

Graduate Course Descriptions Fall 2016

Early registration for fall semester begins **March 21**. Course descriptions for graduate level courses are attached. Time and day are subject to change at instructors' wishes, please check current online timetable for accuracy.

<i>CRN</i>	<i>Course</i>	<i>Time/Day</i>	<i>Instructor</i>	<i>Title</i>
47687	402	11:10-12:25 TR	Howes	Chaucer
41691	404	11:15-12:05 MWF	Stillman	Shakespeare I: Early Plays
41693	405	1:25-2:15 MWF	Welch	Shakespeare II: Later Plays
48466	409	1:25-2:15 MWF	Stillman	Shakespeare Contemporaries: Renaissance Poets
41695	411	10:10-11:00 MWF	Anderson	Literature: Restoration and Early 18 th C: Dryden to Pope
49740	420	12:40-1:55 TR	Henry	19 th C British Novel
49744	421	12:40-1:55 TR	Seshagiri	Modern British Novel
50879	431	12:40-1:55 TR	Lofaro	Early American Literature
48551	433	12:30-1:10 MWF	Griffin	American Realism/Naturalism
41689	436	2:30-3:20 MWF	Jennings	Modern American Novel
46050	443	11:10-12:25 TR	Commander	Topics in Black Literature
50877	444	11:10-12:25 TR	Hardwig	Appalachian Literature
50876	452	10:10-11:00 MWF	Garner	Modern Drama
41699	455	1:25-2:15 MWF	Atwill	Persuasive Writing
50878	455	2:10-3:25 TR	King	Persuasive Writing
47595	456	5:05-6:20 TR	Elias	Contemporary Fiction & Narrative
41700	460	9:40-10:55 TR	Hirst	Technical Editing
46039	462	12:20-1:10 MWF	Morey	Writing for Publication
41701	463	2:10-3:25 TR	Kallet	Advanced Poetry Writing
41702	464	3:40-4:55 TR	Hebert	Advanced Fiction Writing
41703	466	1:25-2:15 MWF	Morey	Writing Layout Product
41704	470	12:40-1:55 TR	Hirst	Special Topics in Rhetoric
46046	471	10:10-11:00 MWF	Grieser	Sociolinguistics
48728	483	1:35-2:15 MWF	Papke	Special Topics in Literature
46040	484	12:40-1:55 TR	Harjo	Special Topics in Writing
46036	486	12:20-1:10 MWF	Cohen-Vrignaud	Special Topics in Criticism
41707	500			Thesis
41708	502			Use of Facilities
41709	508	9:40-10:55 TR	Liuzza	History of the English Language
46881	520	2:10-3:25 TR	Hirschfeld	Readings/ Analysis 16 th - 17 th C Prose, Poetry, & Drama I
47607	550	2:10-3:25 TR	Coleman	Readings in American Literature
47606	551	5:05-7:45 M	Haddox	Readings in American Literature II
48143	555		Coleman	Creative Thesis
41711	580	5:05-7:45 W	Knight	Fiction Writing
48483	581	12:40-1:55 TR	Kallet	Colloquium in Poetry Writing

41712	586	12:40-1:55 TR	Atwill	History of Rhetoric
46882	590	9:40-10:55 TR	Seshagiri	Topics in Critical Theory
	593		Coleman	Independent Study
46888	594	2:10-3:25 TR	Maland	Film History/Form/Analysis
		1:25-3:25 W		
41714	600		Coleman	Dissertation
46884	620	9:40-12:25 F	Dzon	Studies in Medieval English Literature
47601	651	11:10-12:25 TR	Henry	Studies in Victorian Literature
46887	660	3:40-5:55 TR	Lofaro	Studies in American Literature
50880	671	9:40-10:55 TR	Garner	Studies in 20 th C Literature II
47608	690	5:05-7:45 T	Saenkhum	Special Topics:

402 CHAUCER HOWES

A survey of the works of Geoffrey Chaucer in Middle English, including selected *Canterbury Tales*, *Troilus and Criseyde*, and *The Parliament of Fowls*. Topics for discussion will include several medieval genres (e.g., romance, fabliau, dream-vision), courtly love, late medieval society, the role and status of women, and Chaucer's relationship to his sources (e.g., Dante, Boccaccio). No previous knowledge of Middle English is assumed.

Writing Requirements: One 7-8 page paper due in two stages; two in-class essay exams; an oral report; and several reading responses.

404 SHAKESPEARE I: EARLY PLAYS STILLMAN

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

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

405 SHAKESPEARE II: LATER PLAYS WELCH

A survey of Shakespeare's dramatic works after 1600, including the 'problem comedy' *Measure for Measure*, three great tragedies (*Othello*, *King Lear*, and *Macbeth*), and two enigmatic late romances (*The Winter's Tale* and *the Tempest*). Exploring 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%).

409 SHAKESPEARE'S CONTEMPORARIES:

Renaissance Poetry and Prose

STILLMAN

Shakespeare is brilliant, and his contemporaries just as brilliant, just as articulate, and often even more recognizably modern. This semester's readings will focus on early modern writers who challenged the culture and its values at the edges of orthodoxy – on politics, on sex, on gender, and on religion. We will read Thomas More's great prose fiction, the *Utopia* with its humanist critique of private property and its call for economic justice. We will read Thomas Wyatt's smart and savvy poetic assaults against courtly values under Henry VIII. We will read Christopher Marlowe's *Hero and Leander*, with its reinvention of pagan love as an answer to the sentimental fictions of ordinary romance; and John Donne's *Songs and Sonnets* with their fiercely intelligent parodies of Petrarchan love poets; and Aemilia Lanyer's aggressively feminist account of Christ's Passion, the first poem written in English by a woman for women in celebration of women. Once more, we will study Edmund Spenser, the greatest English poet you are likely to know nothing about. He is the author of what is arguably the single best poem in the language, *The Faerie Queene* – an unfinished visionary epic in search of absent ideals that everywhere challenge the viability of fixed beliefs, however orthodox. Requirements include: two exams and two papers and regular class attendance.

411 LITERATURE OF THE RESTORATION AND EARLY 18TH CENTURY:

The Coffee House

ANDERSON

Our lives have been fundamentally shaped by new media, a condition we share in common with Britons who lived from 1660-1740. Like us, they saw the number of their print sources explode. They also grappled with the effects of new financial markets; entertainment as big business; ideas about sex and gender being politicized and changing; and the potential for revolution everywhere. