts of writing the screenplay. We also will read and examine a number of SPEC SCRIPT examples and articles. In-class oral readings and improvisation activities will help the students prepare for the performance and criticism of the individual Final Projects. We will conclude the semester with a look at strategies for future production and/or publication.

Requirements: Frequent in-class and out-of-class activities and writing exercises; ten out-of-class writing assignments, including a complete five-page short film script; a portfolio of selected revised writing assignments; a Final Project of a complete short film script of approximately twenty (20) pages; “Coverage Sheets” for the Final Projects of all other class

members; readings from our four textbooks and various items available on our Canvas site. Regular attendance is a must as well as enthusiastic class participation.

366 WRITING CREATIVE NONFICTION

DEAN

The term “creative nonfiction” refers to essays that are grounded in fact but use tactics of creative writing to achieve their purposes. These creative tactics can include description, scenes, dialogue, and most importantly, a strong sense of voice. Units will include the history of creative nonfiction as a genre and the ethics of truth and lies in creative nonfiction. Texts will be available online and may include essays by Eula Biss, Ta-Nehisi Coates, Joan Didion, Leslie Jamison, Naomi Shihab Nye, Hunter S. Thompson, Jesmyn Ward, and emerging writers published during the course of the semester. Students will write one full-length essay, multiple short assignments, and many responses to peer essays and published work.

371 FOUNDATIONS OF THE ENGLISH LANGUAGE

SAELI

This course traces the 1200-year history of the English language, from its beginnings as a West Germanic dialect spoken on an island in Europe (i.e., England) to its rise as a global *lingua franca* in the 21st century. We’ll focus on the changes in the language’s linguistic structure—sounds, words, grammar, and discourse—and uncover the dramatic shifts that have rendered the language’s earliest forms completely unintelligible to modern speakers. Along the way, we’ll explore many fascinating questions: Where did the “v” come from in *knife/knives*? When was double negation (e.g. don’t nobody want…) the rule? What, exactly, are txtng nd teh interwebs doing to the language? And how did English spelling become, according to linguist Mario Pei, the “world’s most awesome mess”? We will especially focus on how the history of English is a social one, and how English’s status as an ever-changing language shapes the way we know and use it today.

Students will have the opportunity for hands-on exploration of the history of the language through regular homeworks and two short written assignments, and have opportunities to demonstrate mastery of the material on a midterm and final exam. (Same as Linguistics 371.)

372 THE STRUCTURE OF MODERN ENGLISH

GRIESER

What does it really mean to “know” English? Why don’t all y’all, you, and youse guys sound the same? When did people start getting *hangry*, and how did *basic* become an insult? And just what is “correct” English, anyway?

This course explores the complexities of contemporary English from a linguistic perspective. We will study how English works linguistically—from its phonology (system of sounds), the makeup of its words (morphology), to its syntax (grammatical structure), and how we use it in ongoing talk (discourse and pragmatics). We’ll cover how English varies, how it has changed, and how a linguistic understanding of English language makes us better consumers of the information in the world around us. Structure of Modern English prepares students to be better

readers of literary texts, to be better teachers of English and other language-related subjects, and to be clearer writers, regardless of discipline.

Required Text: Curzan, Anne and Michael Adams. 2011. *How English Works: A Linguistic Introduction*. 3rd ed. Pearson Longman.

Requirements: Assessment will be by means of a midterm, final, and three short writing assignments, as well as regular readings and homeworks. And yes, we'll talk about why *homeworks* is a word, too. (Same as Linguistics 372)

376 COLLOQUIUM IN LITERATURE

LEE

Invites students to ask broad questions about literature while also thinking carefully about specific texts and critical approaches. What is literature? Why and how should we read it? What effect does it have on the world? We'll grapple with such questions while working closely with individual texts (Shakespeare's *Hamlet*, Wharton's *House of Mirth*, poems by Yeats and Gwendolyn Brooks) and familiarizing ourselves with five influential approaches to literary study. As we work to understand formalist, psychoanalytic, deconstructive, feminist, and historical approaches, our focus will often be on their practical application—on how students can use these approaches to make clearer and more sophisticated arguments about literary texts.

Requirements: Three short essays, a final exam, and frequent short assignments.

