

FALL 2016



COURSE DESCRIPTIONS

FALL 2016**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>
301	10:00-11:00	MWF	Dzon	British Culture to 1660
303	10:10-11:00	MWF	Griffin	American Cultures
331	12:20-1:10	MWF	Braun	Race and Ethnicity in American Literature: "Twentieth and Twenty-First Century Fiction"
331	2:10:3:25	TR	Hardwig	Race and Ethnicity in American Literature: "Immigration and American Literature"
332	12:20-1:10	MWF	Jennings	Women in American Literature
332	10:10-11:00	MWF	Papke	Women in American Literature
332	10:10-10:00	MWF	Hewitson	Women in American Literature
333	10:10-11:00	MWF	TBA	Black American Literature & Aesthetics
333	9:05-9:55	MWF	Lee	Black American Literature & Aesthetics: "Tradition and Innovation"
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
334	9:40-10:55	T	TBA	Film & American Culture
334	9:05-11:00	W	TBA	Film & American Culture
334	9:40-10:55	R	TBA	Film & American Culture
336	12:20-1:10	MWF	Ndigirigi	Caribbean Literature
341	12:20-1:10	MWF	Haddox	Religion and Spirituality In American Literature
355	9:05-9:55	MWF	Nicks	Rhetoric and Writing
355	10:10-11:00	MWF	Nicks	Rhetoric and Writing
355	11:10-12:25	TR	King	Rhetoric and Writing
355	3:40-4:55	TR	Snellen	Rhetoric and Writing
360	8:10-9:25	MWF	Harris	Technical & Professional Writing
360	9:40-10:55	MWF	Harris	Technical & Professional Writing
360	1:25-2:15	MWF	Barrow	Technical & Professional Writing
360	11:15-12:05	MWF	TBA	Technical & Professional Writing
363	2:10-3:25	TR	Smith, E.	Writing Poetry
363	3:40-4:55	TR	Brouwers	Writing Poetry
364	2:30-3:20	MWF	Dean	Writing Fiction
364	12:40-1:55	TR	Knight	Writing Fiction
364	2:10-3:25	TR	Hebert	Writing Fiction
365	2:10-3:25	TR	Larsen	Writing the Screenplay
365	3:40-4:55	TR	Larsen	Writing the Screenplay
366	4:40-7:20	W	Dean	Writing Creative Nonfiction
371	11:15-12:05	MWF	Liuzza	Foundations of the English Language
372	1:25-2:15	MWF	Grieser	The Structure of Modern English
376	2:10-3:25	TR	Schoenbach	Colloquium in Literature
398	11:10-12:25	TR	Hirschfeld	Junior-Senior Honors Seminar: "Hamlet 24/7"

402	11:10-12:25	TR	Howes	Chaucer
404	11:15-12:05	MWF	Stillman	Shakespeare I: Early Plays
405	9:40-10:55	TR	Welch	Shakespeare II: Later Plays
409	1:25-2:15	MWF	Stillman	Shakespeare's Contemporaries II: Renaissance Poetry and Prose
411	10:10-11:00	MWF	Anderson	Literature of the Restoration and Early 18 th -Century: Dryden to Pope: "The Coffee House"
420	12:40-1:55	TR	Henry	The 19 th -Century British Novel
421	12:40-1:55	TR	Seshagiri	Modern British Novel
431	12:40-1:55	TR	Lofaro	Early American Literature
433	12:20-1:10	MWF	Griffin	American Realism and Naturalism
436	2:30-3:20	MWF	Jennings	Modern American Novel
443	11:10-12:25	TR	Commander	Topics in Black Literature: "Memory, Trauma, and the Trace of Slavery in Contemporary Black American Literature"
444	11:10-12:25	TR	Hardwig	Appalachian Literature and Culture
452	10:10-11:00	MWF	Garner	Modern Drama
455	3:40-4:55	TR	Atwill	Persuasive Writing
455	2:10-3:25	TR	King	Persuasive Writing
456	5:05-6:20	TR	Elias	Contemporary Fiction/Narrative: "Fictional Selves"
460	9:40-10:55	TR	Hirst	Technical Editing
462	12:20-1:10	MWF	Morey	Writing for Publication
463	2:10-3:25	TR	Kallet	Advanced Poetry Writing
464	3:40-4:55	TR	Hebert	Advanced Fiction Writing
466	1:25-2:15	MWF	Morey	Writing, Layout, and Production of Technical Documents
470	12:40-1:55	TR	Hirst	Special Topics in Rhetoric: "Global Communication in Science, Technology, and Policy"
471	10:10-11:00	MWF	Grieser	Sociolinguistics
483	1:25-2:15	MWF	Papke	Special Topics in Literature: "Best American Mystery Stories"
484	TBA	TBA	Harjo	Special Topics in Writing: "Poetry Ancestors"
486	12:20-1:10	MWF	Cohen-Vrignaud	Special Topics in Criticism: "Queer Theory and Literature"

