

FALL 2017



COURSE DESCRIPTIONS

FALL 2017

**WARNING: COURSES ARE SUBJECT TO CHANGE FREQUENTLY PLEASE
SEE TIMETABLE**

<u>Course</u>	<u>Time</u>	<u>Day</u>	<u>Instructor</u>	<u>Class</u>
306	11:10-12:25	TR	Stillman	Shakespeare and Film
331	9:40-10:55	TR	Chiles	Race and Ethnicity in American Literature
331	12:40-1:55	TR	Sheffield	Race and Ethnicity in American Literature
331	11:15-12:05	MWF	Gonzalez	Race and Ethnicity in American Literature
332	12:20-1:10	MWF	Papke	Women in American Literature
332	10:10-11:00	MWF	Hewitson	Women in American Literature
333	9:05-9:55	MWF	Commander	Black American Literature & Aesthetics: The Black American Travel Narrative
334	9:40-10:55	T	Maland	Film & American Culture
334	9:05-11:00	W	Maland	Film & American Culture
334	9:40-10:55	R	Maland	Film & American Culture
334	9:40-10:55	T	Larsen	Film & American Culture
334	9:05-11:00	W	Larsen	Film & American Culture
334	9:40-10:55	R	Larsen	Film & American Culture
339	12:20-1:10	MWF	Billone	Children's/Young Adult Literature
341	2:10-3:25	TR	Coleman	Religion and Spirituality In American Literature
351	10:10-11:00	MWF	Henry	The Short Story
355	12:20-1:10	MWF	Nicks	Rhetoric and Writing
355	1:25-2:15	MWF	Nicks	Rhetoric and Writing
355	9:40-10:55	TR	Snellen	Rhetoric and Writing
360	8:10-9:25	TR	Morey	Technical & Professional Writing
360	11:10-12:25	TR	Harris	Technical & Professional Writing
360	12:40-1:55	TR	Harris	Technical & Professional Writing
360	11:15-12:05	MWF	TBA	Technical & Professional Writing
363	12:40-1:55	TR	Kallet	Writing Poetry
363	12:20-1:10	MWF	Smith, A.	Writing Poetry
364	2:30-3:20	MWF	Hebert	Writing Fiction
364	12:40-1:55	TR	Knight	Writing Fiction
364	2:10-3:25	TR	Weld	Writing Fiction
365	2:10-3:25	TR	Larsen	Writing the Screenplay
365	3:40-4:55	TR	Larsen	Writing the Screenplay
366	2:10-3:25	TR	Dean	Writing Creative Nonfiction
371	11:10-12:05	TR	Breyer	Foundations of the English Language
372	3:40-4:55	TR	Grieser	The Structure of Modern English
376	11:15-12:05	MWF	Lee	Colloquium in Literature
381	5:05-7:45	M	Lofaro	American Tales, Songs, and Material Culture: An Introduction to Folklore
398	11:10-12:25	TR	Cohen-Vrignaud	Junior-Senior Honors Seminar: How To Change Things With Words
401	10:10-11:00	MWF	Liuzza	Medieval Literature
402	12:40-1:55	TR	Howes	Chaucer
404	11:10-12:25	TR	Hirschfeld	Shakespeare I: Early Plays
404	9:40-10:55	TR	Welch	Shakespeare I: Early Plays