398 JUNIOR-SENIOR HONORS SEMINAR: INTERNATIONAL WOMEN'S VOICES

SESHAGIRI

In her 1929 feminist manifesto *A Room of One's Own*, Virginia Woolf declared, "A woman must have money and a room of her own if she is to write fiction." Art, money, and freedom: this honors seminar will take up Woolf's claim to explore how women authors have expressed themselves across the 20th and 21st centuries. Our principle texts hail from ten different countries and include not only fiction, but also criticism, history, and film. We will study realist works that document women's everyday lives (Alifa Rifaat's *A Distant View from a Minaret* and Fumiko Enchi's *The Waiting Years*); experimental fictions that reinvent the idea of gendered identity (Monique Wittig's *Les Guèrillères* and Toni Morrison's *Song of Solomon*); coming-of-age novels about crossing local and international boundaries (Jamaica Kincaid's *Lucy* and Chimamanda Ngoze Adichie's *Americanah*); and stories about marriage and family (Arundhati Roy's *The God of Small Things* and Elena Ferrante's *Days of Abandonment*). Films might include Agnès Varda's *Cleo from 5-7*, Mira Nair's *Mississippi Masala*, Claire Denis's *Chocolat*, and Pedro Almodóvar's *All About My Mother*. Students will also have the opportunity to give a group presentation on a contemporary woman artist of their own choosing. Our study of international women's voices will be enriched by critical and theoretical readings by Woolf, Simone de Beauvoir, Adrienne Rich, Audre Lorde, Toni Morrison, Luce Irigaray, Laura Mulvey, Susan Sontag, Joy Harjo, Judith Halberstam, and Sarah Ahmed. We will end with Saidiya Hartmann's arresting opus *Wayward Lives, Beautiful Strangers* (2019), which weaves together the semester's tropes and questions and sheds new light on the relationship between women's lives and women's arts.

Requirements: Weekly responses, an in-class presentation, one 5-7 pp. paper, a final research project. Admission by application only.

402 CHAUCER

HOWES

A survey of the works of Geoffrey Chaucer in Middle English, including selected *Canterbury Tales*, *Troilus and Criseyde*, and *The Parliament of Fowls*. Topics for discussion will include several medieval genres (romance, fabliau, dream-vision), courtly love, late medieval culture, the chivalric ideal, the role and status of women, and Chaucer's relationship to his sources (Dante, Boccaccio). No previous knowledge of Middle English is assumed.

Writing Requirements: 8 reading responses, one in-class essay, a term paper of 6-8 pages, and a take-home final exam.

403 INTRODUCTION TO MIDDLE ENGLISH: MEDIEVAL ROMANCE

HOWES

“Sir Gawain and the Green Knight” is often called the best romance in English, but because of its difficult dialect, few read it in the original Middle English. This class will begin with a very brief overview of Middle English grammar, before launching into an intensive study of the medieval romance genre, using some examples from the Continent and several Middle English lesser-known romances, including “Sir Isumbras,” “Octavian,” “Sir Eglamour of Artois,” “Sir Tryamour,” and a few about Sir Gawain that are not often read today. The class will culminate in a 3-week study of the 14th-century “Sir Gawain and the Green Knight,” replete with critical studies and detailed consideration of the poet’s diction and style. Required texts are available online (for free) and in print.

Writing Requirements: 8 reading responses, one in-class essay, a term paper of 6-8 pages, a take-home final exam.

404 SHAKESPEARE I: EARLY PLAYS

WELCH

This survey of Shakespeare’s early plays and poetry spans the first half of his career, culminating in *Hamlet*. We will read six plays, including romantic comedies (such as *A Midsummer Night’s Dream*), histories (such as *Henry V*), and early tragedies (such as *Titus Andronicus*). Tracing Shakespeare’s evolution as a playwright and thinker, we will also explore Elizabethan acting and stagecraft, and we will survey the social landscape of Shakespeare’s London. Along the way, we will sample a variety of critical approaches to Shakespeare—from rhetorical and formalist studies to psychoanalysis and gender criticism—and we will glance at the plays’ rich performance history, both on stage and on film.

Requirements: Active participation, short reading responses, two critical essays, and two exams.

405 SHAKESPEARE II: LATER PLAYS

HIRSCHFELD

Will explore Shakespeare’s dramatic achievement after 1600. We will begin with the problematic play *Measure for Measure* before turning to Shakespeare’s tragic mindset, including

Macbeth, *Othello*, and *King Lear*. We'll conclude with the romances of *The Winter's Tale* and *Two Noble Kinsmen*. Readings will include primary and secondary sources, and students will collaborate over the course of the semester on groups projects on the reconstruction of Shakespeare's Globe Theatre in London. Our goals are multiple: to become careful and creative readers of Shakespeare's dramatic verse and structures; to be able to imagine possibilities for the staging of his work; to evaluate his plots in terms of Renaissance theatrical conventions and conditions of performance; to understand recurrent themes and issues in terms of Shakespeare's cultural and political contexts; and to become familiar with some of the major currents of criticism of his work in our time.

