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# COURSE DESCRIPTIONS

Spring 2021 courses are frequently subject to change. Please refer to timetable.

See Key below for explanation of modalities.

Course	Time/Day	Modality	Instructor	Title
301	2:15-3:05 MWF	Online-MW-Sync F-Async	Howes	British Culture to 1660
302	9:50-11:05 TR	Hybrid-T-IP R-Async	Barrow	British Culture: 1660 to Present
306	2:50-4:05 TR	Online-Sync	Stillman	Shakespeare and Film
321	3:30-4:20 MWF	Face-to Face	MacKenzie	Introduction to Old English
332	10:30-12:35 MWF	Online-W-Sync MF-Async	Smith, E.	Women in American Literature
332	11:45-12:35 MWF	Online-W-Sync MF-Async	Smith, E.	Women in American Literature
333	9:50-11:55 TR	Hybrid-T-IP R-Async	Tabone	Black American Literature and Aesthetics
334	11:30-12:45 TR	Online-TR-Sync W-Async	Palis	Film & American Culture
335	11:30-12:45 TR	Online-Sync	Ndigirigi	African Literature
339	3:30-4:20 MWF	Online-Sync	Billone	Children's /Young Adult Literature
342	10:30-11:20 MWF	Online-MW-Sync F-Async	Garner	Literature and Medicine
351	10:30-11:20 MWF	Online-Sync	McKinstry	The Short Story
355	9:15-10:05 MWF	Online-W-Sync Online MF-Async	Nicks	Rhetoric & Writing
355	2:50-4:05 TR	Online-Sync	Snellen	Rhetoric & Writing
355	10:30-11:20 MWF	Online-W-Sync Online MF-Async	Nicks	Rhetoric & Writing
360	10:30-11:20 MWF	Online-Sync	Hirst	Technical & Professional Writing
360	2:50-4:05 TR	Online-R Sync Online-T-Async	Wallace	Technical & Professional Writing
360	Online-Async	Online-Async	Hanson	Technical & Professional Writing
363	9:50-11:05 TR	Online-R-Sync Online-T-Async	Rocha	Writing Poetry
363	2:50-4:05 TR	Online-T-Async Online-R-Sync	Brouwers	Writing Poetry

364	1:10-2:25 TR	Online-Sync	Knight	Writing Fiction
365	2:50-4:05 TR	Face-to Face	Larsen	Writing the Screenplay
365	4:30-5:45 TR	Face-to Face	Larsen	Writing the Screenplay
366	2:50-4:05 TR	Online-Sync	Dean, M.	Writing Creative Nonfiction
371	Online-Async	Online-Async	Grieser	Foundations of the English Language
376	2:15-3:05 MWF	Online-MW-Sync Online-F-Async	Schoenbach	Colloquium in Literature
404	9:50-11:05 TR	Online-Sync	Stillman	Shakespeare I: Early Plays
405	10:30-11:20 MWF	Face-to Face	Welch	Shakespeare II: Later Plays
406	1:10-2:25 TR	Face-to-Face	Hirschfeld	Shakespeare's Contemporaries I: Renaissance Drama
414	1:00-1:50 MWF	Online-MW-Sync Online-F-Async	Cohen-Vrignaud	Romantic Poetry & Prose I
422	4:30-5:45 TR	Online-Sync	Dzon	Women Writers in Britain: Medieval Women's Voices and Literary Culture
422	11:30-12:45 TR	Online-Sync	Seshagiri	Women Writers in Britain: Virginia Woolf and the World of Modernism
433	3:30-4:20 MWF	Online-Sync	Papke	American Realism and Naturalism
434	11:45-12:35 MWF	Online-MW-Sync Online-F-Async	Schoenbach	Modern American Literature
435	11:30-12:45 TR	Online-Sync	Griffin	American Fiction to 1900
441	2:50-4:05 TR	Face-to Face	Haddox	Southern Literature
451	9:50-11:05 TR	Online-Sync	Lee	Modern British and American Poetry
452	1:00-1:50 MWF	Online-MW-Sync F-Async	Garner	Modern Drama
455	11:30-12:45 TR	Online-T-Sync Online-R-Async	King	Persuasive Writing
456	4:30-5:45 TR	Face-to Face	Elias	Contemporary Fiction/Narrative: Just Environments
460	11:45-12:35 MWF	Online-Sync	Hirst	Technical Editing