405	2:10-3:25	TR	Stillman	Shakespeare II: Later Plays
411	12:40-1:55	TR	Anderson	Literature of the Restoration and Early 18 th - Century: Dryden to Pope: The Coffee House
420	11:15-12:05	MWF	Henry	The 19 th -Century British Novel
421	12:20-1:10	MWF	Seshagiri	Modern British Novel
422	1:25-2:15	MWF	Dzon	Women Writers in Britain: Medieval and Renaissance Women Writers
433	2:30-3:20	MWF	Papke	American Realism and Naturalism
434	12:40-1:55	TR	Schoenbach	Modern American Literature
436	11:10-12:25	TR	Jennings	Modern American Novel
441	10:10-11:00	MWF	Hardwig	Southern Literature
451	2:30-3:20	MWF	Lee	Modern British and American Poetry
453	12:40-1:55	TR	Garner	Contemporary Drama
454	3:40-4:55	TR	Schoenbach	20 th Century International Novel: Somewhere, Everywhere, Nowhere: International Modernism and its Legacies
455	2:10-3:25	TR	Atwill	Persuasive Writing
460	11:10-12:25		Hirst	Technical Editing
463	2:30-1:20	TR	Smith, A.	Advanced Poetry Writing
464	3:40-4:55	MWF	Knight	Advanced Fiction Writing
466	9:40-10:55	TR	Morey	Writing, Layout, and Production of Technical Documents
470	2:10-3:25	TR	Hirst	Special Topics in Rhetoric: "Global Communication in Science, Technology, and Policy"
471	12:40-1:55		Grieser	Sociolinguistics
482	11:10-12:25	TR	Haddox	Major Authors: Flannery O'Connor and Muriel Spark
482	2:10-3:25		Jennings	Major Authors: Morrison, Hughes and Others
484	3:40-4:55	TR	Kallet	Special Topics in Writing: Dreamworks
494	11:15-12:05	TR	King	Cultural Rhetorics
495	3:40-4:55	MWF	Atwill	Introduction to Rhetoric and Composition
		TR		

306 SHAKESPEARE AND FILM

STILLMAN

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.

331 RACE AND ETHNICITY IN AMERICAN LITERATURE

CHILES

Was there writing on race and ethnicity in America prior to the Civil War? Absolutely! This course examines texts that address race and ethnicity in 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. Of key interest will be how African American and Native American writers used language and the written word for their own purposes. We will potentially read work by Thomas Jefferson, Phillis Wheatley, Samson Occom (Mohegan), John Marrant, Solomon Northup, William Apess (Pequot), Hendrick Aupaumut (Mohican), William Grimes, Cornplanter (Seneca), Frederick Douglass, Black Hawk (Sauk), Elias Boudinot (Cherokee), Sojourner Truth, and David Walker. Requirements include active participation, a presentation, informal writing assignments, two formal papers, and a final exam.

331 RACE AND ETHNICITY IN AMERICAN LITERATURE

SHEFFIELD

Examines the relationship between ethnic and racial identity in American literature. Various critical and non-critical texts will investigate how concepts such as ethnicity, race, humanity, and language are influenced by a white America that depicts itself as the ideal. Course content will vary but may include the writings of a single ethnic group (for example, Asian-American, Jewish, Native American, Mexican-American), a comparative perspective on ethnic writing in several traditions, the interplay between different peoples in the development of racial and ethnic identities, or the role of

race in both white and black literary traditions. (Same as African and African-American Studies 331.)

Requirements: One 5-6 page analytical essay, one 5-6 page research report, one 6-8 page research paper, 2 cumulative exams, quizzes, and active class participation

**331 RACE AND ETHNICITY IN AMERICAN LITERATURE
GONZALEZ**

Examines the role of ethnic and racial identity in the literature of the United States.

**332 WOMEN IN AMERICAN LITERATURE
HEWITSON**

This course examines the representation of women in American literature through the late-eighteenth, nineteenth and early-twentieth centuries. It includes representative works from key authors writing across this period. Through close analysis of these texts we will examine a variety of key issues related to the shifting place of women in different social and economic contexts. Some areas of focus include: resistance to domesticity, convention and conformity; authorship and the construction of personal and public identity; and citizenship, activism and political enfranchisement.

The works selected also encompass a number of different literary genres and movements, such as the epistolary novel, slave narratives, science fiction, memoir, gothic literature, sentimental literature, naturalism, realism and historical fiction. The selected readings are also designed to help develop a greater appreciation of the relationship between literature and larger cultural, political and social movements, and to demonstrate how the study of fiction illuminates our understanding of reality and our world in general.

Requirements: Quizzes, Bulletin Board Assignments, Class Presentation, Research Project and Major Essay

**332 WOMEN IN AMERICAN LITERATURE
PAPKE**

Will examine representations of women's lives in the fiction of American women writing between colonial times and the present day. Authors studied may include Susanna Rowson, Louisa May Alcott, Kate Chopin, Edith Wharton, Toni Morrison, Sandra Cisneros, Leslie Marmon Silko, and Bobbie Ann Mason, among others.