Requirements: Participation, group project, two papers, one exam.

409 SHAKESPEARE'S CONTEMPORARIES II: RENAISSANCE POETRY AND PROSE STILLMAN

Shakespeare is brilliant, and his contemporaries just as brilliant, just as articulate, and often even more recognizably modern. This semester's readings will focus on early modern writers who challenged the culture and its values at the edges of orthodoxy—on politics, on sex, on gender, and on religion. We will read Thomas More's great prose fiction, the *Utopia* with its humanist critique of private property and its call for economic justice. We will read Thomas Wyatt's smart and savvy poetic assaults against courtly values under Henry VIII. We will read Christopher Marlowe's *Hero and Leander*, with its reinvention of pagan love as an answer to the sentimental fictions of ordinary romance; and John Donne's *Songs and Sonnets* with their fiercely intelligent parodies of Petrarchan love poets; and Aemylia Lanyer's aggressively feminist account of Christ's Passion, the first poem written in English by a woman for women in celebration of women. Once more, we will study Edmund Spenser, the greatest English poet you are likely to know nothing about. He is the author of what is arguably the single best poem in the language, *The Faerie Queene*—an unfinished visionary epic in search of absent ideals that everywhere challenge the viability of fixed beliefs, however orthodox.

Requirements: Two exams and two papers and regular class attendance.

411 LITERATURE OF THE RESTORATION AND EARLY 18TH- CENTURY: THE COFFEE HOUSE ANDERSON

Our lives have been fundamentally shaped by new media, a condition we share in common with Britons who lived from 1660-1740. Like us, they saw the number of their print sources explode. They also grappled with the effects of new financial markets; entertainment as big business; ideas about sex and gender being politicized and changing; and the potential for revolution everywhere. Our discussions will shuttle between political ideologies and literary forms, between historical changes and poetic responses, in order to better understand both literature and history. We will read works by Behn (the first professional woman writer), Rochester, Hobbes, Wycherley, Defoe, Centlivre, Swift, and Pope, among others. Every Friday, we will move outside the classroom to work with historical artifacts in McClung Museum, handle rare books in Hodges Special Collections, learn to set moveable type in the UT Letterpress shop and, after Fall Break, to visit that great eighteenth-century venue, the coffeehouse, the "penny university," for which you will write a newspaper column. Assignments include two short papers, three brief unit

tests, a final project, and regular, engaged class participation. Graduate students will be able to develop a more specific project that meets their academic objectives.

414 ROMANTIC POETRY AND PROSE I COHEN-VRIGNAUD

This course looks at the Romantic movement in Britain between 1789 and 1832. As revolution rocked the world, writers reacted to sweeping political and economic changes in a variety of ways. We will primarily focus on the poetry of the Big Six (Blake, Wordsworth, Coleridge, Shelley, Byron, Keats) but also read other writers and Mary Shelley's *Frankenstein*.

Requirements: Class attendance, regular pop quizzes, 2 papers, and a digital project.

420 THE 19TH-CENTURY BRITISH NOVEL HENRY

Realism sounds like a straightforward description of a literary style, but in fact realism as it developed in the nineteenth century encompassed a variety of narrative modes including the sensational, sentimental, gothic and melodramatic. This class focuses on the history of the nineteenth-century British novel with particular attention to the emergence and predominance of realism in the Victorian period (1837-1901). We will trace the strategies used by nineteenth-century novelists such as Charles Dickens, Emily Bronte, George Eliot (Marian Evans), Thomas Hardy, Anna Sewall and George Moore to represent the past and present British world to their readers. Examining the moral, social, economic, and political critiques that became central to the novel form, we will also consider the history of literary critical approaches to interpreting these novels.

Assignments will include mid-term and final examinations (20% each), two research papers (20% each), as well as quizzes and class participation (20%).

