

Graduate Course Descriptions

Spring 2018

Early registration for spring semester begins **October 16**. Course descriptions for graduate level courses are attached. Time and day are subject to change at instructor's wishes, please check current online timetable for accuracy. **MA students who wish to take a 400-level course must submit the proper request form to obtain approval and be added to the course.**

CRN	Course	Time/Day	Instructor	Title
31450	403	2:10-3:25 TR	Howes	Intro/ Middle English
20733	405	11:10-12:25 TR	Hirschfeld	Shakespeare II: Later Plays
25696	410	2:10-3:25 TR	Welch	Donne, Milton & Contemporaries
29506	412	10:10-11:00 MWF	Havens	Lit Late 18 th C: Johnson-Burns
28766	414	12:20-1:10 MWF	Cohen-Vrignaud	Romantic Poetry/Prose I
31448	423	12:40-1:55 TR	Seshagiri	Colonial/Post-Colonial Literature
26598	435	11:10-12:25 TR	Coleman	American Fiction to 1900
24892	436	1:25-2:15 MWF	Jennings	Modern American Novel
24893	443	2:10-3:25 TR	Commander	Topics in Black Literature
27444	444	9:40-10:55 TR	Hardwig	Appalachian Literature/ Culture
25556	452	12:20-13:10 MWF	Garner	Modern Drama
20736	455	2:10-3:25 TR	Atwill	Persuasive Writing
20738	460	2:10-3:25 TR	Hirst	Technical Editing
20739	463	12:20-1:10 MWF	Smith	Advanced Poetry Writing
20740	464	3:40-4:55 TR	Hebert	Advanced Fiction Writing
24894	466	8:00-8:50 MWF	Morey	Writing/Layout/Product Tech Docs
28453	470	9:05-9:55 MWF	Morey	Special Topics in Rhetoric
28782	474	1:25-2:15 MWF	Saenkhum	Teaching English as 2 nd /Foreign Language
26583	476	12:20-1:10 MWF	Saenkhum	Second Language Acquisition
27447	477	12:40-1:55 TR	Huth	Pedagogical Grammar/ ESL Teacher
28438	480	3:40-4:55 TR	Lofaro	Fairy Tale/ Legend/ Myth: Folk Narrative
31453	482	3:40-4:55 TR	Henry	Major Authors: Charles Dickens
20742	482	9:40-10:55 TR	Dunn	Major Authors: James Joyce
20743	483	11:15-12:05 MWF	Griffin	Special Topics in Literature: American Crime Novel
24895	483	2:30-3:25 MWF	Dzon	Special Topics in Literature: Chaucer and Friends
20744	484	5:05-6:20 TR	Knight	Special Topics in Writing: Adapted Screenplay
28440	484	12:40-1:55 TR	Kallet	Special Topics in Writing: Dreamworks
28445	489	2:10-3:25 TR 1:25-3:20 W	Maland	Special Topics in Film: American Film Renaissance, 1967-1975

CRN	Course	Day/ Time	Instructor	Title
20750	500			Thesis Hours
20751	502			Use of Facilities
20752	505	12:40-3:25 F	Ringer	Composition Pedagogy
27562	505	9:40-10:55 TR	King	Composition Pedagogy
31451	520		Stillman	Reading in 16 th -17 th Century Literature
27449	551	3:40-4:55 TR	Schoenbach	Reading in American Literature II
27894	555			Creative Thesis
28452	584	2:10-3:25 TR	Papke	Topics: Feminist Studies
29685	588	12:40-1:55 TR	Atwill	Topics: History RWL
20753	592		Stillman	Drama in New York
	593			Independent Study
20755	600			Dissertation Hours
20756	611	9:40-10:55 TR	Liuzza	Studies in Beowulf
20758	640	2:10-3:25 TR	Anderson	Studies in 18 th Century/Restoration
20759	661	2:10-4:50 T	Haddox	Studies in American Literature II: Souths, Local and Global
26603	686	5:05-7:45 T	Dean	Studies in Creative Writing: Reading and Writing Creative NonFiction
25608	688	9:40-10:55 MW	Elias	Studies/Literary Criticism: Time, Art, and Chronopolitics
25904	690	2:10-3:25 TR	Billone	Special Topics: Literature and the Child
25561	690	5:05-7:45 T	Harjo-Sapulpa	Special Topics: Native Poetry of North American

403 Intro to Medieval Literature

Howes

Comprises both language study and literary-historical study. In the early part of the term, we will study dialectal variations, pronunciation, vocabulary, inflections, and syntax. Readings in a variety of Middle English texts will occupy the bulk of the course, including selections from *The Peterborough Chronicle*, *The Owl and the Nightingale*, *Layamon's Brut*, *Sir Orfeo*, *Piers Plowman*, *Sir Gawain and the Green Knight*, *Pearl*, *St. Erkenwald*, John Gower's *Confessio Amantis* and Geoffrey Chaucer's *Reeve's Tale*. Throughout the term, oral reports on the historical period, on literary analyses, and on the cultural context for Middle English literature will supplement our study of the period, its language and its literature. No previous knowledge of Middle English is assumed.

