

Graduate Course Description Spring 2016

Early registration for spring semester begins October 12. Course descriptions for graduate level courses are attached. For time and day, please check current online timetable.

| CRN | Course | Instructor | Title |
|-------|--------|------------|---|
| 20759 | 402 | Howes | Chaucer |
| 20760 | 404 | Hirschfeld | Shakespeare I: Early Plays |
| 20762 | 405 | Stillman | Shakespeare II: Later Plays |
| 20761 | 405 | Welch | Shakespeare II: Later Plays |
| 27273 | 410 | Welch | Donne, Milton & Contemporary |
| 30746 | 412 | Havens | Literature Late 18 th C: Johnson-Burns |
| 25987 | 420 | Henry | 19 th C-British Novel |
| 25236 | 436 | Jennings | Modern American Novel |
| 27271 | 441 | Hardwig | Southern Literature |
| 28225 | 442 | Lofaro | American Humor |
| 25327 | 443 | Commander | Topics in Black Literature |
| 27262 | 451 | Lee | Modern British/ American Poetry |
| 27264 | 455 | Atwill | Persuasive Writing |
| 20766 | 460 | Hirst | Technical Editing |
| 20767 | 463 | Smith | Advanced Poetry Writing |
| 30747 | 463 | Kallet | Advanced Poetry Writing |
| 20768 | 464 | Hebert | Advanced Fiction Writing |
| 20769 | 464 | Dean | Advanced Fiction Writing |
| 25328 | 466 | Hirst | Writing/Layout/Production Techniques |
| 27260 | 476 | Huth | Second Language Acquisition |
| 27258 | 479 | Dunn | Literary Criticism |
| 20776 | 482 | Henry | Major Authors: <i>Charles Dickens</i> |
| 26101 | 482 | Coleman | Major Authors: <i>Herman Melville</i> |
| 20771 | 483 | Schoenbach | Special Topics in Literature: <i>The Jameses</i> |
| 20772 | 484 | Kallet | Special Topics in Writing: Dreamworks |
| 29356 | 489 | Holmlund | Special Topics in Film |
| 30763 | 494 | King | Cultural Rhetorics |
| 20778 | 500 | Coleman | Thesis Hours |
| 20779 | 502 | Coleman | Use of Facilities |
| 20780 | 505 | Ringer | Composition Pedagogy |
| 28344 | 505 | King | Composition Pedagogy |
| 27257 | 513 | Liuzza | Readings in Medieval Literature |
| 28229 | 551 | Schoenbach | Readings in American Literature I |
| 28730 | 555 | Coleman | Creative Thesis |
| 27266 | 561 | Lee | Readings in 20 th Century Literature |
| 30980 | 588 | Atwill | Topics: History of Rhetoric, Writing, and Linguistics |

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|-------|-----|----------------|--|
| 28230 | 590 | Cohen-Vrignaud | Topics: Critical Theory |
| 20781 | 592 | Anderson | Off Campus Study: Drama in New York |
| 20782 | 593 | Coleman | Independent Studies |
| 20783 | 600 | Coleman | Dissertation Hours |
| 20784 | 611 | Liuzza | Studies in Beowulf |
| 20792 | 630 | Stillman | Studies in Renaissance Literature |
| 20786 | 641 | Anderson | Studies in Restoration/18 th -Century |
| 27267 | 662 | Elias | Studies in American Literature III |
| 28467 | 682 | Saenkhum | Research Methods in Rhetoric, Writing, and Linguistics |
| 27280 | 686 | Knight | Studies in Creative Writing: <i>The Art of the Novel</i> |
| 25627 | 686 | Wright | Studies in Creative Writing: <i>The Purposes and Practices of Poetry</i> |

402 Chaucer Howes

A survey of the works of Geoffrey Chaucer in Middle English, including selected *Canterbury Tales*, the complete *Troilus and Criseyde*, and two early dream-poems. Topics for discussion will include medieval narrative and lyric genres, courtly love, the role and status of women, Chaucer's use of his sources. No previous knowledge of Middle English is assumed. Graduate Writing Requirements: 10-12 page paper; midterm and final exams.

