

Graduate Course Descriptions

Spring 2017

Early registration for spring semester begins October 10. 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
25087	401	11:10-12:25 TR	Dzon	Medieval Literature
20749	404	11:10-12:25 TR	Stillman	Shakespeare I: Early Plays
20751	405	2:10-3:25 TR	Stillman	Shakespeare II: Later Plays
20750	405	11:15-12:05 MWF	Hirschfeld	Shakespeare II: Later Plays
28797	406	1:25-2:15 MWF	Hirschfeld	Shakespeare's Contemporaries I: Ren Drama
27034	413	9:40-10:55 TR	Anderson	Restoration/18 th C Genres & Modes
25099	415	12:40-1:55 TR	Cohen-Vrignaud	Romantic Poetry/Prose II
25100	422	3:40-4:55 TR	Howes	Women Writers in Britain
26931	433	2:30-3:20 MWF	Papke	American Realism/Naturalism
25102	436	2:10-3:26 TR	Jennings	Modern American Novel
26925	441	12:40-1:55 TR	Haddox	Southern Literature
20753	455	11:15-12:05 MWF	King	Persuasive Writing
25801	459	9:40-10:55 TR	Lee	Contemporary Poetry
20755	460	1:25-2:15 MWF	Hirst	Technical Editing
27399	462	8:10-9:25 TR	Morey	Writing for Publication
20756	463	1:25-2:15 MWF	Smith	Advanced Poetry Writing
20757	464	11:15-12:05 MWF	Hebert	Advanced Fiction Writing
20758	464	1:25-2:15 MWF	Hebert	Advanced Fiction Writing
25104	466	9:40-10:55 TR	Morey	Writing/Layout/Product Tech Docs
28896	470	2:10-3:25 TR	Atwill	Special Topics in Rhetoric
29246	474	12:20-1:10 MWF	Saenkhum	Teaching English as 2 nd /Foreign Language
20759	482	12:40-1:55 TR	Anderson	Major Authors: <i>Love Letters</i>
27985	483	12:40-1:55 TR	Liuzza	Special Topics in Literature: Reading the Past in Old English
20760	483	1:25-2:15 MWF	Schoenbach	Special Topics in Literature: Literary Venice
28883	484	3:30-4:50 TR	Kallet	Special Topics in Writing: Dreamworks
28888	489	2:10-3:25 TR 1:25-2:20 W	Maland	Special Topics in Film: Chaplin and Hitchcock

CRN	Course	Day/ Time	Instructor	Title
20767	500			Thesis Hours
20768	502			Use of Facilities
27949	505	2:10-3:25 MW	King	Composition Pedagogy
20769	505	12:40-3:25 F	Ringer	Composition Pedagogy
26917	509	12:40-1:55 MW	Grieser	History of English Language II
27835	551	11:10-12:25 MW	Papke	Reading in American Literature II
25802	552	11:10-12:25 TR	Commander	Reading in Black American Literature
28308	555			Creative Thesis
31112	576	9:40-10:55 TR	Dunn	Intro to Contemporary Criticism
20770	592		Garner	Drama in New York
	593			Independent Study
20772	600			Dissertation Hours
20774	631	9:40-10:55 MW	Welch	Studies in Renaissance Literature: Milton
20776	661	2:10-4:50 T	Griffin	Studies in American Literature II: American Lit and World War I
26923	670	12:40-1:55 TR	Lee	Studies in 20 th C Literature: The New York School
26922	680	5:05-7:45 M	Saenkhum	Advanced Studies in RWL: Writing Program Administration
26934	686	5:05-7:45 T	Harjo	Studies in Creative Writing: Chaos to Creation in a Book of Poetry
25351	686	5:05-7:45 W	Shipstead	Studies in Creative Writing: Choosing a Narrative Voice
25803	690	9:40-12:25 F	Schoenbach	Special Topics: Modernism and Memory