Requirements: several quizzes; mid-term and final exams; a research paper, due in several stages; and at least one oral report.

405 Shakespeare II: Later Plays

Hirschfeld

Will explore Shakespeare's dramatic achievement after 1600. After studying some of the sonnets, we will explore Shakespeare's tragic mindset, including *Macbeth*, *Othello*, and *King Lear*; we will then look at the ironies of *All's Well that Ends Well* and *Measure for Measure*. We'll conclude with the romances of *The Winter's Tale* and *Two Noble Kinsmen*. Readings will include primary and secondary sources. Our goals are multiple: to become careful and creative readers of Shakespeare's dramatic verse and structures, to be able to imagine possibilities for the staging of his work; to evaluate his plots in terms of

Renaissance theatrical conventions and conditions of performance; to understand recurrent themes and issues in terms of Shakespeare's cultural and political contexts; and to become familiar with some of the major currents of criticism of his work in our time.

Requirements: One short paper, one critical synopsis, one performance history, one midterm essay exam, one final short-answer exam, one final paper.

410 Donne, Milton & their Contemporaries

Welch

A brisk survey of the poetry and prose of seventeenth-century Britain, from John Donne's racy love poems to John Milton's astonishing epic, *Paradise Lost*. Sampling a range of writers, including Herbert, Jonson, Lanyer, Herrick, and Marvell, we will find that their work, for all its playful wit and poise, took shape in an era of violent social and intellectual upheaval. We will read their writings against the backdrop of the scientific revolution, global exploration and trade, religious conflict, gender debate, and a bloody civil war. We will also check up on the latest critical approaches and controversies that have sprung up around these writers and their turbulent times.

Requirements: active participation (10%), brief reading responses (10%), two papers (50%), and two exams (30%).

Texts: John P. Rumrich and Gregory Chaplin, eds., *Seventeenth-Century British Poetry: 1603-1660* (W. W. Norton, 2005)

John Milton, *Paradise Lost*, ed. John Kerrigan, Steven Fallon, and John Rumrich (Modern Library, 2008)

412 Literature of the Late 18th Century

Jane Austen's Bookshelf

Havens

This class will read two novels by Jane Austen, the most famous English author writing at the end of the long eighteenth century, as well as some of the late eighteenth-century novels, poems, and plays that inspired her. This class will examine eighteenth-century political, cultural, and historical contexts that influenced the works of Austen and her predecessors. We will take a class trip to the Hodges Library special collections to view their 5 first-edition copies of Austen's novels, and we will also have class sessions in the letterpress studio and McClung museum. Requirements will include two essays, student-designed tests, and an open-ended final project.

414 Romantic Poetry/Prose I

Cohen-Vrignaud

This course looks at the Romantic movement that emerged in Britain between 1789 and 1832, in reaction to the norms of eighteenth-century art, to political events (the French revolution, Napoleonic wars, mass activism), and to economic changes (poverty, industrialization). We will primarily focus on the poetry of the Big Six authors (Blake, Wordsworth, Coleridge, Shelley, Byron, Keats) but we will also read other poets as well as Mary Shelley's *Frankenstein*.

Requirements: class attendance, two papers, and reading responses.

423 Colonial/ Post-Colonial Literature

Worlds of Empire

Seshagiri

At the dawn of the twentieth century, the British Empire ruled over vast portions of the globe. This course investigates the multiple, irreconcilable consequences of British imperialism by studying literature, film, and other art-forms inspired by a century of colonization, decolonization, and globalization. We will begin with that ur-text of twentieth-century colonialism, Joseph Conrad's *Heart of Darkness*, and end with contemporary narratives about a lightning-fast, interconnected planet. How did Great Britain justify its hold over non-Western peoples? How do formerly colonized nations negotiate the legacy of imperial rule? And how does literature shed light on our contemporary global moment? We'll answer these questions by reading an international range of stylistically diverse novels by E. M. Forster, Chinua Achebe, Tsitsi Dangarembga, Jamaica Kincaid, J. M. Coetzee, Mohsin Hamid, and Jhumpa Lahiri. We'll also watch films such as Mira Nair's *Mississippi Masala*, James Cameron's *Avatar*, Alejandro González Iñárritu's *Babel*, and Pedro Almodóvar's *Julieta*. Most excitingly, students in this class will attend concerts, film screenings, lectures, dance performances, and other events associated with the Big Ears Festival in Knoxville in March. Secondary readings will introduce students to the theories of Edward Said, Frantz Fanon, Simon Gikandi, Susan Stanford Friedman, and Franco Moretti. Requirements: regular homework, a midterm, a group presentation, and one short (5-7 pp.) paper and one long (10-12 pp.) paper.