404 Shakespeare I: Early Plays Hirschfeld

Will explore the shape of Shakespeare's early career as a writer for the page and stage. Our texts will represent a variety of dramatic and literary forms, including poetry (a selection of sonnets), comedy (*Comedy of Errors*, *Two Gentlemen of Verona*, *Taming of the Shrew*, *Merchant of Venice*, and *Much Ado about Nothing*), history (*I Henry IV*), and tragedy (*Titus Andronicus*, *Hamlet*). The goals of the class are multiple: to become careful, responsive readers of Shakespeare's dramatic language; to evaluate his stories and plots in terms of inherited literary/dramatic traditions and contemporary theatrical conventions (we are fortunate that the CBT is producing *Titus Andronicus* in February, and there will be assignments built around the production); and to understand his recurrent themes and interests in terms of his immediate cultural and political contexts.

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

405 Shakespeare II: Later Plays Stillman

Shakespeare's Late Plays is the study of the best of the best—a survey of the mature dramatic work from the problem comedies (like *Measure for Measure*) to the major tragedies (*Othello*, *Lear*,

Macbeth) to the late tragicomedies (*Winter's Tale*, *Tempest*). Requirements: two major papers, two major exams, quizzes, 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*, three great tragedies (*Othello*, *King Lear*, and *Macbeth*), and two enigmatic late romances (*The Winter's Tale* and *The Tempest*). In our journey across the dark and beautiful landscape of the later plays, 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 include active participation and short reading responses (20%), two papers (50%), and two exams (30%).

410 Donne, Milton & Their Contemporaries

Welch

A brisk survey of the poetry and prose of seventeenth-century Britain, from the erotic lyrics of John Donne to John Milton's great epic, *Paradise Lost*. Sampling a range of writers, including Herbert, Jonson, Lanyer, Herrick, and Marvell, we will find that their work, for all its beauty and poise, reflects 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 include active participation (10%), two longer papers (50%), and two exams (40%).

412 British Literature 1740-1811

Literature of Sensibility

Havens

Around the middle of the eighteenth century, "sensibility," which once denoted merely the receptivity of the senses, became connected with a particular kind of acute and well-developed perception invested with spiritual and moral values. It was often associated with an exaggerated expression of emotions and largely identified with women. This class will trace the development and evolution of "sensibility" in novels, poetry, and drama of the late eighteenth century, as well as concurrent medical and philosophical definitions of the term. Authors to be read include Samuel Richardson, Horace Walpole, Laurence Sterne, Frances Burney, and Jane Austen. Requirements will include two papers, five (out of seven) quizzes, and a short creative assignment.

420 19th 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%).

436 Modern American Novel

Jennings

This course provides a critical introduction to selected, prominent, twentieth-century American novels written between 1920 and 1980 and their defining socio-political themes and stylistic elements. The class will identify, compare, and contrast the driving political, historical, cultural, and aesthetic forces at work in and between these selected works.

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: Few absences, mid-term paper research 33.3%, end-of-term research paper 33.3% and frequent quizzes and consistent participation 33.3%.

442 American Humor

Lofaro

A look at what made Americans laugh from the colonial period to the present. The course begins with the early humor of New England and the Southern frontier and then proceeds to that of the "literary comedians" and the local colorists. We will read a collection of shorter pieces by Mark Twain and then move into the twentieth century with consideration of such humorists as James Thurber, Garrison Keillor, Woody Allen, Bill Cosby, Erma Bombeck, Fannie Flagg, and a selection of short films from Chaplin to Saturday Night Live also for the "text" of the course. Quizzes, two Tests, and a final project constitute the major components of the grade.

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. The introduction to the course and to each text will consist of the establishment of a historical foundation, which will be comprised of readings on the transatlantic slavetrade, plantation slavery in America, and the post-Emancipation condition of Black Americans. 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*. The course will be complemented by several other supplementary materials including artwork, critical articles, documentary films, poetry, and music.

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

451 Modern British/American Poetry

Lee

This course is designed to help students develop a rich and complicated sense of the poets and poetic approaches that helped constitute what we now call modern poetry. We'll survey British and American poetry during the first half of the twentieth century, reading poets in relation to one another and in light of wider cultural and historical developments (including abstract art, industrialization, mass culture, and WWI). Among the poets we'll consider are Yeats, Eliot, Pound, H.D., Hughes, Stein, Stevens, Williams, McKay, and Auden. Key terms orienting our discussions will include symbolism, imagism, avant-gardism, and vernacular modernism. Students will write two essays, a midterm, and a final exam.