421 MODERN BRITISH NOVEL SESHAGIRI

This course will introduce students to the radical, controversial, and beautiful fiction that came out of the modernist movement in England. Focusing on modernist representations of time, space, and consciousness, we will examine the relationships between social change and artistic experimentation in the early twentieth century. We'll also explore various cultural discourses that circulated in England between the turn of the century and the 1930s: aesthetics, psychology, industrialization, mass culture, the decline of the British Empire, debates about gender, and, perhaps most crucially, the trauma of the Great War. We'll investigate the modern era's promises and anxieties not only through modernist novels and short stories, but also through artwork from the women's suffrage campaign, manifestoes by Imagists and Vorticists, and contemporary film adaptations of literary texts. Authors include Conrad, Ford, Mansfield, Forster, Lawrence, Joyce, Woolf, and Rhys. By the end of the semester, students should be familiar with the complex fields of meaning – aesthetic, social, political – that accrued around the word “modern” in twentieth-century England's dynamic artistic circles.

Requirements: Weekly responses, in-class group presentation, one short (4-6 pp.) essay and one longer (7-10 pp.) essay.

431 EARLY AMERICAN LITERATURE

CHILES

This course examines texts from the eighteenth- and nineteenth-century US by a fascinating configuration of writers, including Anglo Americans, African Americans, and Native Americans. The class will investigate how these writers presented different perspectives on some of the biggest historical events of early America, including the American Revolution, the founding of the US nation-state, and the Civil War. We will also pay particular attention to slavery, settler colonialism, literacy, and sovereignty. We will potentially read work by Anne Bradstreet, Edward Taylor, Jonathan Edwards, Benjamin Franklin, Thomas Jefferson, Phillis Wheatley, Samson Occom (Mohegan), John Marrant, William Apess (Pequot), William Grimes, Black Hawk (Sauk), and David Walker.

Requirements include active participation, a presentation, informal writing assignments, two formal papers, and a final exam.

436 MODERN AMERICAN NOVEL

JENNINGS

Reading List: *The Great Gatsby* (F. Scott Fitzgerald), *The Sun Also Rises* (Ernest Hemingway), *Their Eyes Were Watching God* (Zora Neale Hurston), *The Grapes of Wrath* (John Steinbeck); *Native Son* (Richard Wright); and *Song of Solomon* (Toni Morrison).

Requirements: Two research papers, frequent quizzes, limited absences, and consistent participation.

444 APPALACHIAN LITERATURE AND CULTURE

HARDWIG

In this class, we will investigate the complex history of the Appalachian region. By tracing key traditions and events in Appalachian history, literature and arts, we will examine the various ways in which Appalachia was understood and described (from within and from without). This class is interdisciplinary in design, and we will approach our topics by looking at literature, history, photography, music, and popular culture. Along the way, we will unearth the heterogeneity (of people, ethnicities, opinions and communities) in the region commonly known as Appalachia.

Tentative Texts: *Affrilachia*, Frank X. Walker; *Child of God*, Cormac McCarthy; *River of Earth*, James Still; *Saving Grace*, Lee Smith; *One Foot in Eden*, Ron Rash; *Storming Heaven*, Denise Giardina

Major Requirements:

- two out-of-class papers (6-8 pages) (45%)
- three exams (30%)
- several short, informal micro-essays (10%)
- quizzes (10%)
- participation (5%)

453 CONTEMPORARY DRAMA

GARNER

This course will explore the principal movements, playwrights, and dramatic works that characterize American, British, and world drama since 1945. In addition to studying the range of styles and techniques that this drama presents, we will consider the following issues: absurdism and the crisis of meaning; gender, race, and sexuality; metatheater; drama and popular culture; theater and performance; postmodernism and the staging of history; globalism in the theater; reimagining “America”; drama on film. Dramatists will include the following: Williams, Miller, Hansberry, Beckett, Stoppard, Baraka, Churchill, Soyinka, Shepard, Mamet, Hwang, Kushner, Parks, and al-Hakim.

Requirements: Two papers analyzing film interpretations of the plays (35%), midterm and final examinations (30%), production worksheets (20%), attendance and participation (15%).

455 PERSUASIVE WRITING

ATWILL

Persuasion has been a subject of controversy throughout the history of rhetoric. Is the aim of persuasion simply to win at all costs? Or does the writer/speaker have ethical obligations both to the subject matter and the good of the community? What does contemporary research in persuasion psychology tell us about the reasons people act or change their minds? We will explore these questions as we begin to master various approaches to persuasion. Expect to write short response essays, formal discourses adapted to audiences, and to experiment with such digital formats as Adobe Spark and Microsoft Office Sway. A final project will be required that is the equivalent of 10 print pages. The course will also include advanced instruction in style. English 355 is recommended.