Requirements include attendance, participation in class discussion, several reading responses and/or quizzes, three examinations, and one analytical paper.

**333 BLACK AMERICAN LITERATURE AND AESTHETICS: THE BLACK
AMERICAN TRAVEL NARRATIVE
COMMANDER**

This course will examine the Black American travel narrative tradition to ascertain what happens when Black Americans journey to define their own lives and cultural identities. Interspersed with relevant historical situation and other interdisciplinary materials,

English 333 will begin with the fugitive slave narrative tradition to set the stage, so to speak, and will end with late-twentieth and twenty-first century fiction and nonfiction travel accounts. Authors will include Frederick Douglass, Maya Angelou, Toni Morrison, and Richard Wright.

Requirements: active participation, reading response papers, brief presentations, two formal papers, and a final examination.

334 FILM AND AMERICAN CULTURE MALAND/LARSEN

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

Requirements:

Students will read two books, plus a series of essays in the Library’s on-line reserve system; write two analytical papers of 1250-1500 words; and take three exams. Each paper and exam will count 20% of the final grade.

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*, *Sherlock Holmes* and a number of other works of interest to college students today. Grades are determined by weekly discussion questions, weekly quizzes, a midterm, a final exam and a final project.

341 RELIGION AND SPIRITUALITY IN AMERICAN LITERATURE COLEMAN

How have Americans envisioned God and his relationship to humanity? How have we used the stories of the Bible and other sacred writings to understand our lives? How have

religious and spiritual practices shaped our sense of our relationships to the natural world and to our families, communities, and nation? Some of the most profound, creative, subtle, thought-provoking answers to these questions can be found in our imaginative literature. This course will include select American writers from the colonial period to the present who have written within—and sometimes against—various religious and spiritual traditions to express their vision of the world. Focusing on the genres of poetry, fiction, and memoir, we will read authors such as Jonathan Edwards, Ralph Waldo Emerson, Jarena Lee, Emily Dickinson, James Weldon Johnson, Flannery O'Connor, Saul Bellow, Leslie Marmon Silko, Gary Snyder, and Marilynne Robinson. Students need not come into the course with any particular religious background or knowledge. Everyone is welcome, and relevant traditions and texts will be presented as necessary.

Course requirements: active participation in class discussion, blog posts, two argumentative essays, a midterm, and a final exam.

351 THE SHORT STORY

HENRY

We tend to think of the short story as a twentieth century genre, but its roots were well established during the Victorian period (1837-1901). Many authors best known as novelists also wrote short stories, contributing to the emergence of sub-genres such as the ghost story and detective story. We will concentrate on Victorian short stories by authors such as Charles Dickens, George Eliot, Elizabeth Gaskell, Charlotte Riddell, Margaret Oliphant, Anthony Trollope, Henry James and Sir Arthur Conan Doyle. Requirements include class participation, written responses to the reading and two examinations.

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

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

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 multi-modal, with special attention on forensic and deliberative rhetoric. Some projects will be academic in style, though most will have a practical emphasis looking beyond the university.

Requirements: Qualitative research project, textual/genre analyses, satire project, midterm

Texts:

Jay Heinrichs's *Thank You for Arguing*

Joseph Williams's *Style*

Jason Reitman's *Thank You for Smoking* OR Adam McKay's *The Big Short*

Blackboard readings

360 TECHNICAL AND PROFESSIONAL WRITING

HARRIS

Designed for students who want to improve professional and technical communication skills. Students will learn to analyze the rhetorical situation (audience, context, goals) and revise messages based on that analysis. They will get practice by writing definitions, instructions, proposals, executive summaries, reports, and other workplace-related documents.

Prerequisite: Junior standing in student's major or consent of instructor.

360 TECHNICAL AND PROFESSIONAL WRITING

MOREY

Since the summer of 2012, several purported zombie attacks have occurred throughout the country. These attacks prompt the question, "have you prepared for the pending zombie apocalypse?" This class will create various genres of technical writing to disseminate to University of Tennessee students, staff, and faculty to prepare them for a potential zombie infestation in the Knoxville area. These documents might consist of memos, public service announcements, instructions, manuals, proposals, descriptions, definitions, illustrations, and videos to disseminate information to the UT community. To aid in our research of zombies, we will study Max Brooks's two bestsellers, *World War Z* and *The Zombie Survival Guide*. However, we will also conduct other research beyond these reference sources.