301 BRITISH CULTURE TO 1660

DZON

This course will explore some famous as well as lesser known literary works from the medieval and early modern periods. Most of the texts we will consider were written in Britain, though some originated in Europe and were influential in England. The theme of premodern beasts/animals will enable us to sample a variety of genres and to explore issues such as personal identity, nature, the human body, gender, society and the environment.

Readings include Marie de France, *Lais*, Geoffrey Chaucer, *The Canterbury Tales*, Gerald of Wales, *History and Topography of Ireland*, John Mandeville, *Book of Marvels and Travels*, Joyce Salisbury, *The Beast Within*, plus selections from Edmund Spenser, John Donne, John Milton, and Margaret Cavendish.

Requirements: several response papers, two exams, one short paper

303 AMERICAN CULTURES

GRIFFIN

If culture can mean both “lived reality” and “shared values,” then literature and drama form one kind of arena where different lived realities and divergent sets of values can be shown coming into contact and – some of the time – conflict with each other. In *American Cultures* we will look at three ‘locations’ where cultural challenges were easily as important as political or economic ones: the struggle over images of Native Americans; the literary and intellectual influence France has had on the American imagination from Lafayette onward; and the long-term effects of the 1960s counterculture on American writing.

Requirements: Two papers of around 5-6 pages each; an in-class mid-term; potentially a regular journal entry assignment which will form the basis for a final paper (in-class exam and/or take-home).

331 RACE AND ETHNICITY IN AMERICAN LITERATURE: “TWENTIETH AND TWENTY-FIRST CENTURY FICTION”

BRAUN

This course explores the ways racial and ethnic identities have been constructed in American culture and are represented in twentieth and twenty-first century U.S. literature. Students will read literature by and about African Americans, Native Americans, Asian Americans, Latinas/os, and other groups, with the aim of understanding the complex ways race and ethnicity have operated in American art and culture. Assigned readings may include poetry, short fiction, novels, autobiographical essays, and drama. Written assignments will prompt students to perform close readings and research historical and cultural contexts for the time period in which a text was written.

Requirements: reading reflections, two formal papers, and a presentation

331 RACE AND ETHNICITY IN AMERICAN LITERATURE: “IMMIGRATION AND AMERICAN LITERATURE”

HARDWIG

This course will examine the role that immigration plays in select American literature from the early twentieth century to today. Focusing on texts written by and about immigrants and second-generation Americans from Africa, the Caribbean, the Middle East, Eastern Europe, and Asia, the course will examine how these texts represent the complexities of immigrant life in the United States. Along the way, we will also have opportunities to consider these works of literature in relation to current discussions about immigration.

Texts may include:

Americanah (2013), by Chimamanda Ngozi Adichie

Drown (1996), by Junot Diaz

Emails from Scheherazad (2003), by Mohja Kahf

Maus (1980), by Art Spiegelman

My Antonia (1918), by Willa Cather

Native Speaker (1995), by Chang-Rae Lee

332 WOMEN IN AMERICAN LITERATURE

JENNINGS

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

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

Requirements: Class participation and attendance, exams, two research papers.

332 WOMEN IN AMERICAN LITERATURE

PAPKE

Will examine representations of women's lives in the fiction of American women writing in the 19th, 20th, and 21st centuries. Authors studied may include Rebecca Harding Davis, Louisa May Alcott, Kate Chopin, Edith Wharton, Susan Glaspell, Toni Morrison, Sandra Cisneros, Leslie Marmon Silko, Bobbie Ann Mason, Jamaica Kincaid, Gish Jen, ZZ Packer, among others. The readings will be exclusively short stories by North American women. Requirements include attendance, participation in class discussion, several reading responses and/or quizzes, three examinations, and one analytical paper.

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

333 BLACK AMERICAN LITERATURE AND AESTHETICS: “TRADITION AND INNOVATION”

LEE

A survey of some of the most dynamic and influential works of twentieth-century African American literature. Considering essays and creative works by Du Bois, Toomer, Hurston, Hughes, Ellison, Baraka, Sanchez, Shange, Morrison, Mullen, and Edward P. Jones, we'll pay particular attention to the overlapping themes of music and memory, to multi-generic or experimental works, and to the way aesthetic approaches and definitions of racial identity change over time and in response to changes in historical context.

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

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.

**336 CARIBBEAN LITERATURE
NDĪGĪRĪĪ**

Focuses on contemporary Anglophone Caribbean literature. Leading Caribbeanist Edouard Glissant observes that the phase is marked by departure from European literary conventions and a synthesis between writing and orality that signal the region's "irruption into modernity." We will study the literary manipulation of popular cultural forms and their role in fostering pan-Caribbeanness, while exploring language and form as reflections of the creolized cultures of the Caribbean. Representative realist, modernist, postmodernist/magical realist texts included. Major themes like creolization, cosmopolitanism, transnationalism, notions of the local and the dislocated, migration, mastery of form and its deformation will be our main focus. Major authors include: V.S. Naipaul, Derek Walcott, Paule Marshall, Michelle Cliff, Caryl Phillips, Jamaica Kincaid, and Earl Lovelace,

This is a Writing-emphasis course that meets Upper Level Distribution Foreign Studies requirement.

Course Requirements:

- Regular attendance; meaningful participation (10%)
- 2-page reaction papers to four texts studied. Papers should display a sophisticated engagement with the texts; their milieu; mastery of the language of criticism and the application of relevant critical theory (30%).
- A mid-term exam (30%).
- A final exam accounts for 30% of the course grade.

**341 RELIGION AND SPIRITUALITY IN AMERICAN LITERATURE
HADDOX**

This course will be an introduction into how two major religious traditions (Christianity and Judaism) and a few less prominent spiritual attitudes are represented in twentieth- and twenty-first-century American fiction. We'll read six excellent novels, two short stories, and two essays. In them we'll see how some Christian and Jewish writers present their faith traditions and practices and how they understand them in relation to American identity and history. We'll also see how some nonbelieving observers regard them. This course is not about converting anyone to or from any particular belief; religious believers and nonbelievers are equally welcome.

Required reading: Willa Cather, *The Professor's House*; Flannery O'Connor, *Wise Blood*; Walker Percy, *Lancelot*; Bernard Malamud, *God's Grace*; John Updike, *In the Beauty of the Lilies*; Marilynne Robinson, *Gilead*; essays by Zitkala-Ša and Tom Wolfe;

short stories by Charles Johnson and Nathan Englander.

Course requirements: active participation in class discussion (15%), occasional reading quizzes (10%), two argumentative essays (25% each), a final exam (25%).