435 American Realism/Naturalism

American Fiction Before 1900

Coleman

"Plutarch—the Greeks and the Romans—their troubles and ours are the same," sings Captain Vere as he reads the classics alone in his cabin in Benjamin Britten's operatic adaptation of Herman Melville's novella *Billy Budd*. Vere is defending Britain against Revolutionary France in 1797, looking back on events of 2000 years before.

How much more easily do we Americans recognize ourselves in the literature written by our compatriots a mere century or two ago. Their troubles and ours are the same: racism, economic inequality, threats to democracy, tensions between North and South, rigid gender expectations, and modernity's disruption of traditional familial and communal relationships. In this course, we will examine how some of the most compelling American fiction of the nineteenth century explores these problems and their potential solutions.

Readings will include short stories by Nathaniel Hawthorne, Melville's "Benito Cereno," Frank J. Webb's *The Garies and Their Friends*, Elizabeth Stuart Phelps's *The Silent Partner*, Henry James's *The American*, and William Dean Howells's *The Hazard of New Fortunes*. Course requirements include active class participation, a paired presentation, a 4-5 page paper, a midterm, worksheets on assigned critical essays, a 7-8 page researched paper, and a final exam.

436 Modern American Novel

Jennings

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

Requirements: 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 & Culture

Hardwig

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

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

Major Requirements:

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

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 by the university's Clarence Brown Theater Company, 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, and Williams.

Textbooks: Individual play editions, electronic copies of the others.

Requirements: two papers film production analyses (35% of final grade), two production worksheets (20%), mid-semester and final examinations (30%), and regular attendance and participation (15%).

455 Persuasive Writing

Atwill

This course focuses on analyzing and developing persuasive arguments in academic and professional contexts. We will explore various models of persuasion, including Toulmin and classical argument. Assignments throughout the semester will result in a final researched argument that may be presented in print or on a digital platform. The course also includes advanced instruction in style. Assignments include two brief essays, three major writing assignments, and a final extended project.

Writing Arguments: A Rhetoric with Readings, 10th ed. John Ramage, John Bean, June Johnson (ISBN 978-0-321-90673-1)

Style: Lessons in Clarity and Grace, 12th ed. Joseph Williams, Joseph Bizup (ISBN-13: 978-0134080413)

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

John Kirkman, *Good Style: Writing for Science & Technology*, 2nd ed., Routledge (2005)
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; Editing Project 35; Participation 5

463 Advanced Poetry Writing

Smith

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

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 at least one workshop.

466 Writing/Layout/Producing 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.

Required Texts

- Williams, Robin. *The Non-Designer’s Design Book*, 4th edition. Peachpit Press, 2015. ISBN: 978-0133966152

Course Assignments:

Final Portfolio	10%
Branding Suite (Logos, Business Card, Letterhead)	10%
Visual Resume	10%
Opening Presentation	5%
Closing Presentation	5%
Infographic Flyer/Poster	10%
Brochure	10%
Information Booklet	10%
PSA Video	10%
Design Critiques	10%
Participation	10%
Total	100%

470 Special Topics in Rhetoric

Augmented Reality

Morey

This course will explore the emerging digital writing practice of Augmented Reality (AR). Daniel Craig notes in *Understanding Augmented Reality* that although AR “hasn’t become a part of everyone’s daily life, it is on the cusp of potentially doing exactly that. The technological pieces are in place and improving daily.” However, while much of AR studies is certainly tech and industry-driven, the interrogation of AR from a scholarly and educational perspective is still emerging. As Craig also states, the “biggest limitation right now is our imagination for the possibilities” that these technologies might afford. In this spirit, rather than designing AR for industry use, this class will explore how AR may be used in the Humanities for critically and creatively intervening in contemporary conversations, including race, gender, class, environment, animal rights, labor, and other social issues. In other words, this class looks at how one might create uses for AR technologies in order to find new ways to engage and bring attention to whatever issues might be important to the individual, providing her or him with new, impromptu, and unofficial ways to reach audiences.