Tentative list of assignments:

Final Manual 30%

Proposal 10%

Instructions 10%

Map 10%

Resume/Cover Letter 10%

PSA 10%

Memo 10%

Progress Reports 5%

Class Discussion 5%

363 WRITING POETRY

KALLET

This poetry workshop is recommended for English majors in the Creative Writing concentration, though majors in other fields may also take the class. This is the first section of the sequence in poetry writing; 463 is typically the next course. It is also highly recommended that students take English 363 in preparation for English 484, Special Topics in Writing. In 363, emphasis is placed on developing rhythmical coherence in the work, as well as on establishing a sense of line and voice. Intensive readings in modern and contemporary poetry are required. Sample readings: William Carlos Williams, Lucille Clifton, Arthur Smith, Marie Howe. We generate a new poem each week; early drafts are not graded. A midterm and a final manuscript of poems are required, and these are graded. Attendance is mandatory, with two absences permitted; coming to class with the required textbooks is also required in order to receive a passing grade for the course. Advice on how to publish is offered to each student at the end of the course.

363 WRITING POETRY

SMITH, A.

Introduction to poetry writing, using historical and contemporary poems as models.

Requirements

There will be frequent online postings of essays, interviews, and poems.

There will be weekly written short analyses (one page). Poems will be turned in approximately every other week, and at the end of the term you will turn in a final portfolio of seven poems. There will be a short mid-term exam covering basics: terminology, figures of speech, meter. Attendance at two poetry readings is required, although that requirement may be met by viewing two readings recorded in our own library reading series, and writing a one page critique of each.

Grading

Weekly responses (20%)

Two poetry reading responses (10%)

Mid-term exam (20%)

Final exam (25%)

Final portfolio (25%)

Probable text

American Poetry: The Next Generation, Costanzo, and Daniels, eds, Carnegie Mellon University Press

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 WRITING FICTION KNIGHT

An introduction to writing literary fiction with a focus on short stories.

364 WRITING FICTION WELD

An introduction to writing literary fiction with a focus on short stories. 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, a variety of writing exercises, and the composition of full-length short stories to be shared with and workshopped by the class. Students will also be responsible for writing careful responses to each other's work and revising one full-length story during the semester.

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 examples drawn from key points in the history of the cinema. 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 writing exercises; a directed written critique of two (2) assigned film scenes or sequences; a portfolio of selected revised in-and out of-class exercises; a Final Project of approximately twenty (20) pages; "Coverage Sheets" for the Final projects of all other class members; regular attendance is a MUST, as well as enthusiastic class participation.

366 WRITING CREATIVE NONFICTION DEAN

The term "creative nonfiction" refers to essays that are grounded in fact but use tactics of creative writing to achieve their purposes. These creative tactics can include description, scenes, dialogue, and most importantly, a strong sense of voice. Units will include the history of creative nonfiction as a genre and the ethics of truth and lies in creative nonfiction. Texts will be available online and may include essays by Tom Wolfe, Joan Didion, David Sedaris, James Baldwin, Susan Orlean, and emerging writers published during the course of the semester.

Requirements: Frequent exercises (both in-class and take-home), written responses to assigned essays, two revised essays totaling 25-30 pages, final exam, regular attendance and participation.

371 FOUNDATIONS OF THE ENGLISH LANGUAGE BREYER

This course examines English language and culture through the history of our language. We begin with some of the basic concepts of language and language change, including phonology (how sounds are made and understood), morphology (how words are formed), and syntax (how words are put together). From there we move to the prehistory of English, including the Indo-European family of languages and its reconstruction, then chronologically through Old English, Middle English, and Early Modern English. We will look at issues of language use, notions of linguistic correctness, lexicons and dictionaries, pidgins and creoles and other effects of language contact and change. We will see how the Present Day English we speak is the living embodiment of a complex history.

REQUIREMENTS: readings, exercises in and out of class, random quizzes, midterm, final exam.

