

# Graduate Course Descriptions Fall 2020

Early registration for Fall semester begins **March 9**. Course descriptions for graduate level courses are attached. Time and day are subject to change; please check current online timetable for accuracy.

CRN	Course	Time/Day	Instructor	Title
46716	402	9:40-10:55 TR	Howes	Chaucer
46060	403	12:40-1:55 TR	Howes	Intro to Middle English
41628	404	9:40-10:55 TR	Welch	Shakespeare I: Early Plays
41630	405	11:10-12:25 TR	Hirschfeld	Shakespeare II: Later Plays
47388	409	2:10-3:25 TR	Stillman	Shakespeare's Contemporaries: <i>Renaissance Poetry &amp; Prose</i>
41632	411	11:10-12:25 TR	Anderson	Lit. of the Restoration and Early 18 <sup>th</sup> C: <i>The Coffee House</i>
41633	414	12:40-1:55 TR	Cohen-Vrignaud	Romantic Poetry and Prose I
48433	420	11:15-12:05 MWF	Henry	The Nineteenth-Century British Novel
48437	421	10:10-11:00 MWF	Seshagiri	Modern British Novel
41658	431	11:10-12:25 TR	Chiles	Early American Literature
41635	436	2:10-3:25 TR	Jennings	Modern American Novel
49237	444	12:40-1:55 TR	Hardwig	Appalachia Literature Culture
50037	453	9:40-10:55 TR	Garner	Contemporary Drama
41636	455	12:40-1:55 TR	Atwill	Persuasive Writing
41637	460	2:10-3:25 TR	Hirst	Technical Editing
52198	461	11:10-12:25 TR	Hirst	Global Communications for Science & Technology
41638	463	2:10-3:25 TR	Rocha	Advanced Poetry Writing
41639	464	11:10-12:25 TR	Hebert	Advance Fiction Writing
41641	470	12:20-1:10 MWF	Ringer	Special Topics in Rhetoric: <i>Religious Rhetorics</i>
45346	471	9:40-10:55 TR	Grieser	Sociolinguistics
46648	482	12:20-1:10 MWF	Haddox	Major Authors: <i>Flannery O'Connor &amp; Muriel Sparks</i>
47447	483	2:30-3:20 WF	Papke	ST Lit: <i>American Fantastic Tales</i>
45336	486	2:10-3:25 TR	Cohen-Vrignaud	ST Crit: <i>Queer Theory Literature</i>
50039	494	1:25-2:15 MWF	King	Cultural Rhetorics
41644	500			Thesis Hours
41645	502			Use of Facilities
47107	555			Creative Thesis
52939	507	9:40-10:55 MW	Haddox	Applied Criticism: The Rhetoric of Literary Forms
41646	508	9:40-10:55 TR	Liuzza	History of the English Language I
52938	520	11:10-12:25 TR	Stillman	Readings 16 <sup>th</sup> & 17 <sup>th</sup> C Prose, Poetry, & Drama
46655	551	11:10-12:25 MW	Papke	Readings American Literature II
41648	580	5:05-7:45 T	Hebert	Fiction Writing
47401	581	5:05-7:45 R		Colloquium in Poetry Writing
41649	586	11:10-12:25 TR	Atwill	History of Rhetoric
46056	590	2:10-3:25 TR	Schoenbach	Topics in Critical Theory
52937	590	5:05-7:45 M	Griffin	Topics in Critical Theory
	593		Hardwig	Independent Study
52936	594	5:05-7:45 W	Palis	Film History, Rhetoric, and Analysis

	600			Dissertation Hours
46058	620	12:40-1:55 MW	Dzon	Studies in Medieval English
45338	688	12:40-1:55 TR	Garner	Studies in Literary Criticism
52935	690	2:10-3:25 TR	Billone	Special Topics: <i>Literature and the Child</i>
48436	690	5:05-7:45 T	Saenkhum	Special Topics: <i>World Englishes</i>

## 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.

**Texts:** *The Canterbury Tales*, *Troilus and Criseyde*; Boethius, *The Consolation of Philosophy*

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

## 403 Intro to Middle English

Howes

Focus on medieval romance: “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 14<sup>th</sup>-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 to eight 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, the social and intellectual landscape of early modern London, and the rich history of Shakespeare's plays on the stage, on film, and in literary scholarship. Along the way, we will sample a variety of critical approaches to Shakespeare, from rhetorical and formalist studies to psychoanalysis and gender criticism.