Course Material on Canvas.

460 TECHNICAL EDITING

HIRST

Course Description

Writing and editing for government, industry, science, technology, and business. Theory, practice, and evaluation of editing skills, as well as orientation to careers and issues in technical/professional communication. Major assignment for the course is a paper analyzing and improving a real-world document of your choosing, while discussing the knowledge and techniques that enabled you to improve it.

Learning Outcomes

Students will be able to:

- analyze and improve professional documents.
- demonstrate effective writing and editing skills.
- demonstrate knowledge of professional communication contexts and opportunities.
- express and employ an intelligent philosophy of communication for the world of work.

Points

30 Written responses to questions in texts

10 Written reflections on other readings

- 15 Mini Article
- 5 Class presentation on article in progress
- 25 Maxi Article
- 15 Final exam

461 GLOBAL COMMUNICATION FOR SCIENCE AND TECHNOLOGY HIRST

Theories, methods, and practices of global communication (in English) for science and technology, with focus on communication for nuclear security and safety.

This course examines rhetoric as a global practice in connection with governments, universities, industry, experts, and the public. Students will develop rhetorical understanding through analysis of language, argumentation, political scenarios, scientific developments, and international dynamics.

As taught by Dr. Russel Hirst, director of the English department's concentration in technical communication and editor of the *International Journal of Nuclear Security*, the course deepens students' understanding of rhetorical practice and production connected with global conversations about nuclear security and safety. Building on students' knowledge and experience of rhetorical theory and practice for the world of work, the course provides an opportunity for them to grapple with large issues challenging our world. The course is especially important and professionalizing for students in that it connects them as consultants and contributors (researchers, writers, editors) to international professionals communicating to global audiences.

Grading

Students work in teams. Grades are determined based upon quality of writing and editing for clients, in-class team presentations/discussions, and final reports.

463 ADVANCED POETRY WRITING ROCHA

A continuation of English 363, this course is an intensive practice in the craft of poetry and exploration of the imaginative process. Readings and assignments will investigate different impulses—formal, textual, tonal, thematic—in order to generate our own poetry, as well as ask us to develop a sense of poetics (why and how we write). We will also consider how contemporary poets, specifically, raise personal, communal, ethical, and political dilemmas. As an advanced poetry workshop and reading seminar, we will delve into these contentions while building and contributing to our literary communities. We will work in the spirit of a shared experiment, as the goal of this course is to launch from introductory groundwork into advanced risk-taking.

464 ADVANCED FICTION WRITING HEBERT

This class is for students with experience in fiction writing who are looking to deepen and sharpen their critical abilities and writing skills. Throughout the semester—through a combination of readings, workshops, and writing exercises—we will be revisiting and reinforcing the core elements of fiction, such as concrete detail, character, conflict, plot, and

scene. But we will move beyond them as well, exploring new techniques and new complexities, seeking to broaden our understanding of how fiction works and what it can do. Students should expect to put significant time and effort into their own and their classmates' work.

Requirements: Students will write up to two complete full-length stories and one substantial revision, along with exercises focused on developing advanced skills and narrative techniques. There will also be regular assigned readings of stories and essays on writing craft. Each student will have at least one workshop.

470 SPECIAL TOPICS IN RHETORIC: RELIGIOUS RHETORICS RINGER

This course explores the intersections of rhetoric and religion. It does so through investigation of vernacular religious rhetoric—the rhetoric used by ordinary people to make sense of their religious beliefs in the context of our pluralistic American democracy. The first part of the course will involve intensive reading of scholarship that offers theories and examples of vernacular religious faith. Students will then develop original research projects wherein they conduct some form of qualitative research (e.g., interviews, observations, focus groups) to understand better how religious individuals in their local community enact what one scholar calls “vernacular religious creativity.” English 355 is recommended.

Requirements: In addition to extensive reading, frequent writing, and active class participation, students will design and complete an original research project that culminates in a substantive research paper.

471 SOCIOLINGUISTICS GRIESER

Why did *this* speaker say it *this* way on *this* occasion? (Bell 2013)

This class probes language as it is socially situated. In what ways does our talk change depending on who we are as people, who we interact with and what those interactional goals are, and what linguistic repertoires are available to us? We will read about the theories that inform our understanding of socially-situated language, explore them by reading the work of others who have applied (and in many cases, been the origin of) these theories, and use our knowledge draw conclusions about our own language and the language of those around us. By the end of the course, you will be able to design and conduct your own small-scale sociolinguistic inquiry.