401 Medieval Literature

Journeys, Transformations, & Community in Medieval Literature

Dzon

This course introduces students to common genres of medieval literature as well as key aspects of medieval culture. Some of the readings deal with the theme of journeying and the related concepts of quest, pilgrimage, exile and spiritual progress, while others focus on love and relationships between humans and also between human beings and the Other or non-human. After looking briefly at late-antique and early-medieval sources that set the stage for the later Middle Ages, we will turn our attention to influential medieval texts from the twelfth to fifteenth centuries that feature the aforesaid themes as well as other issues. We shall examine texts that were written in different parts of Europe as well as in medieval England. We will make use of translations and modernizations, though students are encouraged to study Chaucer in the original.

Readings include selections from Augustine, *Confessions*; Old English poems; Beroul, *Romance of Tristan*; Marie de France, *Lais*; *Letters of Abelard and Heloise*; Lives of the saints; Geoffrey Chaucer, *Canterbury Tales*; and works of the Gawain-poet.

404 Shakespeare I: Early Plays

Stillman

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

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

405 Shakespeare II: Later Plays

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

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.

406 Shakespeare's Contemporaries I: Renaissance Drama

Hirschfeld

This class will pick up where Shakespeare classes leave off: with the provocative, rich, sometimes decadent plays written by the professional dramatists (Thomas Kyd, Christopher Marlowe, Ben Jonson, Thomas Middleton, John Webster, and John Ford) whose work was essential to the flourishing of English Renaissance stage. The goals of this course are multiple. First and foremost, it will introduce students to the rich variety of playwrights and plays of the early modern period and the continuity of their thematic and dramaturgical concerns and conventions. In so doing it will also emphasize the development of a theatrical community in early modern London, paying attention to the growth of public and private stages in London and their audiences, charting the rise of certain acting companies and their "star" actors, considering popular and elite responses to playing, and evaluating the theater's place in the city and nation's economic and political life. The final goal is to understand the early modern theater as a

total enterprise--as an entertainment industry and culture that involved more than just words on the page.

Requirements: Two short critical essays, one biography assignment, one anti-theatricality assignment, one exam, one final paper.

413 Restoration/18th Century Genre & Modes: Historicizing Sexuality Anderson

This course looks back to British literature and culture from 1660-1830 to think through the formation of the ideas about sexuality and gender that establish the groundwork for the modern individual. Gender and sexuality are deeply intertwined with concepts of class, nation, ethnicity, religion, and age, all of which are ways that cultural power is distributed and exercised.

In addition to primary material by Behn, Rochester, Centlivre, Richardson, Austen, and Shelley, we will also read selections from twentieth- and twenty-first century critics including Foucault, McKeon, Armstrong, Castle, Salvaggio, Lanser, and Jagose. The orientation of the course is both historical and theoretical, to encourage you to think through the history of gender and sexuality and their conceptual force, which continues to change and redefine categories of identity in the 21st century. Student will have opportunities to participate in Dr. Susan Lanser's on-campus visit in March and AustenFest, a celebration of Jane Austen's work, in April. Assignments will include 2 papers, a final project, regular participation in class, and contributions to our Canvas site.

415 Romantic Poetry/Prose II 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, pop quizzes and reading responses.

422 Women Writers in Britain Medieval and Renaissance Women Writers Howes

A survey of works written by several women who lived in England from the 12th through the 17th centuries. The first part of the course will focus on medieval women writers, the medieval tradition of misogynist literature, the rise of courtly love, and female mysticism. The second part will focus on Renaissance women writers, both secular and religious, and debates about the role and status of women. Authors to be read include Marie de France, Margery Kempe, Christine de Pisan, Anne Askew, Aemilia Lanyer, and Elizabeth Cary, among others. Writing requirements: reading responses, midterm and final exams, one research paper, due in stages.

433 American Realism/Naturalism

Papke

Will examine the development and varieties of regionalism and local color, realist, and naturalist fiction in American literature. Authors studied may include Twain, Jewett, Freeman, Chopin, Bierce, James, Crane, Norris, and Dreiser, among others.