463	2:50-4:05 TR	Online-R-Sync Online-T-Async	Rocha	Advanced Poetry Writing
464	4:30-5:45 TR	Online-Sync	Knight	Advanced Fiction Writing
466	Online-Async	Online-Async	Morey	Writing, Layout, and Production of Technical Documents
474	11:45-12:35 MWF	Online-M-Sync Online-WF-Async	Saenkhum	Teaching English as a Second or Foreign Language
476	1:00-1:50 MWF	Online-W-Sync Online-MF-Async	Saenkhum	Second Language Acquisition
477	9:15-10:05 MWF	Online-M-Sync Online-WF-Async	Huth	Pedagogical Grammar for ESL Teachers
480	1:00-1:50 MWF	Online-Sync	Billone	Fairy Tale, Legend, and Myth: Folk Narrative
482	2:15-3:05 MWF	Hybrid-MF-IP Online-W-Sync	Blackwell	Major Authors: Nabokov: Nabokov's Novels and Stories
483	1:10-2:25 TR	Online-Sync	Dzon	Special Topics in Literature: Visions of the End in Early English Literature
483	11:45-12:35 MWF	Online-Sync	Papke	Special Topics in Literature: Classic and Modern Mystery Stories
484	3:30-4:20 MWF	Online-Sync	Hebert	Special Topics in Writing: The Art Of the Novel

**Key: Know your modalities!**

**Face-to-Face:** All students in the class meet with the instructor in the classroom as a single group at every class meeting.

**Hybrid: IP and Sync:** On one or more days, all students in the class meet with the instructor in the classroom; on the other day or days, all students meet with the instructor in an online synchronous session.

**Hybrid: IP and Async:** On one or more days, all students in the class meet with the instructor in the classroom; on the other day or days, students learn on their own schedule.

**Online-Sync:** The class meets online at a regularly scheduled time.

**Online-Async:** There are no regularly scheduled meetings at all, and students learn on their own schedule.

**Online- Sync & Async:** On one or more days, the class meets online at a regularly scheduled time; on the other day or days, students learn on their own schedule.

**Spring 2021 courses are frequently subject to change. Please refer to timetable.**

### **301 BRITISH CULTURE TO 1660**

#### **HOWES**

A survey of several aspects of British culture, from early medieval England, through the late Middle Ages and the reign of Queen Elizabeth I, to the restoration of King Charles II in 1660. Topics for discussion include developments in literature, art, architecture, and religion, as well as important historical events and social trends. Writing requirements, all focused on literary works within various contexts, will include reading responses, short quizzes, and two essays.

### **302 BRITISH CULTURE: 1660 TO PRESENT**

#### **BARROW**

This course examines British literature in the context of parallel developments in art, architecture, music, and social and intellectual history. Rather than attempting to provide a thorough survey, the readings focus on flash points that illuminate events and ideas from particular historical moments. Assignments include discussion posts, a researched oral report, an annotated bibliography and review essay, quizzes, and a final exam. 301 is not a prerequisite for 302. The course will be offered online with one synchronous Zoom meeting each week.

### **306 SHAKESPEARE AND FILM**

#### **STILLMAN**

“Shakespeare and Film” gives equal time and attention to the plays and the films. A word to the wise: do **NOT** take this class if you do not want to read Shakespeare.

In response to the explosion of scholarly interest in Shakespeare and the cinema, this class explores what film contributes to an understanding of Shakespearean plays and what Shakespearean films contribute to an understanding of the culture that produced them. Hamlet may well be right to insist that “the play’s the thing,” only the sheer number, variety, and popularity of films that mark themselves as “Shakespearean” have challenged critical understandings about what that “thing” might be, how it is best represented, and who that Shakespeare was who wrote those plays. This course explores a variety of answers to such questions with double intent: both to explore the interpretation of Shakespeare’s plays across several genres and to call attention to a variety of modern and postmodern films that make their own claims to aesthetic achievement. The films will include Orson Welles’s *Othello*, Roman Polanski’s *Macbeth*, Peter Brook’s *Lear*, Akira Kurosowa’s *Ran*, Kenneth Branagh’s *Henry V*, Trevor Nunn’s *Twelfth Night*, Julie Taymor’s *Titus*, and John Madden’s *Shakespeare in Love*.

**Requirements:** 2 exams, 2 papers, and scrupulous and thoughtful participation and attendance.

### **321 INTRO TO OLD ENGLISH**

#### **MACKENZIE**

An introduction to the language, literature and culture of Anglo-Saxon England (roughly 500-1100 CE). This course will give you a reading knowledge of Old English, the language spoken by the Germanic conquerors of Britain and the ancestor of the language we speak today. The

language is different enough from modern English that it needs to be learned and studied, but similar enough that you can become reasonably proficient in one semester. In the first half of the class we will concentrate on the structure and vocabulary of Old English; after the midterm exam we will have more time to spend on outside reading and critical analysis, and more opportunities to discuss the history and culture of the Anglo-Saxons. Our texts will include works in prose and poetry.

**Requirements:** Quizzes, midterm and final exams, research project.

### **332 WOMEN IN AMERICAN LITERATURE**

#### **SMITH E.**

You will gain a greater breadth of knowledge on the history of womanhood in America through the literature produced by women. Spanning the writing of the “damned mob of scribbling women” in the 1850’s to the strong political presence of women writers in contemporary America, these works represent the changing notions of femininity in this country and the way that not only gender, but race, class, region, and sexuality form new models of woman. Authors may include Audre Lorde, Octavia Butler, Jamaica Kincaid, Adrienne Rich, Ursula LeGuin, and more.