**Requirements:** active participation, short reading responses, two critical essays, and a final exam.

**Texts:** Stephen Greenblatt et al., eds., *The Norton Shakespeare*, 3rd ed., vol 1: Early Plays and Poems (W. W. Norton, 2015); Shakespeare, *Hamlet*, ed. A. R. Braunmuller (Penguin, 2016).

#### **405 Shakespeare II: Later Plays** Hirschfeld

Will explore Shakespeare's dramatic achievement after 1600. We will begin 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 group 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.

#### **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 18<sup>th</sup>-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 19<sup>th</sup>-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 Sewell 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.

*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 & 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. Students should also be prepared to participate in a class-wide revision project.

**Requirements:** Students will write up to two complete full-length stories and one substantial revision, along with occasional exercises focused on developing

skills and exploring the role of revision. 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.”

**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 write-up, 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 & 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*, 2<sup>nd</sup> edition, ISBN 978-0-8147-0801-9
- Access to a computer, the internet, and Blackboard to access posted readings

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

#### **507 Applied Criticism: The Rhetoric of Literary Form**

Haddox

This course will do two complementary things. On the one hand, we'll read five major novels that have been enormously influential in the history of the genre. On the other hand—and perhaps more importantly—we will read

widely in the history and theory of the novel (and in narrative theory more generally), with a view toward understanding, applying, and perhaps revising this body of critical work. Both of these goals will be of particular benefit to students planning to take the PhD comprehensive exam in the Novel and to students interested in the implications of narrative theory for the craft of fiction. The five major novels we'll read will be Daniel Defoe's *Robinson Crusoe*, Emily Brontë's *Wuthering Heights*, Gustave Flaubert's *Madame Bovary*, William Faulkner's *The Sound and the Fury*, and Ralph Ellison's *Invisible Man*. Our primary theoretical text will be Michael McKeon's critical anthology *Theory of the Novel: A Theoretical Approach*; it will be supplemented by readings by other critics and theorists who might include Erich Auerbach, Mieke Bal, Wayne Booth, Peter Brooks, Seymour Chatman, Leslie Fiedler, Suzanne Keen, Franco Moretti, and Alex Woloch. Course requirements: ungraded credo; active class participation (15%); one exam (25%); one position paper (25%); final conference paper (35%).

## **508 History of the English Language I**

Liuzza

This course will examine English language and culture through the first half of the 1500-year history of English. The class begins with some basic concepts about language and language change, including phonology (where sounds come from and how they are made), orthography (how language is represented visually), morphology (how words are formed), syntax (how words are put together) and semantics (how words mean). From there we will move to the prehistory of English, including the Indo-European language family and its reconstruction, and then chronologically forward through Old English (before 1100), Middle English (12th-15th centuries), and Early Modern English (16th-18th centuries). Along the way we will explore a number of ideas about language – the notion of linguistic correctness, the construction of standard and non-standard English, 'literary' language, simplified or plain language, pidgins and creoles, lexicons and dictionaries, and issues of language contact, change, and variation.

**REQUIREMENTS:** attendance, participation, quizzes and take-home exercises, midterm and final exams, research project.

## **520 Readings Sixteenth-Century Literature**

Stillman

This course will provide a detailed survey of the major literary movements of sixteenth-century England. Attention will be given to English humanism, the courtly tradition, and the impact of the Reformation on aesthetic productions. The main focus of the class will be on the literature of the Elizabethan age: its major kinds (Petrarchan, Ovidian, pastoral, epic), and its major authors

(Sidney, Spenser, Shakespeare, Donne). The course is designed, simultaneously, to provide adequate critical/theoretical contexts in which to read sixteenth-century literature.