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 KING

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

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

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

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 public writing. 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, midterm

Texts:

Joseph Williams' *Style: Ten Lessons in Clarity & Grace*
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 BARROW

This course focuses on writing for a variety of professional and technical contexts, with an emphasis on clarity and concision. Students will become familiar with the various genres of professional and technical writing (instructions, proposals, reports, manuals, etc.) and will gain practice developing, organizing, designing, evaluating and revising professional documents. Additionally, students will learn to analyze various writing situations (purposes for writing, settings for writing, multiple audiences) and to make rhetorical choices, including information design, appropriate to particular communities or organizations. Typical assignments might include writing definitions, instructions, process descriptions, descriptions of mechanisms, proposals, abstracts, executive summaries, and formal reports. An oral presentation will be required. Significant use will be made of Blackboard and MS Word.

Prerequisite: At least junior standing in the student's major, or instructor's permission.

363 WRITING POETRY SMITH, E.

This intermediate poetry writing course seeks to give a greater understanding of what goes into the creation of a poem, including form, structure, sound, and voice. The class also strives to promote a greater awareness of contemporary poets including Paul Guest, Patricia Smith, and Karyna McGlynn as well as the workings of the modern publishing industry for new writers.

Requirements

This is a workshop-based creative writing course, so attendance and participation are of utmost importance. Your final grade will come from a mixture of workshop participation, weekly writing exercises, recitations, a journal presentation, and a final portfolio of revised work.

363 WRITING POETRY BROUWERS

Introduction to writing poetry.

364 WRITING FICTION

DEAN

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

364 WRITING FICTION

KNIGHT

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

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.

365 WRITING THE SCREENPLAY

LARSEN

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 at least two (2) or three (3) assigned films; 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

LIUZZA

This course examines English language and culture through the 1500-year 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), orthography (how speech is represented in writing), semantics (how words mean), 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, regional and social variation, lexicons and dictionaries, pidgins and creoles and other effects of language contact and change. We will see how the language we speak is the living embodiment of a complex history; historical and cultural events continue to shape our language today.

Requirements: readings, exercises in and out of class, midterm, final exam.

372 THE STRUCTURE AND 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 two 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)

Prerequisite: English 102 or English 118.

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

376 COLLOQUIUM IN LITERATURE SCHOENBACH

Poses two related questions: "What is literature?" and "What should we do about it?" The "we" of the second question could be broad or specific enough to include literary critics, students of literature, English majors, or the members of this class. We will spend the semester trying to figure out what it means to be a reader of literature. What intellectual, artistic, psychological, and ethical lessons are we trying to learn from literature? What different modes of reading are available to us? Why do different texts seem to invite or benefit from different sorts of readings? We will focus these questions around a variety of theoretical approaches, including feminist, Marxist, psychoanalytic, structuralist, post-structuralist, postcolonial, and historicist. We will spend time developing a shared vocabulary for literary study, sharpening our close reading skills, developing literary arguments, and positioning ourselves within current critical debates.

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

398 JUNIOR-SEMINAR HONORS SEMINAR: "HAMLET 24/7" HIRSCHFELD

This class will focus all its energies, "24/7," on Shakespeare's *Hamlet*. We will study this endlessly fascinating play from a range of literary, historical, and performance perspectives, addressing research-oriented topics such as Shakespeare's sources; editorial and textual problems; performance history from Burbage to Cumberbatch; and Shakespeare's historical and cultural contexts, particularly the revenge tragedy tradition. In addition to six weeks dedicated to our central text, we will look at a range of its antecedents and successors, including Aeschylus's *Agamemnon* and *Libation Bearers* as well as Seneca's *Thyestes*, Thomas Kyd's *The Spanish Tragedy*, Thomas Middleton's *The Revenger's Tragedy* (1607), Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, Heiner Muller's *Hamletmachine*, and Sulayman Al-Bassam's *The Al-Hamlet Summit*.

Requirements: Four short papers (one on performance history, one on contemporary scholarship, one close reading of a non-*Hamlet* play; one on a textual crux); final research paper; final presentation.

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

STILLMAN

Shakespeare's dramatic achievement before 1601. Selected plays from the festive comedies (e.g. *Twelfth Night*), the English histories (e.g. *1 Henry IV*) and early tragedy (e.g. *Hamlet*).