455 Persuasive Writing

Atwill

This course offers advanced instruction in theories and practices of persuasion. We will study and then experiment with different models of persuasion—from those that seek compromises on various sides to more agonistic approaches to changing attitudes. Given we will be in the midst of a national election cycle, we will have plenty of rhetoric to explore; and you will be invited to engage election issues and candidates in class projects. You will complete three written persuasive texts and one major project, which may employ various media, including video. Class attendance and participation are essential.

Course Readings

- On Bb

- Williams, Joseph *Style: Lessons in Clarity and Grace*. **Please note 11th edition**

460 Technical Editing

Hirst

Theory, practice, and evaluation of editing skills for the world of work, plus orientation to careers and professional concerns in technical communication. This course focuses on the skills necessary to write and edit the text of professional documents.

Much of your homework will involve working through my online tutorials as well as reading half a dozen articles and writing a brief article of your own. The major assignment for the course is an extended editing project that you can later use as a portfolio piece.

Required Text

Weiss, Edmond H. *The Elements of International English Style*. M.E. Sharpe, 2005.

The online syllabus is linked to additional readings. See Courses in menu at russelhirst.wordpress.com.

463 Advanced Poetry Writing

Smith

Poetry writing, primarily free verse, with analyses of models from ancient Greece to contemporary America. Emphasis will be on the line, the stanza, the use of figurative language and rhythmic structures.

Requirements

There will be weekly reading assignments that will require a short written response. (30%)
Required attendance at two poetry readings, though this requirement may be met by viewing two of the readings online and writing a short analysis of each one. (30%)
A final portfolio of five poems. (40%)

Possible texts

The Great Fires, Jack Gilbert

Unincorporated Persons in the Late Honda Dynasty, Tony Hoagland

Without End, Adam Zagajewski

463 Advanced Poetry Writing

Kallet

This course hones the skills we learned in 363, with particular emphasis on rhythmical coherence. Readings include such major poets as Yusef Komunyakaa, Brenda Hillman, Terrance Hayes, and Marie Howe. We write a poem a week; rough drafts are not graded. Mid-term manuscripts and final manuscripts of poems are graded. Students are required to attend

two public poetry readings. Most of these are held on Monday nights at the Hodges Library auditorium.

464 Advanced Fiction Writing **Hebert**

This course is designed for students who are interested in deepening and sharpening their fiction writing skills. We will move beyond the beginners' problems and challenge ourselves to try new techniques, increase the complexity of our work, and allow for surprise.

This course is for serious writers who are planning to put significant time and effort into their own and their classmates' fiction this semester. Our reading will largely consist of fiction produced by the class, up to 80-100 pages per week; other readings may be assigned throughout the semester and will generally be available online.

Requirements: Two stories handed in for workshop, detailed written responses for *every* workshopped story, active participation, a craft talk (presentation to the class), and (in lieu of a final exam) a significant revision of one story.

464 Advanced Fiction Writing **Dean**

This course is designed for students who are interested in deepening and sharpening their fiction writing skills. We will move beyond the beginners' problems and challenge ourselves to try new techniques, increase the complexity of our work, and allow for surprise. Each student will write two stories or novel chapters totaling 30-50 pages, present a Craft Talk to the class on an element of fiction, participate in workshops for each student (up to 80-100 pages of reading per week), and turn in a significant revision of one story in lieu of a final exam.

466 Writing, Layout, & Production Of Technical Documents **Hirst**

Serves anyone wanting to become more familiar with principles of effective document design, but geared for those planning to work in technical/professional communication. The course assumes no prior experience with document design or electronic publishing. Topics and activities include:

- *Learning principles of visual design* for creating professional documents.
- *Getting familiar with design software* such as Adobe Illustrator.
- *Writing and editing* excellent prose for your documents.
- *Developing a portfolio* that showcases your writing, editing, computing, and document design skills.

Although students receive feedback on submissions throughout the semester, the final grade is based largely on the quality of the final project (portfolio).

The Non-Designer's Design Book, 3rd edition by Robin Williams (2008).

476 Second Language Acquisition

Huth

This course introduces students to the field of second language acquisition (SLA), giving a broad overview of the theoretical underpinnings, empirical research base, and history of the field. Through readings, class discussions, and assignments, we explore cognitive, linguistic, sociocultural, and critical research perspectives.