**Texts:**

Rollins, Hyder E. and Baker, Herschel. *The Renaissance in England*. Lexington, MA: D.C. Heath, 1954.

More, Saint Thomas. *Utopia*. Ed. Edward Surtz. New Haven and London: Yale Univ. Press, 1964.

*The Poems of Aemilia Lanyer*. Ed. Susanne Woods. Oxford Univ. Press, 1993.

Spenser, Edmund. *The Faerie Queene*. Ed. Thomas P. Roche. New York: Penguin, 1987.

Sidney, Sir Philip. *The Old Arcadia*. Ed. Katherine Duncan-Jones. Oxford: Oxford Univ. Press, 1985.

**Grading:**

Two texts and two short papers (5-10 pages). Class participation is also required.

**551 Readings American Literature II**

Papke

This is as an intensive reading course in American literature; this term the class will focus on literary production from, roughly, the Civil War period to the start of World War I, from the last gasps of sentimental literature through the emergence and explosion of regionalist, realist, and naturalist literature. We will survey numerous forms of literary production in multiple genres and with particular attention to inclusion of ethnic, minority, and women writers. We will also discuss different types of categorization—such as immigrant, African American, or Southern literature—as well as the history of canonization and how these systems of classification affect our understanding of the literature in question. Our survey will cover the majority of authors cited on the Reading Lists for the M.A. and Ph.D. American Literature, 1830-1914 examinations for the time period under study. While we cannot possibly discuss every author in depth, I hope to provide you with the background necessary to understanding each work in its time and, through our discussion, its continued relevance (or not) to our time. Course requirements include participation in class discussion and three examinations which may include take-home essay questions similar to those found on the M.A./Ph.D. examinations.

## **580 Advanced Fiction Writing**

Hebert

By permission of instructor only. This graduate-level course is for serious, advanced fiction writers. The course will revolve around the workshopping of student fiction, but our focus will include the study of writing craft and the discussion of published fiction (typically by contemporary authors). In addition to writing two original, full-length stories or novel excerpts, students should expect to produce and present a craft inquiry connected to a creative project. Active participation is required of all class members, both through workshop discussions and through written critiques of classmates' work.

## **581 Colloquium in Poetry Writing**

Chair excellence

Major poetic project or continuation of project begun in 463. Individual consultation with instructor supplements class analysis; readings in contemporary poetry and theory.

## **586 History of Rhetoric**

Atwill

This course addresses questions in histories of rhetoric that have shaped present notions of composition and rhetoric today. We will begin with the Classical Period and end with the late Middle Ages. To the best of our ability, we will examine rhetorical traditions from other cultures, and we will explore women's presence in these traditions from the perspectives of theory and practice.

### Course Readings:

- Most readings will be available via OneDrive and OneNote, Office products to which all UT students have access.
- Pernot, Laurent. *Rhetoric in Antiquity*. trans. W. E. Higgins. Catholic University of America P, 2005. [We will not have assignments from this text, but it may provide useful background.]
- Kennedy, George. Aristotle's *On Rhetoric: A Theory of Civic Discourse*. 2<sup>nd</sup> ed., Oxford UP, 2006. (required)

### Course Requirements:

- Secondary source reviews, presentations
- Final paper or extensive annotated bibliography
- Class participation

## 590 Topics in Critical Theory

### *Theories of Modernity*

Schoenbach

This course will address both modernist representational practices and theories of modernity. We will consider modernity as a project (complete or incomplete), as a mode of experience, and as a rubric through which to reflect upon issues as diverse as capitalism, industrialization, race, sexuality, national identity, time, memory, and consciousness. Although we will spend time with some of the literary and artistic innovations most often associated with modernism, our definition of modernity as a political, economic, social, and cultural phenomenon will reach backward to the Enlightenment and forward to the present day. Finally, we will ask ourselves how well the category of “modernity” can continue to speak to us in our own moment. Readings from Baudelaire, Du Bois, Woolf, Freud, Marx, Habermas, Jameson, Felski, Calinescu, Gilroy, Eliot, and others. Requirements: several short responses papers, a presentation, and a final conference paper, including an abstract and bibliography.

