

SUMMER 2017



COURSE DESCRIPTIONS

SUMMER 2017

Courses are subject to change. Please refer to timetable of classes.

		First	Session	
<u>Course</u>	<u>Time</u>	<u>Day</u>	<u>Instructor</u>	<u>Class</u>
301	11:45-1:15	MTWRF	MacKenzie	British Culture to 1660
355	11:45-1:15	MTWRF	Snellen	Rhetoric and Writing
364	9:45-11:15	MTWRF	Hoffer	Writing Fiction
431	11:45-1:15	MTWRF	Lofaro	Early American Literature
		Second	Session	
331	9:45-11:15	MTWRF	Brouwers	Race and Ethnicity in American Literature
422	9:45-11:15	MTWRF	Smith, E.	Women Writers in Britain
491	July 22- August 12		Stillman	Foreign Study: Drama in Stratford and London

FIRST SESSION

301 BRITISH CULTURE TO 1660

MACKENZIE

This course will be an examination of early English literary texts in their cultural contexts. We will focus on several pivotal periods in English literature, language and history: The conquest of Britain by the Anglo-Saxons, the conversion of the Anglo-Saxons and its influence on later Anglo-Saxon literature; the Norse influence, the re-emergence of English during the Fourteenth Century (both in the North and South of England); the rise of religious mysticism; the development of the public theaters; the transition into the Renaissance; and the English Civil War. We will consider the relationships between authors, literary traditions, and social order in terms of culture, context, and literature. Authors studied may include the poet of the British *Gododdin*, the Beowulf poet, the Pearl Poet, Chaucer, Langland, Julian of Norwich, Shakespeare, Marlowe, and Milton.

355 RHETORIC AND WRITING

SNELLEN

This section of 355 is an introduction to rhetoric as a brain-changing engine, including specific conversations regarding metaphor and figurative language, discourse analysis, audience and narrative, deliberation, and satire. The focus is multi-modal, with special attention on forensic and deliberative rhetoric. Some projects will be academic in style, though most will have a practical emphasis looking beyond the university.

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

Texts:

Jay Heinrichs's *Thank You for Arguing*

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

Blackboard readings

364 WRITING FICTION

HOFFER

Introduction to writing novels and short stories.

431 EARLY AMERICAN LITERATURE

LOFARO

Surveys the major themes and achievements of early American literature. The course focuses on European 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.

SECOND SESSION

331 RACE AND ETHNICITY IN AMERICAN LITERATURE BROUWERS

Examines the relationship between ethnic and racial identity in American literature. Various critical and non-critical texts will investigate how concepts such as ethnicity, race, humanity, and language are influenced by a dominant identity that depicts itself as ideal. Course content will vary depending on section, but readings will trace historical roots for current conceptions of race and ethnicity in the United States, as always allowing the literature to reflect its (and our) times. (Same as African and African-American Studies 331.)

Requirements: Reading response assignments, Two exams, one paper (4 – 6 pgs).

422 WOMEN WRITERS IN BRITAIN SMITH, E.

From Austen's use of the West Indies' sugar colonies that led to her parallels between marriage and the slave market in *Mansfield Park* through decolonization and the new multicultural face of British writers such as Zadie Smith, this course will feature a mix of work by both traditional and nontraditional British authors, with a strong focus on women within the shifting notions of the British Empire. The course texts will help not only to illustrate the evolution of women's societal roles in Britain but also the ways in which empire plays an important part in women's literature as well. Course will include a research paper, group presentation, daily responses, and a final. Authors include: Jane Austen, Frances Hodgson Burnett, Jean Rhys, Zadie Smith, and more.

491 FOREIGN STUDY: DRAMA IN STRATFORD & LONDON & EDINBURGH STILLMAN

English 491 (Drama in Stratford and London and Edinburgh) is a three-week off-campus drama course that is offered during Summer Session (second term). The course carries three hours of credit at the 400 (undergraduate) level or the 500 (graduate) level. This year's course will take place July 22nd to August 12th. The class studies contemporary performance arts, elite and popular, and includes dramatic entertainments from William Shakespeare at the New Globe Theatre to Harry Potter at London's Warner Brothers Studios to a selection among some 3,500 music, dance, and dramatic entertainments at Edinburgh's world renowned Fringe Festival—a carnival for the performance arts in the city's streets and theaters.

After arriving in London, we board coaches that will take us to Stratford on Avon, the small town that was home to Shakespeare and that is now the home of the Royal Shakespeare Company. The RSC has the finest repertory company in Britain. We'll see four plays by the RSC, get a behind-the-scenes look at the theaters and meet with actors and stage-crews; we'll take guided tours of Oxford, Mary Arden's house, Kenilworth Castle and more. We stay in local Bed-and-Breakfast hotels within walking distance of the theaters. This is Roman year at the RSC, and will feature Shakespeare's *Titus*, *Julius Caesar*, and *Antony and Cleopatra* with Oscar Wilde's splendid *Salome*.

We return to London for the second week to see five plays at venues like the Royal National Theatre, the West End, the Donmar Warehouse and small fringe theaters. Offerings will include a range of genres, and kinds of entertainment: we'll see the best of new plays, a big musical, a comedy, and a play at the New Globe Theatre. We will also spend a day at Warner Brothers Studio to see The Making of Harry Potter. There will be ample time for sightseeing and personal excursions, including a long weekend with enough time to travel to Paris, Dublin, Amsterdam, or other European destinations.

The third week takes us to the International Fringe Festival in Edinburgh, Scotland, where students will have the chance to sample the single greatest variety of performing arts productions in the English speaking world, with plenty of time to see the sights of the city including its magnificent castles and art museums. The Fringe Festival has become the premiere location for the best performing arts companies to preview their newest, most exciting work, and the best carnival for the performing arts in Europe, a street-theater event that you don't just see, but experience.

English 491 is open to students from all majors and offers 3 hours of credit; the course has no prerequisites.

The fee for the trip is \$2850.00, NOT including UT tuition, airfare, and some meals. A deposit of \$750.00 is required to hold a space in the class for you, and should accompany a formal application made out to the Center for International Education. For more information, students need to contact Rob Stillman, Professor of English, 412 McClung Tower, rstillma@utk.edu. Phone: (865) 974-6971.

Cover photo: <http://lawrencemigration.phillipscollection.org/the-migration-series/panels/33/letters-from-relatives-in-the-north-told-of-the-better-life-there>