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

436 Modern American Novel

Jennings

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

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

441 Southern Literature

Haddox

This course will be a broad survey of southern fiction, poetry, drama, and essays from the early nineteenth century to the present. We will adopt a cultural and historical approach to these texts, focusing on a number of questions that have remained hotly contested: What does it mean to be “southern”? How does one define a southern identity or a southern literature? How does it change over time? How is it related to other things that define one’s identity, such as race, gender, class, sexuality, nationality, or religious belief? And finally, is southern literature still going strong, or is it slowly disappearing? The writers we will examine may include Poe, Douglass, Charles Chesnutt, Tate, Faulkner, Hurston, Welty, Wright, O’Connor, Tennessee Williams, Dickey, Lee Smith, and Komunyakaa.

Required texts: William L. Andrews and others, eds., *The Literature of the American South (A Norton Anthology)*, first edition; Charles W. Chesnutt, *The Marrow of Tradition* (Bedford Critical Edition); William Faulkner, *Absalom, Absalom!*; Flannery O’Connor, *Wise Blood*; Lee Smith, *Oral History*

Requirements: two argumentative essays, two exams, reading quizzes, regular attendance, active class participation.

455 Persuasive Writing

King

Every day we are inundated with multiple streams of information in countless forms: online news channels, newspapers, social networks, blogs, political satires and cartoons, advertisements, and much more. We navigate them constantly, but to what extent are we aware of how this information affects

us? Given there is no “neutral” statement, how attentive are we to the way information is shaped as it is communicated? What functions as persuasion?

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

- Required Texts: Gerald Graff and Cathy Birkenstein’s *They Say, I Say*, 3rd ed. ISBN 978-0393935844
- Required writing: 10 short response essays, four formal writing projects, and construction of a digital or hardcopy media scrapbook.

459 Contemporary Poetry

Lee

Examines formal, cultural, and thematic movements in poetry published since 1950. Among the poets we’ll consider are Lowell, Bishop, Brooks, Brathwaite, Plath, Ginsberg, Ashbery, Heaney, Hejiniian, and Walcott. Key terms will include formalism, globalization, open form, and confessional poetry; we’ll focus throughout on the tension between artifice and intimacy in contemporary verse. Students will write two short response essays, one listening assignment, two exams, and a final essay.

460 Technical Editing

Hirst

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

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

Required Texts

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

John Kirkman, *Good Style: Writing for Science and Technology*, 2nd ed., Routledge, 2005.

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

Grading

You will be graded on a standard point system, and not on a curve. Points for each category of deliverables are as follows:

Quizzes	10	Responses/reflections on readings	10
Mid-term exam	15	Article	15
Final exam	20	Final Editing Project	30

462 Writing for Publication

Morey

This course teaches the kind of writing involved in proposals, scholarly articles, theses, and dissertations. While the primary focus is on the “nuts and bolts”—how to organize a writing project, how to get words on paper in the first place, how to revise, how to edit—it also considers the writing of abstracts, different documentation styles, proper use of visuals, guidelines and procedures for manuscript submission, the process of editorial review, and a number of other related topics.

Requirements for Grad Students include weekly writing of 5-10 page and class participation.

Requirements for Undergraduate Students include bi-weekly reports, three rhetorical analyses, and class participation

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
- Baldwin, Jonathan and Lucienne Roberts. *Visual Communication: From Theory to Practice*. AVA, 2006. ISBN: 978-2940373093

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

Histories of Rhetoric and Writing

Atwill

“History” in the singular is inadequate to account for the wide range of debates, practices, and texts associated with rhetoric and writing. This course will focus on several junctures that provide both background and context for understanding the current field of rhetoric and writing. These junctures include “Classical” or Greco-Roman rhetoric; Medieval and Renaissance rhetorical practices; and the

emergence of English studies and its institutionalization in nineteenth-century American universities. We will conclude by examining rhetorical practices of resistance and revolution in the forms of Afro-centric rhetorical theory, queer rhetorics, and the radical pedagogies informed by Paolo Freire.