Toward these goals, this seminar will look at the history, theories, rhetorics, industry, and artistic uses of AR logics and technologies toward imagining the possibilities for AR in academia and the public sphere. Our tasks in this class are two-fold: we will learn about AR by “doing” AR, making our own AR texts, and we will interrogate popular portrayals and uses of AR to consider how AR might be used more ethically, practically, beneficially, and humanistically. Our learning outcomes include creating texts with AR technology, understanding the history and use of AR, critically analyzing AR technology, and innovating with AR technology.

Required Texts

- Craig, Alan. *Understanding Augmented Reality*. Morgan Kaufmann, 2013. ISBN: 978-0240824086
- Geroimenko, Vladimir. *Augmented Reality Art: From an Emerging Technology to a Novel Creative Medium*. Springer, 2014. ISBN: 978-3319062020
- Maughan, Tim. *Paintwork*. CreateSpace, 2011. ISBN: 978-1463570460
- Smith, Keri. *The Guerilla Art Kit*. Princeton. ISBN: 978-1568986883
- Vinge, Vernor. *Rainbows End*. Tor, 2007. ISBN: 978-0812536362

Participation	10%
Synthesis Blog	10%
AR Analysis	20%
Print-Based AR Project	20%
3D AR Project	40%
Total	100%

474 Teaching English as Second/Foreign Language

Saenkhum

Course Description:

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

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

Explain various approaches to English language teaching.

Consider various topics related to English language teaching.

Design or modify a language course in ways that are appropriate for the institutional context, student population, and learning goals and objectives.

Share ideas, teaching materials, and research effectively through oral presentations and written documents.

Requirements (tentative):

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

Required Texts:

Larsen-Freeman, D., & Anderson, M. (2011). *Techniques and principles in language teaching* (3rd ed.). New York: Oxford University Press.

Lightbown, P. M., & Spada, N. (2013). *How languages are learned* (4th ed.). New York: Oxford University Press.

Additional readings will be available on Canvas.

476 Second Language Acquisition

Saenkhum

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

Requirements (tentative):

Attendance + Participation	= 10%
----------------------------	-------

Discussion Questions	= 10%
Mini Debate on Key Controversies in SLA + reflection	= 15%
SLA Interview Essay	= 25%
Final Project (topic proposal, final paper, poster presentation)	= 40%
Total	= 100%

Required Text:

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

*Additional readings will be available on Canvas.

477 Pedagogical Grammar/ ESL Teach

Huth

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

Required Textbook (tentative)

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

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

Assignments (tentative)

Discussion Questions	10%
Grammar Exams (grammar terms & English structures)	25%
Grammar Teaching Demonstration & Lesson Plan	20%
Final Project (topic proposal, final paper, presentation)	30%
Attendance & Participation	15%

480 Fairy Tale / Legend/ Myth: Folk Narrative

Lofaro

The purpose of this course is to evaluate the longer forms of folk narrative in regard to their historical and cultural significance for the individual and for the larger communities to which he or she belongs. We shall begin with shorter forms such as proverbs, superstitions, and jokes and then deal in depth with folk tales from around the world. Our particular emphases will be upon those told in the United States, such as The Jack Tale cycle of Southern Appalachia, upon the folk tales of Ireland, and upon the stories of the Brothers Grimm and Hans Christian Anderson.

Grading: Two examinations (20% and 30%), brief quizzes (10%), and an individually agreed upon narrative collecting project (40%) will form the basis of the final grade

482 Major Authors:

James Joyce

Dunn

James Joyce wrote about everything; he made epic literature out of the most common materials of everyday life. Of the letters he wrote to his wife he said, "Some of it is ugly, obscene and bestial, some of it is pure holy and spiritual: all of it is myself," and the same is true of his fiction. His work contains the most complete view of the world in the history of literary fiction. In this class, we will read Joyce's major works, including *Dubliners*, the *Portrait*, *Ulysses*, and parts of *Finnegans Wake*. Along the way, we will explore Joyce's Ireland, his biography, his links with the modernist movement that nurtured him, and a brief sampling of the volumes of criticism that his work has inspired. Requirements for the course include short ungraded response papers, group reports, two graded papers including a research paper and two examinations.