Assessment will be via four short writing assignments, a midterm paper, and a final project writeup, for a total of approximately 4,000 words of writing over the term. A term-long project will result in an empirical research paper which will be presented via a small research colloquium during class time.

Textbook: Bell, Allan. 2013. *The Guidebook to Sociolinguistics*. Malden, MA: Wiley Blackwell.

482 MAJOR AUTHORS: FLANNERY O'CONNOR AND MURIEL SPARK HADDOX

This course will focus on the fiction and nonfiction of two major writers from the second half of the twentieth century: Flannery O'Connor, of Savannah and Milledgeville, Georgia; and Muriel

Spark, of Edinburgh, Scotland. These two women are shockingly funny, occasionally terrifying, masters of the short story and the short novel, and fervent but highly unconventional religious believers. What else do they have in common, and what else will you find? Take the course and see. Their work is unforgettable.

Required texts: You'll need the Library of America edition of Flannery O'Connor's *Collected Works*, which is the cheapest and most convenient way to get all of the texts by her that we'll be reading (some of which are not found easily anywhere else). You'll also need paperback or Kindle editions of three novels by Muriel Spark: *The Comforters*, *The Prime of Miss Jean Brodie*, and *The Driver's Seat*. A few additional short texts will be available on the course reserve.

Course requirements and grade breakdown: Two major papers (the first 20% and the second 25%), two exams (the first 15% and the second 20%), occasional quizzes (10%), and active participation in class discussion (10%).

483 SPECIAL TOPICS IN LITERATURE: AMERICAN FANTASTIC TALES PAPKE

America to most of the world is the land of the free, the land of endless opportunity for individual self-realization and fulfillment. Not surprisingly, then, as Peter Straub notes, “for Americans of all decades...the loss of agency and selfhood, effected by whatever means, arouses a particularly resonant horror.” The literary response to such loss from the colonial period to the present day has been fantastic “tales of horror, of hauntings, of terrifying obsessions and gruesome incursions.” In this class we will read tale after tale “of the uncanny ways in which ordinary reality can be breached and subverted by the unknown and the irrational.” Authors include classic writers such as Poe, Gilman, Crane, Bierce, James and Lovecraft as well as modern practitioners of the uncanny such as Jackson, Bradbury, Oates, King, Saunders, Chabon, and Brite.

Requirements include participation in class discussion, formal critical analytical writing as well as several reading responses, demonstration of research skills, and three examinations which may take the form of take-home essay questions.

486 SPECIAL TOPICS IN CRITICISM: QUEER THEORY AND LITERATURE COHEN-VRIGNAUD

This class looks at theories of sexuality and how they have affected literary and cultural studies. Topics to be addressed include sexual norms and variation; biological sex, gender expression, and transgender identities; intersections between gender/sexuality and race, class, and nationality; cultural diversity and sexual utopianism. Theorists to be read may include Freud, Foucault, Sedgwick, Butler, Halberstam, Stryker, and Bersani and literary works by Shakespeare, Wilde, Melville, Woolf, James, Barnes, Lorde, and Baldwin.

Requirements include class attendance, two essays (30% each), periodic pop quizzes (20%), and a letterpress poster project (20%).

494 CULTURAL RHETORICS KING

This course endeavors to think of rhetorics – all rhetorics – as culturally situated. In this class, we will be reading about and examining rhetorics of race, ethnicity, cultures, gender, sexuality, class, abilities, etc. to understand rhetoric's relationship to these constructions and how they intersect and relate to one another. We will explore categories of writing, texts, digital rhetorics, performance, popular culture, material rhetorics, visual rhetorics, and more. Our reading will cast a broad net, and provide you with opportunities to both expand rhetorical and cultural knowledge and dig into a rhetorical phenomenon of your choice for further research.

Required Texts and Materials:

- Burgett's *Keywords for American Cultural Studies*, 2nd edition, ISBN 978-0-8147-0801-9
- Access to a computer, the internet, and Canvas to access posted readings

Coursework will include class discussion, reading, regular response papers, three written projects (two with presentation components), and a final portfolio.

Front cover: Muriel Spark, <https://issueprojectroom.org/event/celebration-muriel-spark>
Flannery O'Connor, www.crisismagazine.com