**Requirements:** Group project, research paper, short response papers, 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**

#### **PALIS**

This course considers American films as works of art, as historical documents, and as powerful forms of cultural expression. Students will explore American film history, especially the consolidation of and aesthetic norms solidified by the so-called “classical Hollywood cinema.” Along the way, we will study American cinema through a variety of lenses, including formalism, genre theory, auteur theory, and ideological approaches including gender, race, class, and sexuality. As we move across time and across the country, students will explore the relationship

between American cinema and the historical, cultural, and political contexts that have shaped American movies.

Along with course readings, students will view a variety of American films from the 1890s to the present, which includes films such as *Within Our Gates* (Oscar Micheaux, 1920), *On the Waterfront* (Elia Kazan, 1954), and *Daughters of the Dust* (Julie Dash, 1991). Although most films are shown during the Wednesday screenings, a few films will be assigned outside of class. The class proceeds lecture/discussion format, and students are expected to attend class regularly and complete readings by class time on the day they are assigned. We also have a Canvas site that includes study questions, handouts, links to film sites, and other information related to the course.

**Requirements:** Students will read one book, plus a series of essays on Canvas; write two analytical papers of 1250-1500 words; take three exams, and a weekly discussion post.

### **335 AFRICAN LITERATURE**

#### **NDIGIRIGI**

Surveys the major works and issues that characterize contemporary African literature. Beginning with a general background of the “strategic essentialism” that characterized modern African literature’s responses to European representations of Africa and Africans, we ponder the confluence of art and social function in Africa. We pay attention to the challenges confronting writers in their attempts to construct an adequately differentiated African “subject.” The course covers some major themes in contemporary African literature including identity; art and political resistance; the politics of language choice; African feminism(s); power and performance; and magic realism. Modernist and postmodernist texts plus select readings in postcolonial criticism/theory and cultural studies will form the core reading requirements.

Major authors include Achebe; Adichie; Dangarembga; Gordimer; Fugard; Ngũgĩ; and Soyinka.

This is a writing-emphasis course that meets the Upper-Level Distribution Foreign Studies and the new Global Challenges requirement.

**Requirements:** Regular attendance and meaningful participation (10%); four 2-page reaction papers (30%); a mid-term exam (30%) and a final exam (30%).

### **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 the question both of 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 class participation, weekly discussion posts, weekly participation in breakout groups, a take-home final exam and a final project.

### **342 LITERATURE AND MEDICINE**

#### **GARNER**

This course examines literary representations of illness, medical care, and biotechnology through the study of fiction, drama, poetry, essays, nonfiction and film. It poses the following questions: How have writers represented and given meaning to illness and health? How are these states and experiences invested with social meanings, and in what ways are acts of medical diagnosis and treatment shaped by cultural and political factors? How has literature clarified the stakes of biomedical ethical debates? How do our understandings of the individual and its place in the world change when we pay attention to the body's biological vulnerabilities and the historical, cultural, and political fields that shape medical knowledge and practice? In short, the course will explore the opportunities for understanding and creativity that illness opens up during the current pandemic and throughout history.

**Requirements:** (1) a critical analysis of one of the works from our syllabus (5-7 pages), (2) an illness or COVID-19 narrative (5-7 pages), (3) ten blog entries with reflections on the issues explored in our readings (400-500 words each), (4) midsemester and final exams.

### **351 THE SHORT STORY**

#### **MCKINSTRY**

This course will examine the short story from its origins to the present. Authors may include Edgar Poe, Nikolai Gogol, Guy de Maupassant, Anton Chekhov, Leo Tolstoy, Kate Chopin, Jorge Luis Borges, Stephen Crane, Isak Dinesen, William Faulkner, F. Scott Fitzgerald, Flannery O'Connor, Truman Capote, Margaret Atwood, Ray Bradbury, Raymond Carver, Joyce Carol Oates, Stephen King, Ursula LeGuin, Tim Gautreaux, Edwidge Danticat, Amy Tan, and Tim O'Brien, among others. Students will write two essays, take 2-3 open-book tests, and compile a four-page reader's-response journal.

### **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.

### **355 RHETORIC AND WRITING**

#### **SNELLEN**

This section of 355 is an introduction to rhetoric as a brain-changing engine, including specific conversations regarding metaphor and figurative language, discourse analysis, audience and narrative, deliberation, and satire. The focus is on the language we hear every day, with special attention on media and how Big Data engines collate large corpuses of language. Some projects will be academic in style, though most will have a practical emphasis looking beyond the university.

#### **Texts:**

Jay Heinrichs's *Thank You for Arguing*

Joseph Williams's *Style*

Jason Reitman's *Thank You for Smoking*

Canvas readings

**Requirements:** Significant qualitative research project and several smaller textual/genre analyses

### **360 TECHNICAL AND PROFESSIONAL WRITING**

#### **WALLACE**

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.