482 Major Authors:

Charles Dickens

Henry

Charles Dickens (1812-1870) has entered popular American culture primarily through adaptations of his classic, *A Christmas Carol*. But Dickens's genius produced a vast world of characters and stories — both comic and dark — that provide modern readers with a unique view of Victorian England. Known especially for his representations of London — itself a character in his novels — Dickens exposes the social injustices as well as the absurdities, delights and marvels of his beloved city and his era. This course will cover Dickens's early, middle and late career: *A Christmas Carol* (1842), *Little Dorrit* (1855-7) and *Our Mutual Friend* (1864-5). It will also include some of his shorter fiction along with readings in literary criticism of his work and biography.

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

483 Special Topics in Literature:

The American Crime Novel from Hammett to Mosley

Griffin

Dashiell Hammett wrote the first substantial American detective novels of the twentieth century, of which the most important is *The Maltese Falcon*, published in 1930. Sixty years later in 1990, Walter Mosley's *Devil in a Blue Dress* appeared the first volume in a series of novels about the African-American private investigator Easy Rawlins. Over the intervening decades, the crime story, especially in the more skeptical and probing mode known as *noir*, developed in complexity, and has had in some ways a profound influence on popular culture. Along with Hammett and Mosley, we will read a few of the

authors who opened up the genre to new styles and different voices, including Raymond Chandler and Margaret Millar.

Requirements: two short papers, an in-class mid-term, potentially brief blog-type postings or journal entries, a final paper or in-class exam.

483 Special Topics in Literature

Chaucer and Friends

Dzon

This course will cover works from different stages of Chaucer's career, including his *Parliament of Birds*, *Troilus and Criseyde*, *Legend of Good Women* and selections from the *Canterbury Tales*. We will consider some of the authors and works Chaucer relied upon and admired, and also discuss his connections with other authors, especially his literary friends John Gower and John Clanvowe. We will be concerned with repeated themes, such as gender and worldly pleasure, and will analyze how different authors dealt with similar issues and (re)fashioned gripping stories to suit as well as stir up their intended audiences. Assignments include response papers, a longer paper, a presentation, and two exams.

484 Special Topics in Writing

From Short Story to Feature Film: The Art of the Adapted Screenplay

Knight

This class will focus primarily on the practice of adapting short fiction to feature length films. It will not serve as tutorial on screenplay formatting and/or Hollywood pitch-making but as an investigation of storytelling techniques involved in two different but highly compatible forms. Students will engage in close study of short stories that have been previously adapted for the screen as well as the resulting films. Attention will be paid to dramatic structure, visual storytelling and building characters and conflict.

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.

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.

489 Special Topics in Film

American Film Renaissance, 1967-1975

Maland

For a variety of reasons, American Cinema took a significant turn in the middle and later 1960s. The decline in attendance in movies between the end of World War II and the 1960s, due in part to the introduction and growing popularity of television, led to the breakdown of the studio system. An influx of European art cinema and the French New Wave provided American filmmakers with new aesthetic alternatives to conventional Hollywood filmmaking. The rise of the auteur theory, first in France, and then in the United States, encouraged young directors (some the first generation to study film in universities) to think of movies as something more than the pure entertainment that Hollywood claimed to create. Finally, the social and political conflicts of the 1960s and the growing youth audience encouraged some filmmakers to represent American society in their movies in ways that would appeal to an audience alienated from the dominant cultural values of the older generation.

These economic, technological, aesthetic, and social factors provided the context for the American Film Renaissance, a period of filmmaking that some film historians date from *Bonnie and Clyde* and *The Graduate* in 1967 to *The Godfather II* (1974) and Robert Altman's *Nashville* (1975). This special topics course will examine some of the key films of the era. We not only will focus on the aesthetic characteristics and social concerns of the movies of the period but also will examine the industrial and social context that created the conditions for the renaissance, sustained it for nearly a decade, and then led to a new era in American film, dominated by the blockbuster, after the success of *Jaws* (1975) and *Star Wars* (1977).

Requirements:

All students will do readings about the period (including Mark Harris's *Pictures at a Revolution: Five Movies and the Birth of the New Hollywood*), screen a number of films (some out of class), take a mid-term and a final exam, and write either two shorter papers of 4-5 pages or one longer paper or 8-10 pages.

505 Composition Pedagogy

Teaching First-Year Composition: Theory and Practice

King & Ringer

English 505, Teaching First-year Composition, provides students with a foundation in the theory and practice of teaching writing. The class will offer regular opportunities to engage with key scholarship about writing instruction and to participate in hands-on, problem-oriented learning. We will read widely about various aspects of writing pedagogy, grapple with ways to apply our knowledge in the classroom, and hone our abilities to investigate teaching challenges. Students will leave 505 with a general understanding of contemporary writing pedagogy and rhetorical theory, particularly as it applies to UTK's first-year composition program.