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

405 SHAKESPEARE II: LATER PLAYS

WELCH

A survey of Shakespeare's dramatic works after 1600, including the 'problem' comedy *Measure for Measure*, the great tragedies (*Othello*, *King Lear*, *Macbeth*), and an enigmatic late romance, *The Tempest*. We will ponder Shakespeare's language and dramaturgy, situate his writing in the social and political environment of Jacobean England, and explore how his plays have been interpreted by generations of editors, performers, and literary critics.

Requirements: active participation, two papers, a midterm exam, and a final exam.

409 SHAKESPEARE'S CONTEMPORARIES II: RENAISSANCE POETRY AND PROSE

STILLMAN

Shakespeare is brilliant, and his contemporaries just as brilliant, just as articulate, and often even more recognizably modern. This semester's readings will focus on early modern writers who challenged the culture and its values at the edges of orthodoxy—on politics, on sex, on gender, and on religion. We will read Thomas More's great prose fiction, the *Utopia* with its humanist critique of private property and its call for economic justice. We will read Thomas Wyatt's smart and savvy poetic assaults against courtly values under Henry VIII. We will read Christopher Marlowe's *Hero and Leander*, with its reinvention of pagan love as an answer to the sentimental fictions of ordinary romance; and John Donne's *Songs and Sonnets* with their fiercely intelligent parodies of Petrarchan love poets; and Aemylia Lanyer's aggressively feminist account of Christ's Passion, the first poem written in English by a woman for women in celebration of women. Once more, we will study Edmund Spenser, the greatest English poet you are

likely to know nothing about. He is the author of what is arguably the single best poem in the language, *The Faerie Queene*—an unfinished visionary epic in search of absent ideals that everywhere challenge the viability of fixed beliefs, however orthodox.

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

411 LITERATURE OF THE RESTORATION AND EARLY 18TH-CENTURY: DRYDEN TO POPE: “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. 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.

431 EARLY AMERICAN LITERATURE LOFARO

Surveys the major themes and achievements of early American literature. The course focuses on Europeans and indigenous strains in our literary heritage and examines early American literature as a series of cultural and literary transformations. Readings will be drawn from such authors as Cortez, Cabeza de Vaca, Smith, Bradstreet, Taylor, Rowlandson, Byrd, Edwards, Wheatley, Franklin, Jefferson, Madison, Freneau, Brackenridge, Brown and Irving.

433 AMERICAN REALISM AND NATURALISM GRIFFIN

The focus in this class is on American fiction (with one or two short excursions into drama) published between the 1870s and the 1920s, a period of about fifty years. The terms used in the title, *realism* and *naturalism*, are important for understanding the different aims, styles, and motives of authors during a time in which what we think of as modern America came into being. In all the works we'll be reading, including (provisionally) works by Henry James, Edith Wharton, Jean Toomer, and Scott Fitzgerald, there is a struggle to render both individual lives and the larger forces that move societies. From affairs of the heart and issues of racial identity to rural social conflicts and the growth of cities, both the themes and the settings of fiction in this era opened up new dimensions of American life for public inspection.

Requirements: Two papers of around 5-6 pages each; an in-class mid-term; some combination of in-class exam and take-home paper for the 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.

443 TOPICS IN BLACK LITERATURE: “MEMORY, TRAUMA, AND THE TRACE OF SLAVERY IN CONTEMPORARY BLACK AMERICAN LITERATURE”

COMMANDER

Will interrogate various forms of cultural production to ascertain why the specter of slavery redounds in the contemporary moment. Students will meditate on the political stakes of and historical (revisionist) work performed by the principal texts as well as investigate and discuss how authors reckon with the necessarily interrelated notions of freedom and slavery, Blackness, (re-)memory, loss, psychological madness, and trauma. Required texts may include Octavia Butler’s *Kindred*, Haile Gerima’s *Sankofa* (1993), Saidiya Hartman’s *Lose Your Mother*, Toni Morrison’s *Beloved*, and Gloria Naylor’s *Mama Day*.