### **360 TECHNICAL AND PROFESSIONAL WRITING**

#### **HANSON**

This class will create various genres of technical writing using an interdisciplinary approach: students will learn to think critically and engage with audience by situating their documents within detective stories from multiple genres, such as *Sherlock Holmes*, *American Vandal*, and *Serial*. These documents might consist of public service announcements, instructions, manuals, proposals, descriptions, definitions, illustrations, and videos to disseminate information to various communities and audiences. To aid in our research of detective stories, we will read short detective fiction and watch clips from detective tv shows and movies. However, we will also conduct other research beyond these reference sources.

#### **Tentative list of requirements:**

Final Manual 30%

Proposal 10%

Instructions 10%

Map 10%

Resume/Cover Letter 10%

PSA 10%

Memo 10%  
Progress Reports 5%  
Class Discussion 5%

### **360 TECHNICAL AND PROFESSIONAL WRITING HIRST**

Theory and practice of effective communication for students planning careers in science, technology, business, education, and government. Though the course focuses on technical and professional *writing*, it also offers instruction and practice in principles of visual and oral communication that good communicators must master. Throughout the semester, students will:

- Learn principles of effective technical/professional communication,
- Apply those principles as they compose and deliver various communications, and
- Receive frequent evaluations of progress from instructor and peers.

#### **REQUIRED TEXT**

Anderson, Paul V., *Technical Communication: A Reader-Centered Approach*, 9th ed. – eBook with course

#### **RECOMMENDED TEXT**

*Hodges Harbrace Handbook* (any edition).

#### **ONLINE STYLE UNITS**

*Professional Writing Style*, free Hirst tutorials linked on syllabus (Canvas)

#### **WORKLOAD**

The workload for this course is demanding. You will read much of Anderson’s 500-page text and work through homework assignments based on that text. You will work through 10 of the 12 Hirst style tutorials. In addition, you will give an oral presentation to the class, and produce formal, well-designed documents—many of them incorporating illustrations, graphs, and tables—including an approximately 20-page final report.

#### **ASSIGNMENTS, GRADING**

Letter of Self Introduction	0	<b>100 — 90= A</b>
Resume & Letter of Application	5	<b>89.9—85= B+</b>
Set of Instructions	15	<b>84.9—80= B</b>
Proposal for Report	10	<b>79.9—75= C+</b>
Report	40	<b>74.9—70= C</b>
Oral Presentation	15	<b>69.9—60= D</b>
Homework	15	<b>59.9—00= F</b>

### **363 WRITING POETRY**

#### **BROUWERS**

In this course we will read and write poetry of various genres and types. We will read complete single-author collections, anthologized work, and essays related to the craft of poetry. A portfolio of polished poetry will conclude the course.

### **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**

#### **HEBERT**

This class is for students interested in taking creative writing seriously, even if they have little or no experience. We will study the craft of writing through the discussion of daily readings (mostly short stories from contemporary authors), through a variety of writing exercises, and through the composition of a full-length short story. These full-length stories will be shared with the class, discussed, and revised. The peer workshopping of student work allows for the introduction and sharpening of critical skills vital to the development of astute readers and writers.

### **364 FICTION WRITING**

#### **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, M.**

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**

**GRIESER**

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 21<sup>st</sup> 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.)

### **376 COLLOQUIUM IN LITERATURE**

**SCHOENBACH**

Poses two related questions: "What is literature?" and "What should we do about it?" The "we" of the second question could be broad or specific enough to include readers, literary critics, students of literature, English majors, or the members of this class. We will spend the semester

trying to figure out what it means to be a reader of literature. What intellectual, artistic, psychological, and ethical lessons are we trying to learn from literature? What different modes of reading are available to us? Why do different texts seem to invite or benefit from different sorts of readings? We will focus these questions around a variety of theoretical approaches, including New Critical, feminist, Marxist, psychoanalytic, post-structuralist, postcolonial, and historicist. We will spend time developing a shared vocabulary for literary study, sharpening our close reading skills, developing literary arguments, and considering current critical debates.

Readings will include a variety of critical texts, poems, Emily Brontë's *Wuthering Heights*, Henry James's *The Turn of the Screw*, and short stories by Haruki Murakami, Junot Diaz, Alice Munro, and Jhumpa Lahiri.

#### **404 SHAKESPEARE I: EARLY PLAYS**

##### **STILLMAN**

So how did Shakespeare become Shakespeare? As a means of addressing this question, the course focuses on Shakespeare's dramatic achievement before 1601. Selected plays from the festive comedies (e.g. *Twelfth Night*), the English histories (e.g. *1 Henry IV*) and early tragedy (e.g. *Hamlet*).