479 Literary Criticism

Dunn

In this course we will survey major works of literary criticism from the classical to the modern periods, and we will also consider some of the major works of literature that inspired this criticism. Thus, for instance, we will look at Plato's argument for banning poetry from his ideal republic and at some of the poetry that Plato might have wanted banned. When we discuss Shelley's claim that poets are the "unacknowledged legislators of the world," we will investigate what, exactly, his poetry might be legislating. We will also analyze the complex relationship between the values expressed in each of the critical works and the ethical, political, and cultural values of their time. Finally, we will consider what remains valid in the literary criticism of the past and how we might use it to enhance our own appreciation of literature today.

482 Major Authors

Charles Dickens

Henry

Charles Dickens (1812-1870) has entered popular American culture through adaptations of his classics, *A Christmas Carol* and *Oliver Twist*. His *Great Expectations* is often taught to high school students. But Dickens's genius produced a vaster world of characters and stories — both comic and dark — that provide modern readers with a unique view of Victorian culture. 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 is built around his novels *Martin Chuzzlewit*, *Dombey and Son* and *Bleak House* and 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%).

482 Major Authors

Herman Melville

Coleman

Ever long to hunt the white whale or, with Ishmael, to “sail about a little and see the watery part of the world”? Or, more to point, have you been meaning to read *Moby-Dick* for some time now? In this course, you’ll have the chance to read a wide range of Melville’s writings with the goal of gaining a deeper understanding of one of the most accomplished and sophisticated of American authors – one who crafted unforgettable stories that explore literary, religious, philosophical, and political issues with remarkable insight. We begin with *Typee*, Melville’s fictionalized autobiography of his sojourn among cannibals on a South Pacific island, then turn to the centerpiece of the course, *Moby-Dick*, for six weeks of immersion in Melville’s ambitious and exhilarating magnum opus. We’ll also examine the enigmatic tale “Bartleby, the Scrivener”; the long short story *Benito Cereno*; *Battle-Pieces*, a book of Civil War poetry; and the late-life novella *Billy Budd*. We’ll read these works alongside a recent biography of Melville, excerpts from nineteenth-century writers such as Ralph Waldo Emerson and Frederick Douglass, select critical essays, and twentieth and twenty-first century art inspired by Melville’s work. Even if you don’t learn to love Melville by the end of the course (and most students do), you will understand him thoroughly. This course fulfills the requirement for a capstone course, a course in American literature, or a course in literature from 1660 to 1900.

Requirements: active class participation, blogs, a midterm exam, a final exam, and a final research essay, along with assignments leading up to that essay, such as a proposal and an annotated bibliography.

483 Special Topics in Literature

The Jameses

Schoenbach

This course examines the intersecting literary, philosophical, and cultural contributions of one of the most influential families in American letters. Though we will focus especially on the literary contributions of Henry James, we will also consider his brother, the philosopher William James, their brilliant but troubled sister Alice, and the family patriarch, the idiosyncratic Henry James, Sr. Taken together, the Jameses exemplify the seismic shift in world views from the nineteenth century to the twentieth; they reinvent our notions of the novel and the self in response to the challenges and complexities of American modernity. Texts may include Henry James’s “Daisy Miller,” “The Aspern Papers,” “The Turn of the Screw,” *The Europeans*, *The Bostonians*, *Portrait of a Lady*, *The Wings of the Dove*, and *The Ambassadors*; Alice James’s *Diary*; William James’s *Pragmatism* and *The Will to Believe*; as well as excerpts from biographies by Edel, Mathiessen, and Lewis, and additional readings from Emerson, Pater, and Bergson. We will also view several film adaptations of Henry James’s novels. Requirements will include regular homework assignments, one short paper, one longer paper, and a group presentation.

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 Independent Film

Holmlund

What do *The Big Lebowski*, *Wanda*, *Within Our Gates*, *Honeymoon Killers*, *Wendy and Lucy*, *Reservoir Dogs* and *Benji* have in common? Answer: they're all independent films! But what exactly is an 'independent' film? Who watches independent films? Which independent films? Why does identification as an independent matter? This class explores the definitions given American 'independent film' since the silent era. We'll also track contemporary variations, moving - as independent films themselves have done - from the margins to the mainstream. Most sessions will include an in-class film screening, lecture and discussion. The class meets Monday and Wednesday, 2:30-4:25.

Course requirements: midterm (15%), final exam (25%), quizzes (5%), class participation (10%), a shot breakdown (10%), a short (2-3 page) critical paper (10%), and - for undergraduates - a final (5-8 page) research paper (20%) and annotated bibliography covering 5-6 academic sources (5%). Graduate students will write a final 10-12 page research paper (20%) and provide an annotated bibliography covering 6-8 academic sources (5%).