## 590 Topics in Critical Theory

### *American Studies and American Literature: End of an Era?*

Griffin

American Studies and American literary studies have been close allies for eighty years now. The idea that American literature demanded a different mode of study from the traditional British literary canon found its way into a new and self-assured field that took the fabric of social and cultural life in the United States as a discrete object of inquiry. With an impetus arising from both the tense unpredictability and the democratic claims of the American scene, a mutually beneficial flow of ideas and critical perspectives nourished the two disciplines.

But it may be that the moment of American Studies as the wingperson of American literary studies has passed. The pressures of new thinking on race, gender, and the global political order have made it increasingly difficult to (a) sustain the notion of a coherent ‘America’ that is a valid object of study, and (b) contest the accusation that American Studies is at heart a nationalist enterprise. Is it the end of an era, or are we well past that end?

We will read a few theoretical classics of American studies by Henry Nash Smith, R.W.B. Lewis, Annette Kolodny, Henry Louis Gates, Jr., Lauren Berlant, and others, and try to see how major authors such as Hawthorne, Melville, Faulkner, and Morrison have benefited from American Studies and how that field has been enriched by the discourses of literary studies.

Requirements are: active participation; one short paper; two in-class presentations, and a final research paper.

## 594 Film History, Rhetoric and Analysis

Palis

As an introduction to film studies at the graduate level, this course aims to equip graduate students with up-to-date perspectives, methodologies, histories, and film-theoretical models of contemporary film and media studies scholarship. Students will master analytical, historical, technological, and aesthetic film fluencies, allowing them to craft persuasive, publishable film scholarship and to teach introductory film history and analysis. To this end, this course covers both the well-trod film studies canon--including European art cinemas such as German expressionism, Italian Neo-Realism, and the French New Wave--along with historically marginalized national and transnational cinemas, including post-colonial cinemas, Bollywood, Nollywood (the vibrant film and video culture in Nigeria), Iranian cinema, Argentine cinema, Chinese cinema and Canadian “fake documentary.” We will proceed with a firm grounding in film theory, focusing especially on feminist film theory, critical race theory in film, genre theory, auteur theory, star studies, and, perhaps, videographic criticism. In our dual-focus on canonical film and historically marginalized voices will consistently attend to the ways world film culture “visualizes” difference. We will trace the persistent, problematic histories, institutions, and images that confront contemporary filmmakers and how representational codes and conventions have evolved across cinema. Throughout, we will follow the work of black feminist scholar Kimberlé Crenshaw, attending to the ways race and ethnicity intersect with sexuality, gender identity, class, and ability.

### **Requirements:**

This class proceeds in seminar format. Students are expected to attend class, watch and take notes on all assigned films, and keep up with weekly readings. Course grades will be determined by regular attendance, one presentation on a weekly reading, short written responses to films and readings, one scene analysis, and a final research seminar paper.

### **Grade Percentages:**

Attendance and Participation:	15%
Discussion Posts:	15%
Paper #1 (Scene Analysis):	10%
Reading Presentation:	10%
Final Research Paper Proposal:	10%
Final Research Paper:	40%

## **620 Studies in Medieval Literature**

### *Literature and Spirituality in Late-Medieval England*

Dzon

A large quantity of religious literature was produced in late-medieval England, some of it by the best poets of the age. Great diversity exists among such religious texts, especially with respect to their genre and the viewpoints and practices they advocate. In this course, we will survey literature from late-medieval England that engaged in vernacular theology, explore connections between sacred and secular literature as well as language and social status, and consider the contours of late-medieval religiosity more broadly. We will attend to orthodox clerical voices as well as those of Christians not officially authorized to speak on religious matters or who represent voices from the margin.