Course expectations: in-class presentations and short papers

Course texts:

- Online sources, readings on Bb
- *Aristotle On Rhetoric: A Theory of Civic Discourse* 2nd ed., trans. George Kennedy. Oxford UP, 2006.
- Berlin, James. *Writing Instruction in Nineteenth-Century American Colleges*. Southern Illinois University Press, 1984.

474 Teaching English as Second/Foreign Language

Saenkhum

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 your ideas, teaching materials and/or your research effectively through oral presentations and written documents.

Requirements (tentative):

Discussion Questions	= 10%
Teaching Demonstration	= 20%
Final Research Project (project proposal, oral presentation, project paper)	= 40%
Reflective Journals	= 20%
Attendance + Participation	= 10%

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.
- McKay, S. L. (1992). *Teaching English overseas: An introduction*. New York: Oxford University Press.

Optional Text

- Fu, D. (1995). *My trouble is my English: Asian students and the American dream*. Portsmouth, NH: Heinemann.

Additional readings will be available on Blackboard through UT libraries.

482 Major Authors: *Jane Austen*

Anderson

Jane Austen's work has been hailed as a turning point in the development of the English novel, the refinement of free indirect style, expressed in her knowing, reserved, yet intimate narration. The achievement of her novels stands on nearly every level; the insightful, almost cutting style of her prose, the realization of character, the compelling love stories, and the glimpse into the lives of wealthy and aspiring families in late Georgian England. We will be indulging ourselves in all of the above, beginning with the beauty of her style; as Harriet says to Emma, "How nicely you talk; I love to hear you. You understand everything." We will examine the way Austen develops character through dialogue, description, and, just as often, articulate silence. We will trace the narrative arc of the major novels, and situate them in historical and cultural context, then and now. And finally, we will dip into the vast waters of Austen criticism to get a sense of where some of the critical conversations about her work are today. My hope is that we will be able to balance our affectionate enthusiasm for her work with a sharp critical eye, a dialectic of which Austen would approve.

The spring 2017 course will overlap with AustenFest, a 3-day festival of Jane Austen's work, with a focus on *Emma*. The festival will be incorporated into our class and create research and experience learning opportunities for students in the course, including working with our first editions of Austen in Hodges, learning about Regency dance, developing the participation of K-12 students, researching the history of tea, and other activities. These opportunities will feed work on 2 papers which, with in-class work, reading Austen's completed novels, Canvas participation, and class participation, will determine your grade.

483 Special Topics in Literature: Reading the Past in Old English Literature

Liuzza

Whenever we look back to the past to explain or justify some present state of affairs, or to find the origins for the world we live in today, we often find that the people we are looking to are themselves looking backwards to some more distant past. Are they hoping to find the same things we expect them to provide?

This class will explore the literature of the Anglo-Saxons (c. 500-1100) by looking at some of the ways writers of that period imagined their past and its relation to the age in which they lived. Anglo-Saxon writers were intensely interested in history and chronology, time and eternity—new ways of imagining and measuring time were accompanied by new ways of recalling and recording the past. Bede's influential works in the eighth century on Anglo-Saxon history, on chronology, and on the Christian idea of time were followed in the ninth century by the *Anglo-Saxon Chronicles*, an achievement in vernacular historical record-keeping unparalleled in Europe at the time. Old English poems like "The Wanderer," "The Seafarer," and "The Ruin" are rich in their representations of time and history, of commemoration and loss, and of a heightened sense of national history. The class will consider how the cultural traumas of early Medieval England such as migration, conversion, invasion, and assimilation created new narratives and inspired new ideals, and called for new histories to express them; we will explore how

the memories of saints and heroes were used to enforce order, claim authority, and assert control over property, social rank, and the land itself.

Works will be read in translation.