Required texts: *American Independent Cinema: An Introduction* (Yannis Tzioumakis, Rutgers UP, 2006), online articles and essays (posted on Blackboard), and, if in print in time, *A Companion to American Indie Film* (ed. Geoff King, Wiley-Blackwell, 2016).

494 Cultural Rhetorics

King

This course endeavors to think of rhetorics - all rhetorics - as culturally situated. In this class, we will be reading about and examining rhetorics of race, ethnicity, cultures, gender, sexuality, class, abilities, etc. to understand rhetoric's relationship to these constructions and how they intersect and relate to one another. We will explore categories of writing, texts, digital rhetorics,

performance, popular culture, material rhetorics, visual rhetorics, and more. Our reading will cast a broad net, and provide you with opportunities to both expand rhetorical and cultural knowledge and dig into a rhetorical phenomenon of your choice for further research.

Required Texts and Materials:

- Burgett's *Keywords for American Cultural Studies*, ISBN 978-0814799482
- Access to a computer, the internet, and Blackboard to access posted readings

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

505 Teaching First Year Composition

Theory and Practice

Ringer

English 505, Teaching First-year Composition, offers students a solid foundation in the theory and practice of teaching writing. The class will provide 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 and will grapple with ways to apply our knowledge in the classroom. Students will leave 505 with a solid understanding of writing pedagogy, rhetorical theory, an understanding of UTK's first-year composition program, a repertoire of effective classroom practices, and the ability to investigate teaching challenges.

Requirements: reading responses; original teacher research project; reflective essays; portfolio of teaching materials (e.g., syllabi and assignments); and class participation.

505 Teaching First Year Composition

Theory and Practice

King

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.

513 Readings in Medieval Literature

Liuzza

This course surveys the corpus of medieval literature, mostly English, from the beginning of the Middle Ages (Augustine's *Confessions*) to the end (Malory's *Morte Darthur*). Our primary texts will consist of shorter and longer poems in various genres from Anglo-Saxon elegies and heroic poems to Middle English romances and lyrics, histories and travel writings. Secondary readings will help us develop a critical vocabulary for the discussion of early literature and a sense of the cultural contexts in which this material was produced. We will spend some time learning about the manuscript remains of medieval texts, and we will pay particular attention to the particular practices – textual, contextual, linguistic, critical, interpretive, and cultural – which underwrite their study. Most texts will be read in translation; a few will be in Middle English.

Requirements: attendance and participation, four short response papers (3-5 pages each), one longer paper (6-10 pages).

551 Readings in American Literature

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, Langston Hughes, William Carlos Williams, Nella Larsen, Zora Neale Hurston, Jean Toomer, William Faulkner, John Dos Passos, and Willa Cather. Requirements will include short writing assignments, a presentation, a modernist journal project, and a final conference paper.

561 Readings in 20th-Century Literature

Poetry and Cultural Studies

Lee

A survey of twentieth-century poetry in English, framed by discussions of its complicated relationship with what we now call cultural studies. Beginning with essays by Maria Damon and Ira Livingston, Walter Benjamin, and Theodor Adorno, we'll establish a basic vocabulary and sense of the possible relationships that might exist between poetry and the sociological analysis of culture. We'll move on to consider T.S. Eliot's relationship to mass and popular culture; vernacular culture in the poetry of Eliot, Langston Hughes, Kamau Brathwaite, and Gwendolyn Brooks; public and private languages of sexuality in John Ashbery and Elizabeth Bishop; and everyday life in the poems of Gertrude Stein, William Carlos Williams, Wallace Stevens, and Ron Silliman. We'll close with some discussion of the future of cultural studies, and of three different approaches to contemporary poetry: print-based poetry, uncreative writing, and poetry as live performance. Requirements include active participation, a series of short written assignments, a substantial final essay, and a final exam.

588 Topics: History of Rhetoric, Writing, and Linguistics

Historical Overview – 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-lettres; public rhetoric: from Sojourner Truth to Susan B. Anthony.