**Requirements:** One major paper, two major exams, and class participation.

#### **405 SHAKESPEARE II: LATER PLAYS**

##### **WELCH**

A survey of Shakespeare's dramatic works after 1600, including the 'problem comedy' *Measure for Measure*, three great tragedies (*Othello*, *King Lear*, and *Macbeth*), and two enigmatic late romances (*The Winter's Tale* and *The Tempest*). In our journey across the dark and beautiful landscape of these plays, we will explore some key themes and problems that preoccupied Shakespeare in his final decade as a dramatist. We will ponder his language and dramaturgy, situate his writing in the social and political environment of Jacobean England, and see how his plays have been interpreted by generations of editors, performers, and literary critics.

**Requirements:** Active participation, weekly discussion board posts, and three essays.

#### **406 SHAKESPEARE'S CONTEMPORARIES I: RENAISSANCE DRAMA**

##### **HIRSCHFELD**

This class will pick up where Shakespeare classes leave off: with the provocative, rich, sometimes decadent plays written by the dramatists (Thomas Kyd, Christopher Marlowe, Ben Jonson, Thomas Middleton, John Webster and Elizabeth Cary) whose work was essential to the flourishing of English Renaissance stage. The goals of this course are multiple. First and foremost, it will introduce students to the rich variety of playwrights and plays of the early modern period and the continuity of their thematic and dramaturgical concerns and conventions. In so doing it will also emphasize the development of a theatrical community in early modern London, paying attention to the growth of public and private stages and their audiences, charting the rise of certain acting companies and their "star" actors, considering

popular and elite responses to playing, and evaluating the theater's place in the city and nation's economic, political, religious, and social life. The final goal is to understand the early modern theater as a total enterprise--as an entertainment industry and culture that involved more than just words on the page.

**Requirements:** Two short essays, one biography assignment, one exam, one final paper, active participation in class discussion.

#### **414 ROMANTIC PROSE AND POETRY 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.

#### **422 WOMEN WRITERS IN BRITAIN: MEDIEVAL WOMEN'S VOICES AND LITERARY CULTURE DZON**

A survey of works written by several women who lived in England from the 12<sup>th</sup> through the 15<sup>th</sup> centuries, as well as a few of their Continental contemporaries and predecessors. We will focus on women as writers, patrons, and subjects of literary works, as well as women's place in the literary canon. More broadly, we will consider issues such as the medieval tradition of misogynist literature, the rise of courtly love, female mysticism and non-conformism, and the medieval cult of female saints, such as Saint Catherine and the Virgin Mary. Authors to be read include Heloise, Marie de France, Julian of Norwich, Margery Kempe, and Christine de Pisan, as well as some anonymous female authors. Grades will be based on a series of Discussion Board posts, a midterm exam, a short PowerPoint presentation, and a term paper.

#### **422 WOMEN WRITERS IN BRITAIN: VIRGINIA WOOLF AND THE WORLD OF MODERNISM SESHAGIRI**

"What a lark! What a plunge!" thinks Virginia Woolf's Mrs. Dalloway on a June morning in London. This course takes students on a lark and a plunge through the extraordinary accomplishments of Virginia Woolf (1882-1941), author, publisher, critic, and center of modernist culture. We will study Woolf's reinventions of the English novel in *Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *The Waves*, *Flush*, and *Between the Acts*. We will read her influential feminist manifesto *A Room of One's Own*, as well as selected short stories, critical essays, and her memoir, "Sketch of the Past." Along the way, we'll meet members of the Bloomsbury Group, consider the impact of World War I on the arts, and trace developments in global modernism. The course includes literature by Woolf's contemporaries T.S. Eliot, Katherine Mansfield, and E. M. Forster, as well as recent interpretations of Woolf's work in film, dance, and photography (Sally Potter's *Orlando*, Stephen Daldry's *The Hours*, Wayne McGregor's *Woolf Works*). Finally, we will study Woolf's literary legacy in contemporary fiction by Rachel Cusk, Ian McEwan, Zadie Smith, or Elena Ferrante.

**Requirements:** Regular homework responses and short essays, one in-class group presentation, midterm, final exam.

### **433 AMERICAN REALISM AND NATURALISM**

#### **PAPKE**

Will examine the development and varieties of regionalism and local color, realist, and naturalist fiction in American literature. Authors studied may include Twain, Jewett, Freeman, Chopin, Bierce, James, Crane, Norris, and Dreiser, among others.

**Requirements** include attendance, active participation in class discussion, several reading responses, two or three exams depending on teaching modalities, and an analytical paper.

### **434 MODERN AMERICAN LITERATURE**

#### **SCHOENBACH**

In this course we'll trace the development of American literature over the course of the twentieth century, during which American artists go from looking yearningly towards Europe to assuming a role of cultural dominance that comes with problems and worries of its own. We will explore U.S. literary movements from the transatlantic inceptions of modernism to its more local and regional incarnations, from the social realist novel of immigration to postmodernism, from "high modernism" to the vernacular and popular. We will read works by James, Hemingway, Faulkner, Cather, Yeziarska, Hurston, Eliot, Williams, Hughes, Diaz, and Cole.