Requirements: attendance, participation, final exam, three short (5-8 page) papers.

483 Special Topics in Literature

Literary Venice

Schoenbach

This course explores the symbolic power of one of the world's most beautiful and inspiring locations, and its particular impact on the modernist imagination. We'll begin with the historical origins of the Venetian empire, reading Shakespeare's "The Merchant of Venice" and considering Venice's early role as a crossroads of East and West. From there we will move to the nineteenth and twentieth centuries, reading works by Lord Byron, John Ruskin, Henry James, Thomas Mann, F.T. Marinetti, Marcel Proust, Ezra Pound, Jeanette Winterson, and Italo Calvino. We will also consider representations of Venice in film and in the visual arts.

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 mid-term and at the end of the semester students hand in poetry manuscripts and edited passages from the dream journals. The mid-term manuscript is composed of four poems and four edited journal pages; final manuscripts 6-8 pages of poetry and dream journal combined. In-class writing exercises are used to stimulate discussion. Class participation is emphasized and students are expected to keep up with the readings. Attendance is required, with two excused absences. Graduate students will be asked to help lead two class discussions.

Readings for the course typically include: *News of the Universe*, edited by Robert Bly – this anthology includes poetry by Blake, Keats, Goethe, Novalis, Baudelaire, Rilke, Yeats, Levertov and Oliver, and many others from oral tradition poetry to contemporary writings; *In Mad Love and War*, poetry by Joy Harjo; *Rimbaud: Collected Poems, Selected Letters*, translated by Wallace Fowlie.

489 Special Topics in Film

Chaplin and Hitchcock

Maland

Hollywood established itself as a center of movie production in the decade of the 1910s and solidified itself as an industry of international influence by the 1920s. Since then, many filmmakers from other countries—including directors like Ernst Lubitsch, Billy Wilder, F.W. Murnau, and Milos Forman, and more recently, Alejandro Inarritu—were lured to Hollywood and have enjoyed successful careers. Perhaps the two most widely known and important émigré directors to work in Hollywood were the

British-born filmmakers Charlie Chaplin and Alfred Hitchcock. This special topics course will trace the evolution of both filmmakers' careers and study the achievements of representative films within the social and industrial contexts in which they were made. We will study Chaplin's emergence as a silent film comedian and trace his evolution as a filmmaker even after sound was introduced. We will also look first at Hitchcock's early achievements as a filmmaker in the British film industry and then explore how his career evolved after coming to Hollywood in the later 1930s. In comparing, contrasting, and writing about these two filmmakers, I hope we will get a firmer understanding of how we can define the achievements of these auteurs (and their collaborators) and the essence of their development as filmmakers.

Requirements: All students will read a book each on the career and work of Chaplin and Hitchcock, plus some selected readings on film history and various critical approaches to film study, including the auteur, genre, and formalist approaches; 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 of 8-10 pages. Both filmmakers have drawn the attention of many scholars, and all students will be required to do research for the second shorter paper or the longer paper.

505 Composition Pedagogy

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.

505 Composition Pedagogy

Teaching First-Year Composition: Theory and Practice

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.

509 History of the English Language II

Grieser

This course will study the evolution of the English Language from the early Renaissance through the present. The first half of the term will focus on the changes in the language from Early Modern English to Present Day English, with a focus on the structural changes to the language and the internal and external causes of those changes. The second half of the term, we will probe several major debates in the study of contemporary English, such as regional variation within and outside the U.S., ethnoracial varieties of American English, prescriptive approaches to English, language and gender, and language and social class. We will conclude the course with an in-depth look at modern technology and its effects on English—have we already left the period of Present Day English for a new era of language?

Readings for this course will primarily consist of primary source articles and book chapters. Assessment will consist of an in-class presentation on a popular or academic title related to English language study, periodic short papers, and a final paper/project approximately 10-12 pages in length.