372 THE STRUCTURE OF MODERN ENGLISH GRIESER

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

This course explores the complexities of contemporary English from a linguistic perspective. We will study how English works linguistically—from its phonology (system of sounds), the makeup of its words (morphology), to its syntax (grammatical structure), and how we use it in ongoing talk (discourse and pragmatics). We’ll cover how English varies, how it has changed, and how a linguistic understanding of English language makes us better consumers of the information in the world around us. Structure of Modern English prepares students to be better readers of literary texts, to be better teachers of English and other language-related subjects, and to be clearer writers, regardless of discipline. Assessment will be by means of a midterm, final, and three short writing assignments, as well as regular readings and homeworks. And yes, we’ll talk about why *homeworks* is a word, too. (Same as Linguistics 372)

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

376 COLLOQUIUM IN LITERATURE LEE

Invites students to ask broad questions about literature while also thinking carefully about specific texts and critical approaches. What is literature? Why and how should we read it? What effect does it have on the world? We’ll grapple with such questions while

working closely with individual texts (Shakespeare's *Hamlet*, Wharton's *House of Mirth*, poems by Yeats and Gwendolyn Brooks) and familiarizing ourselves with five influential approaches to literary study. As we work to understand formalist, psychoanalytic, deconstructive, feminist, and historical approaches, our focus will often be on their practical application—on how students can use these approaches to make clearer and more sophisticated arguments about literary texts.

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

381 AMERICAN TALES, SONGS, AND MATERIAL CULTURE: AN INTRODUCTION TO FOLKLORE

LOFARO

Essential terms and concepts of modern folklore and folk-life studies. Emphasis on North American materials: folktale, folksong, myth, legend, proverbs, riddles, superstitions, dance, games, and architecture. (Same as American Studies 381.)

398 JUNIOR-SEMINAR HONORS SEMINAR: HOW TO CHANGE THINGS WITH WORDS

COHEN-VRIGNAUD

In this course, we'll explore how language, literature, and the imagination have affected public opinion and altered political possibility. We'll read theoretical works that discuss the connections between art, rhetoric, ideology, and propaganda as well as genres that have had a political impact, such as social-problem novels, utopias, manifestos, satires, tragedies, and poetic epigrams. Readings may include More, *Utopia*; Swift, *A Modest Proposal*; Blake, "Proverbs from Hell"; Byron, *The Vision of Judgment*; Shelley, *Frankenstein*; Shelley, *The Cenci*; Douglass, *Narrative of the Life of Frederick Douglass*; Dickens, *Hard Times*; Marx, *The Communist Manifesto*; Sinclair, *The Jungle*; Achebe, *Things Fall Apart*. We will also examine visual works and topical poems and broadsides.

Assignments: weekly reading responses (25%); a final research paper (50%); creation and analysis of a political poster (25%) using the letterpress studio at UT.

401 MEDIEVAL LITERATURE

LIUZZA

Juxtaposes a selection of works written during the millennium usually called the "Middle Ages," though we will have to keep an eye on the dual problem of using the words "medieval" and "literature" to pigeonhole these texts. The course is not organized chronologically but rather in terms of themes and definitions—how each work positions itself in relation to its subject, its context, its audience, and its past. Topics will include the relationship between duty and desire in the invention of the 'self'; the politics of style in lyric poetry; the story of Arthur as a dream of empire; medieval ideas of antiquity and the East—what it felt like to live on the edge of the world, at the end of time; manuscript textuality and philological hermeneutics—the distance between a material text and a classroom translation; moral tales and the text of the world; and the dream-poem as a locus of crossed oppositions—lyric and narrative, subject and object, truth and falsehood, past and future, self and other.

Most works will be read in modern English translation, and no previous knowledge of Middle English (or Old English, Old French, Italian, or Latin) is required. Our texts will include *Beowulf*, *Sir Orfeo*, Malory's *Morte Darthur*, *The Travels of Sir John Mandeville*, *Pearl*, and others. Along the way selected secondary texts will be recommended or required.

Your final grade will be based on class participation, two short (2-3 page) responses to weekly questions, a final exam, and an 8-10 page research paper.

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 (e.g., romance, fabliau, dream-vision), courtly love, late medieval society, the role and status of women, and Chaucer's relationship to his sources (e.g., Dante, Boccaccio). No previous knowledge of Middle English is assumed.