**Requirements:** Regular homework assignments, two 5-page papers, a midterm, and a final.

### **435 AMERICAN FICTION TO 1900**

#### **GRIFFIN**

Although Americans read novels and short stories from England and Europe in the late eighteenth century, poetry and rhetoric enjoyed a much higher status among the educated classes. Fiction was treated with some skepticism and the new form of the novel was regarded by many as a cheap and sensational genre. Nevertheless, fiction from its beginnings in the early national period reveals American authors trying energetically to mold the cultural shape of a new type of society. Some voices were kept at a distance, others were given space, but the particular confrontations and tensions associated with life in the United States could not be avoided or suppressed. Our class will follow the work of early practitioners such as Hannah Webster Foster via Hawthorne and Melville in the American Renaissance to the radically different but distinctly American fiction on the cusp of twentieth-century modernity.

**Requirements:** Two take-home papers of around 6 pages, an in-class mid-term, potentially regular short Canvas postings, a final paper incorporating the postings (or similar).

#### **441 SOUTHERN LITERATURE**

##### **HADDOX**

This course will be a broad survey of southern fiction, poetry, drama, and essays from the early nineteenth century to the present. We will adopt a cultural and historical approach to these texts, focusing on a number of questions that have remained hotly contested: What does it mean to be “southern”? How does one define a southern identity or a southern literature? How does it change over time? How is it related to other things that define one’s identity, such as race, gender, class, sexuality, nationality, or religious belief?

**Required texts:** *The Literature of the American South (A Norton Anthology)*, eds. William L. Andrews and others (first edition); Charles W. Chesnutt, *The Marrow of Tradition* (Bedford Critical Edition); William Faulkner, *Absalom, Absalom!*; Flannery O’Connor, *Wise Blood*; Jesmyn Ward, *Salvage the Bones*.

**Requirements:** Two argumentative essays, two exams, reading quizzes, regular attendance, active class participation.

#### **451 MODERN BRITISH AND AMERICAN POETRY**

##### **LEE**

Designed to help students develop a rich and complicated sense of the poets and poetic approaches that helped constitute what we now call modern poetry. We’ll survey British and American poetry during the first half of the twentieth century, reading poets in relation to one another and in light of wider cultural and historical developments (including abstract art, industrialization, mass culture, and World War I). Among the poets we’ll consider are Yeats, Eliot, Pound, H.D., Hughes, Stein, Stevens, Williams, McKay, and Auden. Key terms orienting our discussions will include symbolism, imagism, avant-gardism, and vernacular modernism. Students will write two essays, a midterm, and a final exam.

#### **452 MODERN DRAMA**

##### **GARNER**

This course will explore the development of modern drama from the realist revolution of the late nineteenth century through the Second World War. In addition to studying important playwrights and plays, we will consider a range of issues that characterize this, one of the greatest and most daring periods of dramatic art. Because plays are designed for the stage as well as the armchair, we will also consider the challenges and opportunities involved in reading dramatic texts. By seeing clips of videotape productions and by attending to the performance dimensions of individual plays, we will cultivate the art of “theatrical” reading. We will read and discuss plays by the following playwrights: Ibsen, Strindberg, Chekhov, Shaw, Yeats, Gregory, Synge, Tagore, O’Neill, Glaspell, Treadwell, Tzara, Cocteau, Artaud, Hughes, Pirandello, Brecht, Williams, and Garro.

**Requirements:** Production analysis (20% of final grade), drama resource portfolio (20%), mid-semester and final examinations (30%), play blog entries (15%), and regular attendance and participation (15%).

## 455 PERSUASIVE WRITING KING

Every day we are inundated with multiple streams of information in countless forms: online news channels, newspapers, social networks, blogs, political satires and cartoons, advertisements, and much more. We navigate them constantly, but to what extent are we aware of how this information affects us? Given there is no “neutral” statement, how attentive are we to the way information is shaped as it is communicated? What functions as persuasion?

This class is designed to prompt critical thinking and writing about how communication and persuasion are constructed, consciously and unconsciously, in public, academic, and personal contexts. Beginning with a review of rhetorical basics from the Greco-Roman tradition and then working through contemporary theories of persuasion, in this class you will have a chance to explore how those principles of persuasion function. Student work will involve tracking what and how local, state, and national issues are debated, analyzing persuasive strategies, and critically engaging in those debates yourself for a variety of audiences.

- Required Texts: Gerald Graff and Cathy Birkenstein’s *They Say, I Say*, 4<sup>rd</sup> ed. ISBN 978-0-393-63167-8
- Required writing: 10 short response essays, four formal writing projects, and construction of a digital media scrapbook.