Primary texts included: biblical paraphrases and legends (e.g., apocryphal childhood of Jesus poems), *The Golden Legend* (a popular collection of saints' Lives), anchoritic literature, devotional treatises and works on meditation (e.g., Richard Rolle's *Meditations on the Passion*), Marian miracle stories, female visionary literature, body-soul debate poetry, as well as selections from *The Prick of Conscience*, *The Book of Margery Kempe*, and Chaucer, plus a Middle English romance. Students will read some texts in Middle English and others in modern translation, and will be expected to incorporate Middle English texts into their research paper, although prior study of Middle English is not required.

Requirements: several short responses, a few informal presentations, an annotated bibliography, a research paper.

## **688 Studies in Literary Criticism**

### *Drama, Theater, and Performance*

Garner

This course will introduce the intersecting fields of drama, theater, and performance theory, with special focus on developments within these fields during the last thirty years. After preliminary consideration of Plato, Aristotle, Bertolt Brecht, and Antonin Artaud, we will spend the rest of the semester considering current approaches and methodologies specific to the study of dramatic and theatrical performance, the emergence of performance studies, and the dialogue between the often-competing disciplines that characterize the field today. Topics will include: political theater, performance studies, gender and sexuality studies, liveness and embodiment, disability studies, animal studies, postcolonial and intercultural theater, cognitive approaches to performance, theater and new media. A core of required texts will be supplemented by readings available electronically.

Although this course will prove particularly useful for students with primary or secondary interests in drama (of any period), it is also designed for students in other areas who are interested in exploring a variety of theoretical approaches specific issues, texts, and mediums.

Requirements include a 12-15 page seminar paper (40% of final grade), two class presentations (20% each), and seminar participation (20%).

## **690 Special Topics**

### *Literature and the Child*

Billone

In this class, we will watch children and young adults as they float 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 young protagonists 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. How do we retain the core of who we are while we constantly must revise our identities as time moves relentlessly forward? The class will move chronologically, exploring Romantic poetry from William Blake's *Songs of Innocence* and *Songs of Experience* to William Wordsworth's and Samuel Taylor Coleridge's complex glorification of childhood to Matthew Arnold's darker view of youth in the Victorian period. We will work through Lewis Carroll's Alice texts, J.M. Barrie's *Peter Pan* and L. Frank Baum's *The Wonderful Wizard of Oz* in addition to tracing the rise of dystopian literature from 19<sup>th</sup> century island books such as Robert Louis Stevenson's *Treasure Island* and R.M. Ballantyne's *The Coral Island* to William Golding's *Lord of the Flies*. The class will conclude with Suzanne Collins's *The Hunger Games* and with J.K. Rowling's *Harry Potter* in an effort to understand the appeal of children's and young adult literature today. Students will be expected to turn in detailed weekly discussion questions, to participate actively in class discussion and to submit one final project.

## **690 Special Topics**

### *World Englishes*

Saenkhum

This course explores the forms and functions of Englishes in various parts of the world and critically examines the linguistics, sociolinguistic, literary, pedagogical and political implications of the global spread of the language. The course also considers various approaches to World Englishes and current issues and debates surrounding Global Englishes. Topics addressed in the course include, but not limited to, language change, language policies,

linguistic standards, language and power, language and culture, language and identity, literary creativity, and linguistic imperialism.

**Requirements (tentative):**

Attendance & Participation	= 10%
Reader's Responses (aka. reflective journals)	= 25%
Article (from the readings) Presentation & Discussion Leading	= 15%
Semester Project, including the following components:	= 50%
- List of possible topic areas	
- Preliminary list of bibliography	
- Research questions	
- Semester project proposal	
- Outline of preliminary draft	
- Preliminary draft	
- Presentation	
- Final draft	
Total	= 100%

**Texts:**

Readings will be selected from various journals, including *World Englishes*, *TESOL Quarterly*, and *International Multilingual Research Journal*, and chapters from edited collections.