Requirements: reading responses; teacher research project; teaching demonstrations; reflective essays; portfolio of teaching materials; and class participation.

520 Readings in 16th-17th Century Literature

Fiction Making in Early Modern England: Poetry and Prose

Stillman

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—and consider their conversations one with another. We will read Thomas More's great prose fiction, the *Utopia* with its humanist critique of private property and its call for economic justice, and we will read Christopher Marlowe's *Tamburlaine, Part I*, with its calculated assault on humanists like More. We will read Castiglione on the self-fashioning of courtiers, and Thomas Wyatt's smart and savvy poetic assaults against courtly values. We will read William Shakespeare's *Venus and Adonis*, with its reinvention of pagan love as an answer to the sentimental fictions of ordinary romance; 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 include: two exams and two papers and regular class attendance.

551 Readings in American Literature II

Schoenbach

This course will approach modernism, a cosmopolitan and international literary movement, by way of its intersections with local, regional, and vernacular American literature. Moving from Harlem to Greenwich Village to the rural South and the American Southwest, we will consider how American artists developed their own version of the radical experiments of modernism, how they answered the call to "make it new." Readings from Henry James, Gertrude Stein, Mina Loy, Langston Hughes, William Carlos Williams, Nella Larsen, Zora Neale Hurston, Jean Toomer, William Faulkner, Willa Cather, and Toni Morrison. Requirements will include short writing assignments, a presentation, a midterm, a modernist journal project, a final conference paper, and active class participation.

584 Topics: Feminist Studies

Alterity, Liminality, and Abjection in Women's Fiction

Papke

What does it mean to be the Other, whether that position be considered implicit in woman's nature, forced upon women by cultural directives, and/or experienced by women at the command of others and of themselves? In the quest for self-flourishing, what barriers do women experience that push them into in-between spaces of liminality, their refusal to be simply an object but not quite achieving subject status either? What leads a girl or woman to consider herself as abjected or to treat herself as the abject? Besides offering a basic introduction to feminist considerations of self-alienation and self-becoming, this will be an intensive reading course in contemporary fiction by women writers who foreground the centrality of gender issues in their work and the consequences of women living in states of alterity. We will read the equivalent of a (short) novel a week, works by writers from various nation

states such as England, Brazil, Japan, Austria, and Egypt, with a heavier concentration on American writers. Requirements will include active participation in all class discussion, at least one course presentation, a prospectus and annotated bibliography for a research paper, and an analytical paper of about 15-20 pages.

588 History in Rhetoric, Writing, & Linguistics

Rhetorical Traditions & Practices Late Byzantine & European Renaissance through the 19th Century
Atwill

This course serves as the second of a two-course history sequence. Overviews such as this one face two challenges: coherence and inclusion. We will confront these challenges by organizing the course according to issues and genres: advice discourse—from Machiavelli to nineteenth-century conduct literature; rhetorical handbooks—from preaching to letter writing; theories of rhetoric: from British empiricism to belle-letters; public rhetoric: from Sojourner Truth to Susan B. Anthony.

Course expectations: class presentations, article and book summaries, final research paper

Course texts:

Logan, Shirley Wilson. *With Pen and Voice: A Critical Anthology of Nineteenth-Century African-American Women*

Donawerth, Jane. *Conversational Rhetoric: The Rise and Fall of a Women's Tradition, 1600-1900* (ISBN-13: 978-0809332755)

Readings online and on CANVAS

592 Drama in New York

Stillman

A three-credit hour course offered during Spring Semester. The off-campus portion of this year's course will take place December 14-22, 2017.

As its title indicates, **ENGLISH 592 calls for a week spent in New York seeing plays**, one of which will be a musical. As in years past, **the group will stay at the Vanderbilt YMCA**, an "upscale" dormitory-style facility in east Midtown (47th Street between Second and Third Avenues). The Vanderbilt Y offers safe, clean, and convenient accommodations, within walking distance of the Broadway theater district and within several blocks of two major subway stations. Rooms are double-occupancy, with bathroom facilities down the hall. Guests at the Vanderbilt Y have access to a ground floor restaurant and a health facility (with swimming pool). If you do not wish to stay at the Y, then you should not sign up for the class. In addition to 2 or 3 group meetings and the plays themselves, students will have considerable free time to spend sightseeing in New York City.

The course fee for ENGLISH 592 is \$1350.00. This includes all theater tickets and accommodations. The course fee does **NOT** include airfare to New York, meals, or transportation to or from the airport and within the city.