## 456 CONTEMPORARY FICTION/NARRATIVE: JUST ENVIRONMENTS ELIAS

How do our lives alter the environments into which we are born, and how do those environments in turn determine who we are? What separates the human self from other kinds of selves—animal, plant, mineral? What constitutes a healthy and just relationship to the natural world? In this course we’ll read works of fiction published after 1960 by North American and UK writers of international acclaim, watch related films, and read short pieces of literary and cultural criticism that explore these questions. Reading is chosen to reflect a number of styles and worldviews and will be chosen from the following: Octavia Butler’s *Parable of the Sower*, Nick Hayes’s *The Rime of the Modern Mariner* (graphic novel), Linda Hogan’s *Power*, Ruth Ozeki’s *My Year of Meats*, Ann Pancake’s *Strange as This Weather Has Been*, Richard Powers’ *The Overstory*, and Jesmyn Ward’s *Salvage the Bones*. Films may include *Daughter of the Lake* and *Uniontown*.

**Requirements:** Participation in class discussion, weekly responses, recorded group presentation, 2 essay exams. Graduate students: reading should be useful to the novel exam, the contemporary exam, the 20th-century exams, and special topics in environmental studies and ecofiction.

## **460 TECHNICAL EDITING**

### **HIRST**

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

## **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**

### **KNIGHT**

This course is designed as a continuation of ENG 364 and will be focused on workshopping original student fiction with the goal of preparing student fiction for submission to magazines, literary journals, literary agents and publishers.

## 466 WRITING, LAYOUT, AND PRODUCTION OF TECHNICAL DOCUMENTS

### MOREY

This class explores how to incorporate visual design into the production of professional and technical documents. We will study and develop writing practices based in visual rhetorics and investigate theories of visual perception and how rhetorics of images function. In addition to learning these rhetorics, we will also engage with some of the software used to make visuals, learning how to create and write with visuals with the same rhetorical focus that we do with traditional alphabetic writing. However, we will also examine how visuals and print interact with each other as imagetexts and with the mediums in which they might appear. Course assignments may include branding materials, visual resume, infographics, brochures, digital videos, and a final portfolio.

## 474 TEACHING ENGLISH AS A SECOND OR FOREIGN LANGUAGE

### SAENKHUM

This course provides an introduction to some of the major basic theories, trends, and issues surrounding teaching English as a second/foreign language. We will consider various topics related to English language teaching, including first language acquisition, second language learning, learner variables in language learning, and traditional and innovative approaches to language teaching.

By the end of the semester, students should be able to:

- Explain various approaches to English language teaching;
- Consider various topics related to English language teaching;
- Design or modify a language course in ways that are appropriate for the institutional context, student population, and learning goals and objectives; and
- Share your ideas, teaching materials, and research effectively through oral presentations and written documents.

### Requirements (tentative):

Attendance + Participation	= 10%
Discussion Questions	= 10%
Teaching Observation or English Language Teaching Book Review	= 20%
Teaching Demonstration	= 25%
Final Research Project	= 35%
(project proposal, presentation, project paper)	
Total	= 100%

### Required Texts:

- Larsen-Freeman, D., & Anderson, M. (2011). *Techniques and principles in language teaching* (3rd ed.). New York: Oxford University Press.
- Lightbown, P. M., & Spada, N. (2013). *How languages are learned* (4th ed.). New York: Oxford University Press.

Additional readings will be available on Canvas.

## **476 SECOND LANGUAGE ACQUISITION**

### **SAENKHUM**

This course, which is reading and discussion based, introduces students to the field of second language acquisition (SLA). The course provides students with a broad overview of theoretical underpinnings, empirical research base, and history of the field. Through readings, class discussions, and assignments, we explore cognitive, linguistic, sociocultural, and critical research perspectives. The main purpose of the course is to help students attain basic SLA literacy.

#### **Requirements (tentative):**

Attendance + Participation = 10%

Current Event related to SLA presentation and written analysis = 10%

Mini Debate on Key Controversies in SLA + reflection = 20%

SLA Interview Essay = 25%

Final Project (topic proposal, final paper, presentation) = 35%

Total = 100%

#### **Required Text:**

- Ortega, L. (2009). *Understanding second language acquisition*. London: Hodder Education.

Additional readings will be available on Canvas.

## **477 PEDAGOGICAL GRAMMAR FOR ESL TEACHERS**

### **HUTH**

This course examines the structural features and aspects of English grammar in English language teaching and learning. It also explores different approaches to teaching grammar to non-native users of English in both ESL and EFL settings. Topics covered in the course include, but are not limited to, what it means to teach grammar, grammar lesson development, learner errors and error identification, and the role of error correction and grammar feedback in English language teaching. One of the major goals of this course is to develop students' knowledge and understanding of pedagogical choices for the teaching of grammar.

#### **Required Textbook (tentative)**

Celce-Murcia, M., & Larsen-Freeman, D. (1999). *The grammar book: An ESL/EFL teachers' course* (2nd ed.). Boston, MA: Heinle.

Additional readings (articles and book chapters) will be available on Canvas.