Requirements: active participation, a group presentation, reading response papers, informal writing assignments, and two formal papers.

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; *Serena*, 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%)

452 MODERN DRAMA

GARNER

This course will explore the development of modern British, Irish, American, and continental drama from the realist revolution of the late nineteenth century through the Second World War. In addition to studying important playwrights and plays, we will consider a range of issues that characterize this, one of the greatest and most daring periods of dramatic art. Because plays are designed for the stage as well as the armchair, we will also consider the challenges and opportunities involved in reading dramatic texts. By seeing clips of videotape productions,

attending a live performance at the university's Clarence Brown Theater, and by attending to the performance dimensions of individual plays, we will cultivate the art of "theatrical" reading. We will read and discuss plays by the following playwrights: Ibsen, Strindberg, Chekhov, Shaw, Synge, O'Neill, Glaspell, Treadwell, Tzara, Cocteau, Hughes, Odets, Pirandello, Brecht, Wilder, and Williams.

Requirements: three film production analyses (45% of final grade), mid-semester and final examinations (40%), regular attendance and participation (10%), theater production worksheet (5%).

455 PERSUASIVE WRITING

ATWILL

This section examines basic terms and theories of persuasive communication. Given the 2016 election year, we will place a special emphasis on election rhetoric. Assignments include writing a political autobiography, analyzing and creating political/issue ads, and creating an extended persuasive research paper OR contributing discourse and visual material to an ongoing campaign.

Texts: online Bb and Beeson, Lillian. *Persuasion: Theory & Applications*. Oxford UP, 2015.

455 PERSUASIVE WRITING

KING

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

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

- Required Texts: Gerald Graff and Cathy Birkenstein's *They Say, I Say*, 3rd ed. ISBN 978-0-393-93584-4
- Required writing: 10 short response essays, four formal writing projects, and construction of a digital or hardcopy media scrapbook.

456 CONTEMPORARY FICTION/NARRATIVE: “FICTIONAL SELVES” ELIAS

In what ways is a “self” an experimental artwork? In what ways is it like fiction? How does literature make us aware of the weird and difficult process of never-ending self-creation that is our life project? In what ways does it alert us to social, political, and technological forces that shape us into “selves”—perhaps against our will, perhaps even without our knowledge? In this course we’ll read international fiction that explores these questions and that also experiments with fictional form as it tries to address them. Course texts will include approximately eight well known works of fiction, both “realist” and experimental in form, published after 1960 by international writers of acclaim, as well as short pieces of literary and cultural criticism. Course requirements: course portfolio; 2 short papers; final exam.

460 TECHNICAL EDITING HIRST

The focus of this course is writing and editing for the world of work: government, industry, science, technology, and business. It offers theory, practice, and evaluation of editing skills, as well as orientation to careers and concerns in technical/professional communication. Though it concentrates on text editing, this course embraces a larger range of editing considerations, such as organization, layout, and visuals.

Documents staggering under the weight of abstruse mathematical, scientific, and engineering terms and visuals are not our focus in this course. Rather, our goal is to develop a philosophy of communication for the world of work in general and apply it to professional documents in order to significantly improve them.

Homework assignments and quizzes are frequent. The major assignment for the course is an extended editing project that you can later use as a portfolio piece.

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

Angela Eaton & Carolyn Rude, *Technical Editing, 5th ed.* (2010)

Edmond Weiss, *The Elements of International English Style* (2005)

Recommended Text

Harbrace College Handbook (latest edition).