To receive course credit for ENGLISH 592, students will be asked to keep a journal with three pages or so about each of the plays we see. Journals will be due at the end of the first full week of classes in the

Spring semester. Students will also write a research paper (10 pages) dealing with the plays we have seen in New York or with New York theater as an institution. This paper will be due later in Spring semester at a time scheduled by the instructor. Students will also be expected to attend and participate in the group discussions in New York.

Space is strictly limited, and the course fills quickly. Contact Dr. Robert Stillman (rstillma@utk.edu; 974-6971).

611 Studies in Beowulf

Liuzza

This seminar consists of a close reading of a long heroic poem, *Beowulf*, in Old English. The poem will give us a perspective on the history, language, culture, and literary history of Anglo-Saxon England; we will also use it to examine the origins and present state of Anglo-Saxon studies.

Course requirements include attendance and participation, class presentation, and a research project.

NOTE: this class builds upon material studied in English 610. If you wish to take the class without having had 610, please see the instructor before registering.

640 Studies in Restoration/ 18th Century Literature

Staging the Modern Self

Anderson

Staging the Modern Self examines the development of identity, character, and strategies of performance on the Restoration and eighteenth-century stage. While the development of the novel cultivated discourses of interiority, the stage presented debates about the content as well as the “surface” of the self, the nature and reproducibility of emotion, and the patterns of participation and disengagement that constitute the reading practices of the modern self. The main reading for the course will be approximately 15 plays and afterpieces from 1660 to 1800. Additional historical and cultural background from critical sources, historical documents, theatre databases, and other primary texts will help us situate the social function of plays from Wycherley’s cynical *The Country Wife* to the rise of melodrama in plays like Sheridan’s *Pizzaro*. This class brings together MFA students in acting with English graduate students for an intensely interactive seminar in theatre history and performance.

Unless otherwise noted, the weekly required plays and brief supplemental materials in each pdf packet will be from *The Routledge Anthology and Sourcebook of Restoration and Eighteenth-Century Theatre*. Critical essays and other primary documents will be available on Canvas.

661 Studies in American Literature II

Souths, Local and Global

Haddox

“It is a truth universally acknowledged among southern literary scholars,” writes Martyn Bone, that ‘the South’ and ‘southern literature’ have been characterized by a ‘sense of place.’” For many critics, this “sense of place” has entailed a fierce attachment to the local and a corresponding suspicion of the wider

world. But what happens to such a sense when place, so to speak, isn't what it used to be—when “globalization,” “modernization,” and all manner of other amorphous forces transform the way we think of it? Moreover, what if southern place never *was* all that local? What if it has always been defined in relation to “global” structures (the transatlantic slave trade, or the incessant movements of capital in industrial or postindustrial periods)? What meanings accrue around such terms as “place,” “local,” and “global,” and what is at stake when we claim or challenge these meanings?

Taking such questions as its starting point, this course will examine a variety of “Souths,” both “global” and “local,” through the lens of works of fiction and nonfiction published between 1880 and the present. We'll cover a wide range of canonical and recent texts in U.S. southern literature, with at least two stops at non-southern writers (the Cuban Carpentier and the “northern” Morrison) who take up these themes. Along the way, we'll engage with many of the most important contemporary critics in southern studies, whose interventions in this debate continue to provoke.

Class Requirements: one seminar presentation (15%); active class participation (15%); one book review (15%); one seminar paper, 20-30 pp. in length (55%).

Reading List:

Scott Romine and Jennifer Rae Greeson, eds., *Keywords for Southern Studies*

George Washington Cable, *The Grandissimes*

Booker T. Washington, *Up from Slavery*

Selections from Twelve Southerners, *I'll Take My Stand: The South and the Agrarian Tradition*

William Faulkner, *Absalom, Absalom!*

Alejo Carpentier, *The Kingdom of This World* (translated by Harriet de Onis)

Zora Neale Hurston, *Their Eyes Were Watching God*

Eudora Welty, *Delta Wedding*

Lillian Smith, *Killers of the Dream*

James Dickey, *Deliverance*

Gayl Jones, *Corregidora*

Lee Smith, *Oral History*

Toni Morrison, *A Mercy*

Cynthia Shearer, *The Celestial Jukebox*

686 Studies in Creative Writing

Reading and Writing Creative Nonfiction

(By permission of the instructor only)

Dean

In 1966, Truman Capote published *In Cold Blood*, *The New Yorker* published John McPhee's “Oranges,” and *Esquire* published Gay Talese's “Frank Sinatra Has a Cold.” The following year saw the publication of Joan Didion's “Goodbye to All That,” Vladimir Nabokov's *Speak, Memory*, Tom Wolfe's *The Electric Kool-Aid Acid Test* and Norman Mailer's *The Armies of the Night*. Something was going on: literary journalism was merging with the personal essay, the lyric essay, and the memoir to create the large-tent genre we now refer to as creative nonfiction.