Course expectations: class presentations, article and book summaries, annotated bibliography

Course texts: readings online and on Bb; Logan, Shirley Wilson. *With Pen and Voice: A Critical Anthology of Nineteenth-Century African-American Women*

590 Topics: Critical Theory

From Queer Theory to Affect Theory

Cohen-Vrignaud

In the 90s, queer theory exploded as an academic field and methodology. More recently, many scholars involved in sexuality studies have turned towards “affect” (emotions, feelings, bodily responses) as a scholarly object of enquiry. This course will focus on this critical reorientation by looking at seminal as well as current research in queer/affect theory, including adjacent work in disability studies, race and postcolonial studies, and media studies. The goal is to explore how the erotic and the affective relate to cultural production and how they can serve as analytic tools in explaining literature, history, and politics. Class readings will be entirely in critical theory, including books by Deleuze and Guattari, Eve Sedgwick, Lauren Berlant, Jasbir Puar, Heather Love, and Ann Cvetkovich, among others. Expectations include class participation (20%), weekly response papers (30%), and a seminar paper of 8,000 words (50%).

592 Drama in New York

Anderson

A three-credit hour course offered during Spring Semester. The off-campus portion of this year’s course will take place December 11-19, 2015. The **\$1395.00**. 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 credit for this course, 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 at least

two of 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.

611 Studies in Old English Language & Literature

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.

630 Studies in Renaissance

Making Fictions in Early Modern England: Narrative Economies from Elizabeth's Coronation to the Death of Dr. Donne

Stillman

English writers in the early modern period regularly visualized the condition to which they aspired as a perfect place--paradise, utopia, fairyland, Arcadia--and regularly constructed fictive narrations that invite readers to live imaginatively for a time within those places. This is a class about the so-called golden world narratives of early modern England, about the literary, political, and broader cultural uses of such narratives, their intersection with stories of salvation in Reformed thought, and their connection with an emerging, culturally significant competition between material and immaterial economies in the late sixteenth-century. Earlier generations of literary critics wrote often and at length about the golden world narratives of the English Renaissance. This seminar both evokes that critical tradition and challenges its adequacy by referring not only to golden world narratives, but also to "saving fictions"--a more comprehensive category of narrative designed to measure more inclusively, and hence more adequately, the impact of the Reformation on English literary culture of the sixteenth century. This seminar, then, will be about golden worlds and saving fictions--and early modern competition between material and immaterial economies-- but just as important it will pause often to consider the transformation of contemporary critical vocabulary as an introduction to the ongoing transformation of current critical and theoretical studies of English literature at the turn of the sixteenth century. Primary readings are drawn from Sidney, Spenser, Shakespeare, Raleigh, Marlowe, Lanyer, and Donne.

640 Studies in Restoration/18th Century

Staging the Modern Self in Restoration and 18th-Century Literature

Anderson

This course examines the development of identity, character, and strategies of performance on the Restoration and eighteenth-century stage. While the development of the novel is of indisputable significance to eighteenth century British culture and identity, particularly discourses of interiority, the stage is an arena for 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 course is anchored by a great deal of historical and cultural background to situate the social function of plays from Wycherley’s cynical *The Country Wife* to Inchbald’s blend of sentiment and farce in *Such Things Are*. The course is open to both MFA Actors and English graduate students.

662 Studies in American Literature III

Pynchon and Foster Wallace

Elias

Tim Ware has written of Pynchon’s novels that “beneath the wide-ranging erudition and complexity there beats a rock ‘n’ roll heart, and the daunting mystery and ‘high seriousness’ is counterbalanced by flights of zany (and often dark) humor. And, of course, there is simply the sheer beauty and breathtaking power of the writing....” Among the most important of postwar American writers, indebted to James Joyce as well as the American Beat poets, Pynchon has been the subject of scores of books, hundreds of articles; his work spawned its own journal for a time, and his writing has influenced generations of experimental fictionists. David Foster Wallace is one such inheritor; his life cut short at a relatively young age, Foster Wallace produced one of the most discussed novels of the late C20, a book that both looked back to and reworked postmodernist literary techniques and Baudrillardian themes and also anticipated many of the current turns to (post)humanism, ecoenvironmentalist fiction, and ethics in C21 fiction.

In this seminar, we will read Thomas Pynchon’s *Gravity’s Rainbow* and *Mason & Dixon* (with perhaps an introduction through *The Crying of Lot 49*) as well as Foster Wallace’s *Infinite Jest*. With the exception of *Crying*, these are all huge, baggy monsters of encyclopedic novels, so we’ll read fast and we’ll read hard but we’ll talk deep. Our reading will be supplemented with critical reading about the authors’ oeuvres, methods, and themes. The point of the course: to intensively study two of the most talked-about figures of American postmodernist and post-postmodernist fiction, and grapple with the literary techniques of twentieth-century experimentalism – particularly in relation to the current return of genre, realism, and “photographic discourse.” Course requirements include a critical appraisal exercise, a paper proposal, and a research paper.