Points (percentage of final grade)

Quizzes 15; Mid-term exam 15; Final exam 20; Homework 10; Final Editing Project 35; Participation 5

462 WRITING FOR PUBLICATION

MOREY

In this course we will explore and develop Augmented Reality (AR) as a medium for publication. Defined simply, AR technologies overlay digital information upon the physical world. As computer scientist Allen Craig notes, AR “hasn’t become a part of everyone’s daily life,” but “it is on the cusp of potentially doing exactly that. The technological pieces are in place and improving daily.” Moreover, some market analysts predict that AR will become a \$150 billion industry by 2020. As writers, AR allows us to publish at site-specific locations that might otherwise be inaccessible for the public delivery of texts, and/or integrate writing into physical environments in more efficient and useful ways. However, AR also allows us to re-think what it means to publish printed texts, as print can itself be augmented with this technology and become more networked and dynamic. Toward these applications, we will investigate current, past, and speculative uses of AR in order to publish two major projects: a print-based AR text and a site-specific AR installation. No previous knowledge of AR or related software is required for enrollment in the course.

463 ADVANCED POETRY WRITING

KALLET

Hones the skills learned in 363, with particular emphasis on rhythmical invention. Readings include such major poets as Yusef Komunyakaa, Galway Kinnell, Sharon Olds, and Marie Howe. Mid-term manuscripts and final manuscripts of poems are graded.

363 is a prerequisite.

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 and workshops—we will be revisiting and reinforcing the core elements of fiction, such as concrete detail, character, conflict, plot, and scene. But we will move beyond them as well, exploring new techniques and new complexities, seeking to broaden our understanding of how fiction works and what it can do. Students should expect to put significant time and effort into their own and their classmates’ work.

Requirements: Students will write two complete full-length stories and one substantial revision, along with occasional exercises. There will also be regular assigned readings of stories and essays on writing craft. Each student will have one workshop and the option of a second.

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. We will discuss how we consume images, how these images consume us, and how we produce images. We will investigate and discuss theories of visual perception and how rhetorics of images function. 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 with the same rhetorical focus that we do with traditional alphabetic writing. However, we will also examine how visuals and print interact with each other as imagetext and with the mediums in which they might appear.

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.

Pre-reqs: ENGL 355 or permission of instructor.

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.

483 SPECIAL TOPICS IN LITERATURE: “BEST AMERICAN MYSTERY STORIES”

PAPKE

Will examine the emergence and development of the mystery story in American literature. We will begin in the early 1800’s with such writers as Hawthorne and Poe, continue our survey into the later 1800’s with Bierce, Twain, and Crane; the second half of the course will focus on great 20th century writers such as O’Henry, Glaspell, Hammett, Chandler, Faulkner, O’Connor, Oates, Lehane and many more. Requirements include attendance, participation in class discussion, several reading responses and/or quizzes, three examinations, and one analytical paper.

484 SPECIAL TOPICS IN CREATIVE WRITING: “POETRY ANCESTORS”

HARJO

POETRY ANCESTORS is a workshop in poetry writing. Our beginning point of study will be the construction of lists of our poetry ancestors. We investigate our poetry legacies, which will include the discovery of historical and cultural influences. From this we assemble a catalogue of readings and study, one that can continue to develop and grow. We will begin with readings from my poetry ancestor tree, including the poetry of N.Scott Momaday, Leslie Silko, W.B. Yeats, John Coltrane, Gwendolyn Brooks, and Pablo Neruda. Students will write a poem a week, and a two-page response paper a week. (Graduate students will write three to four pages.) Mid-term is presentation of poetry ancestors which includes an in-class reading and three-page (or five-page for graduate students) introduction of the chosen poems. The final is a collection of eight revised poems, and the presentation of a poetry ancestry tree. Class participation is important. Only three excused absences. English 363 required or by permission of the instructor.

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

Class looks at theories of sexuality and how they have affected our reading of literature. Topics to be addressed include the history of sexual norms and deviations; biological sex, gender performance and transgenderism; class and homo/heterosexual identity; cultural diversity and sexual forms; and the sexual utopia of queer diversity. Theorists to be read may include Freud, Foucault, Sedgwick, Butler, Halberstam, and Bersani and literary works by Shakespeare, Byron, Wilde, Melville, James, Barnes, Lorde, and Baldwin.

Requirements are class attendance, two essays (25% each), weekly reading responses (30%) and periodic pop quizzes (20%).

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