551 Readings in American Literature II

Papke

This is an intensive reading course of American literature from the Civil War to the present, from the last gasps of sentimental literature and the emergence of realism to the end of the mechanical age, as Donald Barthelme would have it, and the birth of postmodernism. We will survey numerous forms of literary production in both “high” and “low” culture, in all major genres except the novel, and with particular attention to inclusion of ethnic, minority, and women writers. We will also discuss different types of categorization—such as immigrant, African American, or Southern literature, or grouping by theme—as well as the history of canonization and how these systems affect our understanding of the literature in question. The course list will cover numerous authors cited on the MA Reading List. Course requirements include participation in class discussion and three examinations which may include take-home essay questions. Required text: *The Concise Heath Anthology of American Literature*, Volume II: 1865 to the Present.

552 Readings in Black American Literature

What Is/Was Black American Literature?

Commander

This course is structured as an examination of Kenneth Warren’s provocative claim that “what we know to be African American literature or black literature is of rather recent vintage” (*What Was African American Literature?* 1). We will engage in a semester-long, interdisciplinary inquiry that considers the social, political, and economic issues that informed literatures of protest as well as investigate whether the intersectional conditions to which early to mid-twentieth century Black American authors responded indeed ceased to be of pressing concern after the legal defeat of de jure Jim Crow. We will consider the legitimacy of Warren’s temporal bracketing of African American literature and ponder whether and how the motivations that guide Black American writers in the post-civil rights era differ significantly from that of their predecessors. Should African American literature be understood as that which appeared during a particular period in the past that extended from Reconstruction to the mid-1960s? Or, does the fact

that several contemporary Black American authors have positioned their sights on representing and critiquing a society that has transformed into something differently oppressive in a moment of purported *post-raciality* essentially demonstrate that they are responding to a *changing same*? In addition to Kenneth Warren's *What Was African American Literature?*, the required texts may include James Baldwin's *The Fire Next Time* and *Going to Meet the Man*, selections from Amiri Baraka and Larry Neal's *Black Fire*, Percival Everett's *Erasure*, selections from Alain Locke's *The New Negro*, Richard Wright's *Black Boy*, Ann Petry's *The Street*, Toni Morrison's *Song of Solomon*, Jesmyn Ward's *The Fire This Time* and *Salvage the Bones*, and Colson Whitehead's *The Underground Railroad*. Select critical articles will be required as well.

Requirements: active participation, presentation/leading discussion, short weekly response papers, and a 15-20 page final paper

576 Introduction to Contemporary Criticism

Dunn

This course is an introductory survey of twentieth and twenty-first century literary criticism from the New Criticism to the present. It will provide a historical account of the development of the major schools of twentieth-century literary criticism, examine the theoretical differences between these schools, and consider their impact upon various fields of literary study. By placing modern literary criticism in a historical perspective, the course should help students to understand the complex interrelationships of various critical schools and methodologies and also to appreciate some of the institutional as well as the theoretical reasons for the dramatic changes in literary studies over the past century. In particular, the new edition of the *Norton Anthology of Theory and Criticism* will help us map the developments of the past ten years.

The course will provide a general introduction to such critical movements as the New Criticism, Russian formalism, structuralism and poststructuralism, Marxist and feminist theories, and cultural studies and postcolonialism. The reading will include both critical theory and the application of that theory which means that we will also read some literature. As is the case for all readings courses, this course will require a limited amount of writing. Requirements include a 5-10 page annotated bibliography and a 12 page critical essay, as well as a midterm and final examinations.

Required texts: Vincent Leitch: *The Norton Anthology of Theory and Criticism*, 2nd edition.

592 Drama in New York

Garner

This course is designed to provide intensive exposure to drama in performance by introducing students to the best that New York theater has to offer. During an eight-day stay in New York City (scheduled this year for **9-17 December**), students will be introduced New York theater and the richness of dramatic offerings. In addition to seeing seven plays, students will have ample time to take advantage of New York's other cultural attractions.