Writing Requirements: One 7-8 page paper due in two stages; two in-class essay exams; an oral report; and several reading responses.

404 SHAKESPEARE I: EARLY PLAYS

HIRSCHFELD

Will explore the shape of Shakespeare's early career as a writer for the page and stage. Our texts will represent a variety of dramatic and literary forms, including comedy (*Comedy of Errors*, *Two Gentlemen of Verona*, *Merchant of Venice*, *Much Ado about Nothing*, and *Twelfth Night*), history (*Henry V*), and tragedy (*Julius Caesar*, *Hamlet*). The goals of the class are multiple: to become careful, responsive readers of Shakespeare's dramatic language; to evaluate his stories and plots in terms of inherited literary/dramatic traditions and contemporary theatrical conventions; and to understand his recurrent themes and interests in terms of his immediate cultural and political contexts.

Requirements: Two short, directed written assignments, 20%; midterm paper, 20%; final exam (during class time), 30%; final paper, 30%.

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 criticism.

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

405 SHAKESPEARE II: LATER PLAYS

STILLMAN

Shakespeare's Late Plays is the study of the best of the best—a survey of the mature dramatic work from the problem comedies (like *Measure for Measure*) to the major tragedies (*Othello*, *King Lear*, *Macbeth*) to the late tragicomedies (*The Winter's Tale*, *The Tempest*).

Requirements: Two major papers, two major exams, quizzes, and class participation.

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

ANDERSON

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

420 THE 19-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, Elizabeth Gaskell, George Eliot (Marian Evans), Anthony Trollope, Margaret Oliphant and George Gissing 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 Joseph Conrad, E. M. Forster, Virginia Woolf, Jean Rhys, Ford Madox Ford, and others. 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: 2 short (5-7 pp.) papers and 1 long (8-10 pp.) paper.

422 WOMEN WRITERS IN BRITAIN: MEDIEVAL AND RENAISSANCE

WOMEN WRITERS

DZON

A survey of works written by several women who lived in England from the 12th through the 17th centuries. We will consider women as writers as well as their cultural context and issues such as women's place in the literary canon and their influence upon literary production. The first part of the course will focus on medieval women writers, the medieval tradition of misogynist literature, the rise of courtly love, and female mysticism. The second part will focus on Renaissance women writers, both secular and religious, and debates about the role and status of women. Authors to be read include Marie de France, Julian of Norwich, Margery Kempe, Christine de Pisan, Anne Askew, Mary Sidney Herbert, Aemilia Lanyer, and Elizabeth Cary. Grades will be based on reading response papers, a midterm and a final exam, a group presentation, and a short paper.

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, participation in class discussion, several reading responses and/or quizzes, three examinations, 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.

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: Papers, exams, frequent quizzes, oral reports, limited absences, and consistent participation.

441 SOUTHERN LITERATURE

HARDWIG

What do you think of when you hear the phrase “The South”? In an age of global and national identities, how do we understand the concept of southern literature? By looking at past and contemporary ways in which “southernness” has been constructed, this class will explore these questions and the larger contested definitions of what is often seen as a distinctive Southern culture. We will examine how notions of a mythic South have been recuperated and challenged through literature, as well as the ways in which race, class, agrarian culture, landscape, and outside perspectives have shaped our conceptions of the South.

Texts: *The Literature of the American South*, a Norton anthology; *Corregidora*, by Gayl Jones; and *The Sound and the Fury*, by William Faulkner

Major Requirements:

- two major papers (6-8 pages) (45%)
- exams (30%)
- several short, informal micro-essays (10%)
- quizzes (15%)

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 WWI). 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.

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; the politics of 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, Beckett, Stoppard, Baraka, Churchill, Soyinka, Shepard, Mamet, Hwang, Kushner, Parks, and Garro.