#### **Assignments (tentative)**

Discussion Questions	10%
Grammar Exams (grammar terms & English structures)	25%
Grammar Teaching Demonstration & Lesson Plan	20%

Final Project (topic proposal, final paper, presentation)	30%
Attendance & Participation	15%

#### **480 FAIRY TALE, LEGEND, AND MYTH: FOLK NARRATIVE BILLONE**

What makes fairy tales popular today? In this class we will study the evolution of popular fairy tales from Chinese legends and Greek mythology to the *Arabian Nights* through versions of stories by Basile, Straparola, Perrault, the Brothers Grimm and Hans Christian Andersen. Among others, we will read versions of “Snow White,” “Sleeping Beauty,” “Beauty and the Beast,” “Cupid and Psyche,” “Aladdin,” “Hercules,” “Mulan,” “Rapunzel,” “Little Red Riding Hood,” “Rumpelstiltskin,” “Hansel and Gretel” and “Jack and the Beanstalk.” We will simultaneously trace the cinematic and televised adaptation of these stories by Disney and other major media outlets.

**Requirements** include class participation, weekly discussion posts, weekly participation in breakout groups, a take-home final exam and a final project.

#### **482 MAJOR AUTHORS: NABOKOV: NABOKOV’S NOVELS AND STORIES BLACKWELL**

Nabokov has been called a modernist, a post-modernist, a mystic, a moralist, an a-moral author, and a consummate (but empty) stylist. Ever since *Lolita’s* pedophilia-centered prose shook the world in 1957, Nabokov has been a subject of controversy. But his stature in his native Russian language was already unmatched by the late 1930s. Even today, after scores of books have been written about him, Nabokov remains elusive. Will we catch him and “fix him for all eternity” in this class? Not likely—but we will explore what makes his work strange, funny, surprising, moving, and, finally, compelling to so much that is deeply human within every reader.

This year, the course will cover three or four short Russian novels—probably *Mary*, *Glory*, *The Defense*, and *Despair*, and three American novels— *Lolita*, *Pnin*, and *Pale Fire*, along with several short stories, essays, and his memoir, *Speak, Memory*.

**Requirements:** Two 5,000-word essays, an annotated bibliography of criticism, weekly quizzes, participation.

#### **483 SPECIAL TOPICS IN LITERATURE: VISIONS OF THE END IN EARLY ENGLISH LITERATURE DZON**

This course will examine how medieval writers and artists envisioned the end of human history and the transition from death to eternity of every individual. The majority of our literary sources will be from fourteenth- and fifteenth-century England, but we will also consider some earlier sources from Late Antiquity and the earlier Middle Ages, including biblical and early apocalyptic texts. Besides considering the broad question of how approaches to eschatology changed over time, we will focus on recurrent motifs and issues, such as the Fifteen Signs of Doomsday, legends of the Antichrist, reformist movements, representations of Christ as Judge and the role of angels, saints and demons at the Last Judgment, depictions of heavenly joys and

the pains of Hell, the development of “Purgatory,” medieval views of God’s wrath as the cause of earthly calamities such as the plague, as well as modern appropriations of apocalyptic themes. We will study related art works, including those from the recent McClung Museum exhibit “Visions of the End, 1000-1600.” We will also have the opportunity to listen to experts from other institutions during the UTK Spring 2021 “Visions of the End” virtual symposium.

**Readings** include selections from Geoffrey Chaucer’s *Canterbury Tales*, works by the Gawain-poet, some medieval British homilies, the plays *Everyman* and “The Chester Antichrist,” the female-authored “Revelation of Purgatory,” as well as selections from other visionary texts.

**Requirements** include Response Papers, a midterm exam, a PowerPoint presentation, and a term paper.

### **483 SPECIAL TOPICS IN LITERATURE: CLASSIC AND MODERN MYSTERY STORIES PAPKE**

Will examine the emergence and development of the mystery short story. We will begin with a few classics such as works by Poe, Arthur Conan Doyle, and G.K. Chesterton and then move chronologically forward to the present day. The majority of the works to be studied are twentieth-century classics by such writers as Glaspell, Christie, Hammett, Chandler, Simenon, Oates, Paretsky, and Borges. Because this is a capstone course for English majors, we will also focus on research skills, including database research and incorporation of secondary sources into academic writing. We will become literary detectives investigating the mysteries presented to us in these enticing short works.

**Requirements** include attendance and active participation in class discussion, one or two essay examinations on our readings, and a critical analysis paper.

### **484 SPECIAL TOPICS IN WRITING: THE ART OF THE NOVEL HEBERT**

This class is for students with previous fiction writing experience who are interested in exploring the art of novel writing. Throughout the semester we will read a variety of novels featuring literary as well popular influences. In addition to the readings, students will be working on novels of their own, which we will workshop as 40–50-page excerpts. Students should expect to put significant time and effort into their own and their classmates’ work.

Because this advanced writing course presumes knowledge of, and experience with, the fundamentals of fiction writing, students are strongly encouraged to have taken English 364 and/or 464 before enrolling in this course.

**Cover image:** Apocalypse, England ca. 1315-1325, Oxford, Bodleian Library, Selden Supra 38, fol. 86ar