682 Research Methods in Rhetoric, Writing, and Linguistics
Saenkhum

This course will familiarize students with various research methodologies utilized in the field of writing studies and related fields. Coursework will include readings that explain these various methodologies, responses to published studies illustrating these approaches to conducting research, and activities intended to help students apply their own research projects. Students will leave this course with a sense of the numerous and diverse possibilities for pursuing research in writing studies and in their areas of research interest with first-hand experience in formulating research questions, determining viable means for answering those questions, collecting and analyzing data, and reporting results.

Overview of course requirements (tentative)

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|---|------|
| Research portfolio | 50% |
| Portfolio contents: | |
| - Statement of research topic | |
| - Annotated bibliography | |
| - Prospectus (thesis, dissertation, or other project) | |
| - Conference proposal | |
| - Literature review | |
| Formal critique of a published research study | 15% |
| Miscellaneous exercises and activities | 20% |
| (e.g., lead class discussion on one of the empirical studies, presentation of a refereed journal, preliminary drafts of all portfolio assignments, and presentation of the research project profiled in the portfolio submitted at the end of semester) | |
| Attendance, discussion, and overall participation | 15% |
| Total | 100% |

Required Texts

Dörnyei, Zoltán. *Research Methods in Applied Linguistics*. Oxford: Oxford University Press, 2007.
MacNealy, Mary Sue. *Strategies for Empirical Research in Writing*. Boston. Allyn and Bacon, 1999.
Mortensen, Peter and Gesa Kirsch. *Ethics and Representation in Qualitative Studies of Literacy*. Urbana: NCTE, 1996.
Nickoson, Lee and Mary P. Sheridan (Eds). *Writing Studies Research in Practice: Methods and Methodologies*. Carbondale: Southern Illinois University Press, 2012.
Collection of articles illustrating various research methodologies will be available on Blackboard.

686 Studies in Creative Writing

The Art of the Novel

Knight

In "The Art of Fiction," Henry James writes that, "The only obligation to which in advance we may hold a novel without incurring the accusation of being arbitrary is that it be interesting." He goes on to assert that, "the ways in which [the novel] is at liberty to accomplish this result strike me as innumerable and such as can only suffer from being marked out, or fenced in, by

prescription." Mr. James, however, does not shed a great deal of light on what it means exactly to be interesting or how the novelist might achieve the state of being interesting or even what separates a good novel from a bad one. My basic idea for this class is that we might begin with the assumption that Henry James, however quick he might be to dismiss "prescription," is in fact correct and then pick up where he left off by reading and discussing novels of various styles and genres as part of a running conversation about what makes an individual novel interesting and how novels work in all their various methods and modes.

Students will study form and elements of craft through an in depth analysis of classic and contemporary novels and then put those lessons into practice by beginning a novel of their own. Student chapters will be workshopped and revised based on class comments and suggestions. Possible readings may include: *The Great Gatsby* by F. Scott Fitzgerald, *Madame Bovary* by Gustave Flaubert, *Mrs. Dalloway* by Virginia Wolff, *Bel Canto* by Ann Patchett, *Salvage the Bones* by Jesmyn Ward and *Let the Great World Spin* by Colum McCann.

686 Studies in Creative Writing

The Purposes and Practices of Poetry

Wright

This course will involve an advanced poetry workshop in which the instructor guides students as they offer constructive criticism for their colleagues' poems. Additionally, English 686 will involve conversations in and outside of class the instructor's during office hours or via e-mail that will derive from readings of "poets on poetry," essays written about the craft by practicing poets, furnished electronically by the instructor. These will include essays by Theodore Roethke, Ellen Bryant Voigt, Mary Ruefle, Jane Hirschfield, and others. Class time will be dedicated to enhancement of student work and an understanding of contemporary "poetries" (particularly those in the United States), practical matters about publication/journals/editors/work habits, as well as craft- and voice-oriented topics. During each class period, one student will serve as the class's main respondent and will provide an opening response for each of the poems workshopped for their assigned days. Assignments will involve the responses, a portfolio of poetry at the end of the semester, and good-spirited, convivial, and kind participation.