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

454 20TH CENTURY INTERNATIONAL NOVEL: SOMEWHERE, EVERYWHERE, NOWHERE: INTERNATIONAL MODERNISM AND ITS LEGACIES SCHOENBACH

In this class, we will consider a diverse group of twentieth-century authors and international locations. We will ask ourselves what it would mean to have a truly "international" literary movement. In answering this question, we will consider how and why questions of national identity, home and exile, center and periphery, movement and migration, exoticism and regionalism figure in the literary innovations and historical moments referred to as "modernist." We will also consider how contemporary novels respond to these questions, and to their modernist precursors. We will reserve the right, as a class, to wonder what is gained and what lost when we develop a rubric-- "international modernism," for instance, or "transnational fiction"--that hopes to contain all of these texts. Readings may include works by Djuna Barnes, Joseph Conrad, Thomas Mann, Marcel Proust, Jean Toomer, Nella Larsen, Langston Hughes, Christopher Isherwood, W.G. Sebald, Roberto Bolaño, and China Miéville.

455 PERSUASIVE WRITING ATWILL

This course will explore various theories of argumentation and the nature of claims and evidence. We will practice writing texts to different audiences (academic, professional, and public). The final project will use a digital platform, such as a blog, to influence a public debate.

Course requirements and evaluation:

- Class participation and quizzes 25%
- Three major papers: 50%
- Final digital project 25%

Texts:

Ramage, John, John Bean et al., *Writing Arguments: A Rhetoric with Readings*, 10th edition

Williams, Joseph M., *Style: Lessons in Clarity and Grace* 12th edition

460 TECHNICAL EDITING

HIRST

This course might be better titled: Developing Your Philosophy of Communication for the World of Work. It is a workhorse course, rich with readings, assignments, and tests. It offers theory, practice, and evaluation of editing and information design skills, plus orientation to professional opportunities and careers in technical communication.

Much of your homework will involve working through my 12 online style tutorials as well as reading two books and a dozen articles. By mid-term time, you will write an article of your own, about effective communication for the world of work. At semester's end, you will turn in your Final Editing Project; this is the major assignment for the course. Both the mid-term article and the editing project will be high-quality pieces that you can add to your professional portfolio. These items showcase your powers as a writer-editor-designer of information for the world of work: industry, government, business, education, science, and technology.

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.

Required Texts

- Weiss, Edmond H.: *The Elements of International English Style*. M.E. Sharpe, 2005.
- Kirkman, John: *Good Style: Writing for Science and Technology*, 2nd ed., Routledge, 2005.

Online syllabus is linked to additional readings. See Courses in menu at russelhurst.wordpress.com.

Grading

Point system, no grading on curve:

Quizzes 10

Mid-term exam 15

Final exam 20

Responses/reflections on readings 10

Article 15

Final Editing Project 30

463 ADVANCED POETRY WRITING

SMITH, A.

Poetry writing, primarily free verse, with models from contemporary poetry.

Emphasis will be on the line, the sentence, the stanza, the use of figurative language and rhythmic structures.

Requirements

There will be weekly reading assignments requiring a one page response (20%).

Also required, a mid-term portfolio of 3 poems (30%),

And a final portfolio of 7 poems (30%),

Attendance at two poetry readings during the term is required, although that requirement may be met by viewing online two readings recorded in our own library auditorium, and writing a one page critique of each (20%).

Probable texts

The Great Fires, Jack Gilbert, Knopf.

Unincorporated Persons in the late Honda Dynasty, Tony Hoagland, Graywolf Press.

464 ADVANCED FICTION WRITING

KNIGHT

This course is designed as a continuation of ENG 364 and will be focused on workshopping original student fiction.

466 WRITING, LAYOUT, AND PRODUCTION OF TECHNICAL DOCUMENTS

MOREY

This class explores writing practices based in the visual and extends those practices to the use of visuals in professional environments. While traditional writing might be defined as the visual representation of aural words and the logic and practices made possible by this visual representation, this class will apply “writing” to other kinds of visuals, other kinds of signs that communicate meaning, ideas, and arguments. In addition to learning the semiotics of visuals, we will also engage with some of the software used to make visuals, learning how to create and write with visuals and graphic design.

Requirements include a final portfolio of visual documents including infographics, brochures, branding materials, and other visual designs produced with Adobe software. Regular participation is also required.