Requirements: 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 class in Spring semester. Students will also write a research paper (10-15 pages) dealing with the plays we have seen in New York or with New

York theater as an institution. This paper will be due at the end of February. In addition to attending all plays, students will be expected to attend and participate in the group discussions in New York and one or two tutorial meetings with the instructor during Spring semester.

The course fee (\$1445) includes all theatre tickets and housing at the Vanderbilt YMCA, a dormitory-style hotel in midtown Manhattan. Students are responsible for transportation to, from, and within New York and meals. Two scholarships for the course are available through the Keith P. Taylor Student Drama Enrichment Fund (application deadline September 30). Enrollment is limited to 20 students, and the course fills quickly. For further information on English 492/592 and the Taylor scholarships, students should contact Dr. Garner.

631 Studies in Renaissance Literature

Milton

Welch

This course explores the writings of John Milton (1608-1674), the English poet, political revolutionary, and author of the greatest epic poem in our language. Few writers have had so profound an influence on world literature, and few have been so controversial in their own time and ours. We will spend several weeks studying Milton's *Paradise Lost*—which celebrates its 350th anniversary in 2017—from a variety of critical perspectives. We will also read Milton's biblical poems *Paradise Regained* and *Samson Agonistes*, a selection of his early lyric poetry, and excerpts from his prose pamphlets on divorce, censorship, and regicide. Some of the key issues we'll explore are Milton's gender politics, his evolving religious identity, his radical views on liberty and rebellion in an era of violent political upheaval, his engagements with literary predecessors from Homer to Shakespeare, and his wide-ranging impact on later generations of writers.

Texts (provisional):

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

John Milton, *Paradise Regained, Samson Agonistes, and Complete Shorter Poems*, ed. William Kerrigan, John Rumrich, and Steven M. Fallon (Modern Library, 2012)

Requirements include class participation, an oral presentation, an annotated bibliography, and a final research paper.

661 Studies in American Literature II

American Literature and World War I— Memory and Forgetting

Griffin

The global conflict of 1914-1918 wrought changes in American culture and society, perhaps only matched by the degree to which World War I has become almost invisible in our mental landscape of the past. Indeed, it seems to be particularly the "American WWI" that is lost, as the enthusiastic embrace of the early seasons of *Downton Abbey*, with its Anglocentric narrative of the war, would suggest no lack of interest in a general sense. In this seminar, we will explore the literary culture of that era, when people who might have been seen as sharing certain key values found themselves on opposite sides of an acrimonious divide. For Randolph Bourne, for example, the United States' entry into the war in 1917 – a century ago next April – led to a degrading of intellectual life and a pernicious

ideological conformity, while for Edith Wharton the same action was the U.S. finally taking due responsibility for the fate of civilization.

We will think about the effect of the war on realist and naturalist fiction and whether those labels lost most of their significance in the 1920s. We will look at W.E.B. DuBois and *The Crisis* on the relationship between war service and racism; also, at the involvement of writers in propaganda activities, and at some of the theory on memory and commemoration. Readings for the class will include Fitzgerald, Wharton, Bourne, Dos Passos, Hemingway, and Pound.

Requirements: involvement in discussion, an in-class presentation (maybe two), a short mid-term response paper, and a final paper of 18-20 pages (incl. notes and works cited).

670 Studies in 20th Century Literature

The New York School

Lee

A course on the New York School of poetry, meant to familiarize students with an idiosyncratic and influential group of twentieth-century American poets, including John Ashbery, Amiri Baraka, Ted Berrigan, Joe Brainard, Barbara Guest, Kenneth Koch, Bernadette Mayer, Alice Notley, Frank O'Hara, James Schuyler, and Eileen Myles. We'll use these poets—all of whom have been associated with the New York School—as well as the idea of a school of poetry to ask questions about how contemporary critics categorize and assess poets. We'll pay special attention to the importance in recent New York School criticism of notions of friendship and coterie, gender and sexuality, personhood, personality, and the market economy. Requirements include active participation, a class presentation, a number of short written assignments, and a final seminar paper.