This course will explore some of the world-changing publications of the big bang of creative nonfiction as well as some of the contemporary practitioners keeping alive the hybrid strains that were born in that generation: Eula Biss, John D'Agata, Leslie Jamison, Bich Minh Nguyen, John Jeremiah Sullivan, and Kevin Young.

Newcomers to creative nonfiction are more than welcome. Students will write multiple exercises and one full-length essay; workshopping student essays will take about half of our class time.

688 Studies in Literary Criticism

Time, Art, and Chronopolitics

Elias

A glance at any conference program today will reveal numerous panels about temporality. Time plays a key role in a wide range of critical discussions during the past twenty years of theory: from theories of how narrative itself represents time, debates about appropriate timescales for global literatures, the time of speculative fiction such as Afrofuturism and Indigenous futurisms, the epistemological ruptures produced by notions of queer time, analyses of the “after-lives” of slavery, and the belatedness of trauma, to slow-food movements and analyses of sleep and slowness as counters to capitalist time. This seminar will look at theories of time in arts contexts for insight into how temporality structures important debates in theory and criticism today. How does the representation of time affect narrative or visual production? What is the relation between time and history (and related concepts such as memorialization)? How do timescales—such as that of the Anthropocene—matter to the arts? Critical readings will sample “time studies” in articles and book chapters, but we will also read some full texts that are now central to both time studies and areas of inquiry such as queer studies.

Readings will include Elias and Burges, *Time: A Vocabulary of the Present* (NYU Press, 2016) and may include chapters/articles/books by Mikhail Bakhtin, Paul Ricoeur, Wai Chee Dimock, Mark Currie, Paul Virilio, Jonathan Crary, Michelle Boulous Walker, Lee Edelman, José Esteban Muñoz, Elizabeth Freeman, Brian Massumi, Saidiya Hartman, Christina Sharpe, and others. Alongside these critical readings we will look at different forms of literary and visual art that critique, evoke, or shape themselves upon time (such as Christian Marclay's film *The Clock* (2010) or Octavia Butler's novel *Kindred*, though primary readings are yet to be determined).

Requirements include a project to be worked out with the instructor that involves research and writing appropriate to an article-length draft and that should be related to each student's specialization; a conference paper proposal and internal funding proposal related to the student's course project; and an in-class team presentation of art that elicits temporal theorization related to our course reading.

690 Special Topics

Literature and the Child

Billone

In this class, we will watch children and young adults as they float from innocence to experience and back again in various genres ranging from fairy tales printed in the seventeenth century to the most popular appearances of young protagonists in literature and various other forms of media today. We will ask the question both of what makes youth so attractive as a window to dream-states and fantasylands and also what makes innocence such a vulnerable state to remain imprisoned within. How do we retain the core of who we are while we constantly must revise our identities as time moves relentlessly forward? The class will move chronologically, exploring Romantic poetry from William Blake's *Songs of Innocence* and *Songs of Experience* to William Wordsworth's and Samuel Taylor Coleridge's complex glorification of childhood to Matthew Arnold's darker view of youth in the Victorian period. We will work through Lewis Carroll's Alice texts, J.M. Barrie's *Peter Pan* and L. Frank Baum's *The Wonderful Wizard of Oz* in addition to tracing the rise of dystopian literature from 19th century island books such as Robert Louis Stevenson's *Treasure Island* and R.M. Ballantyne's *The Coral Island* to William Golding's *Lord of the Flies*. The class will conclude with Suzanne Collins's *The Hunger Games* and with J.K. Rowling's *Harry Potter* in an effort to understand the appeal of children's and young adult literature today. Students will be expected to turn in detailed weekly discussion questions, to participate actively in class discussion and to submit one final project.

690 Special Topics

Native Poetry of North America

Harjo-Sapulpa

In this course, students will learn about Native poetry and the politics of anthology-making at the same time they will be helping assemble the *Norton Anthology of Native Poetry*. Over the semester, students will work in teams to research and write about regions of Native poetry, speak with Norton editors and Native poets about the anthology, and discuss in detail what poems should be included and the ethical questions underlying our project. This course will be of interest to English graduate students interested in Native literatures, poetry, editorial work, and cultural rhetorics. Requirements will include group presentations, research reports, and gathering permissions from publishers. The final paper will be a book proposal for an anthology related to your teaching and research interests.