470 SPECIAL TOPICS IN RHETORIC: “GLOBAL COMMUNICATION IN SCIENCE, TECHNOLOGY, AND POLICY”

HIRST

This course explores issues—linguistic, political, technical, cultural, organizational, diplomatic, etc.—associated with international communication (in English) in science and in sci/tech-related policy as created by governments and other organizations. The primary example used in the course is communication in the interdisciplinary fields of nuclear security. This includes communications created by scientists, engineers, managers, diplomats, consultants, agency personnel, military and security personnel, government representatives, and educators in both academic and non-academic settings.

The first part of the course focuses on reading and discussion of books, articles, and

internet-based text related to global communication and cooperation in sci/tech enterprises such as nuclear security. There will also be discussion of some public presentations at the Howard Baker Center for Public Policy, and elsewhere. During this part of the course, students will at first explore widely but eventually define a focused, original research project related to international communication in science/technology/policy. They will also propose their methods of research. Then during the latter half of the course, students will mostly pursue the readings and other research they have outlined—in consultation with the professor—for their research project, while some plenary discussion of class-wide materials continues. During the final weeks of the semester, students will present on their research (in class), receive feedback, and work on their final papers.

Requirements: In addition to extensive reading, occasional writing (several 1–2 page response papers on readings), attendance at a few public presentations, and active class participation, students will design and complete an original research project that culminates in a substantive research paper.

471 SOCIOLINGUISTICS GRIESER

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

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

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

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

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

This course will focus on the fiction and nonfiction of two major writers from the second half of the twentieth century: Flannery O'Connor, of Savannah and Milledgeville, Georgia; and Muriel Spark, of Edinburgh, Scotland. These two women are shockingly funny, occasionally terrifying, masters of the short story and the short novel, and fervent but highly unconventional religious believers. What else do they have in common, and what else will you find? Take the course and see. Their work is unforgettable.

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

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

482 MAJOR AUTHORS: MORRISON, HUGHES, AND OTHERS JENNINGS

While the libretto, the text of an opera, was once celebrated and published to be read in the absence of music, in the main, it presently receives little attention by music and performance critics and virtually none by literary scholars. The aim of this course is to rescind the inattentiveness the latter group has shown the libretto as literature and to focus on African-American librettists Toni Morrison (*Margaret Garner*), Langston Hughes (*Troubled Island*), Shirley Graham DuBois (the wife of W. E. B. Du Bois, *Tom Tom*), and others who have contributed to a libretto tradition that has received little or no critical attention. The success of the Broadway musical *Hamilton*, which has been called a hip-opera because its cast sings almost all of its dialogue, testifies to the enormous artistic potential of the lyrical text written to be sung on stage. Students who are poets, musicians, and vocalists are especially invited to enroll.

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

484 SPECIAL TOPICS IN WRITING: DREAMWORKS KALLET

Dreamworks is a workshop in poetry writing from dreams. Students hand in one poem each week and keep a dream journal. At least two in-class writings on our texts will take place. At mid-term and at the end of the semester, students hand in poetry manuscripts and edited pages from the dream journals. The mid-term manuscript is composed of four poems and four edited journal pages; final manuscripts are 6-8 pages of poetry and journal combined. Class participation is emphasized and attendance is required, with two excused absences. **It is highly recommended that students take English 363 in preparation for Dreamworks.**

Readings typically include poetry by Blake, Keats, Goethe, Novalis, Baudelaire, Rilke, Yeats, Levertov, and Oliver, among others, found in *News of the Universe*, edited by Robert Bly; Brenda Hillman's *Loose Sugar*, and *Rimbaud's Collected Poems*, edited and translated by Wallace Fowlie.

494 CULTURAL RHETORICS KING

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

Required Texts and Materials:

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

**495 INTRODUCTION TO RHETORIC AND COMPOSITION
ATWILL**

In this course we will explore the histories, theories, and arts that inform contemporary writing pedagogy and rhetoric/writing studies as a discipline. We will briefly examine the historical debates that shaped rhetoric's role in Western traditions of the liberal arts. We will then turn to recent discussions of audience, genre, and rhetorical situations. Finally, we will explore the possibility of re-centering the field and its practices from the perspectives of race (Afrocentric rhetoric) and gender (queer theory).

Course requirements and evaluation

Class participations: 25%

Short papers and quizzes 50%

Final project 25%

Front cover: http://exploringfictions.blogspot.com/2009_09_01_archive.html