680 Advanced Studies in Rhetoric, Writing, & Linguistics

Writing Program Administration

Saenkhum

Writing Program Administration (WPA) examines various issues in both mainstream and second language (L2) writing program administration. The course provides insights both from the discussion of the professional literature and from real-life examples. Some of the key topics include demographics, program designs, placement, teacher preparation and development, program assessment, policies and politics, and economies of writing program administration. We will explore these issues through readings, case studies, program design projects, and a research project. The main purposes of this course are to help students attain the WPA scholarship and to prepare them for future WPA work.

Requirements (tentative):

Attendance + Participation	= 15%
Reader's Responses	= 25%
Discussion Questions	= 10%
Research Project	= 50%

(list of possible topic areas, preliminary bibliography, research questions, project proposal, preliminary draft, oral presentation, final paper)

Text:

Malenczyk, R. (Ed.). (2016). *A rhetoric for writing program administrators*. Anderson, South Carolina: Parlor Press.

Matsuda, P. K., Ortmeier-Hooper, C., & You, X. (Eds.). (2006). *The politics of second language writing: In search of the promised land*. West Lafayette, IN: Parlor Press.

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

686 Studies in Creative Writing

From Bewildered Chaos to the Artistic Creation of a Book of Poetry

Harjo

This course is designed for graduate students are composing manuscripts of poetry, and is limited to those students who have taken 581 or who have obtained permission of the instructor.

The arrangement and process of arrangement of every book is different. Finding the book is a multilevel process, and no collection is the same. There are style, theme, dramatic trajectory, and always an over-thorough of aesthetics to consider. Every poem must be necessary. Then there's the feel of a thing we don't always have the theory of words to explain.

We will study collections and speak to poets and editors about this process of finding the book. Some poets have a clear sense and write to a final collection, yet even then, they are surprised. Others write to inspiration, or from an unexplainable ache. Texts may include *Olio* by Jess Tyehimba, *The Needle's Eye*, Fanny Howe, *Whereas*, Layli Long Soldier, and others to be announced. We will begin with student presentations of their manuscripts, or sections. Each week following will be a student or students' presentation on an assigned book. (You might work in teams.) There are weekly short response papers and a revised or new poem. You will arrive with a stack of poems and the need to find shape. You will leave this course with your poems arranged in a book-length collection, or at least several methods and ideas about how to get there.

686 Studies in Creative Writing

Choosing a Narrative Voice: Ways of Seeing, Ways of Being in Fiction

Shipstead

Tell a story. It sounds like a simple thing. But when you sit down to begin, you must first make a series of decisions. Who's doing the telling? And when? And why? And with what relationship to the truth? How much does the storyteller know? How much is purposefully left untold? Sometimes the perfect voice and point of view emerges right away; sometimes we must dig for it. We'll pick apart the seams in work by writers like Lorrie Moore, Stuart Dybek, Z.Z. Packer, Alice Munro, John Cheever, Stephanie Vaughn, Junot Diaz, and Lionel Shriver in search of insight into how better to construct our own fiction, seeking both new rigor and new freedom in our storytelling.

690 Special Topics

Modernism and Memory

Schoenbach

This course will address the subject of memory by tracing several overlapping genealogies of modernism: philosophical, literary-historical, psychological, and political. Moving from French

Symbolism to British Aestheticism, from High Modernism to the odd and unorthodox, from poetry to novels to memoirs, we will explore the relationship between memory and trauma, memory and history, and memory and identity. We will read texts from a range of genres, historical moments, styles, and national traditions, including readings from Djuna Barnes, Langston Hughes, William Faulkner, Marcel Proust, Charles Baudelaire, J.K. Huysmans, Sigmund Freud, William James, Henri Bergson, Virginia Woolf, and James Joyce.

Requirements will include a presentation, a 15-20 page seminar paper, and assorted additional writing assignments.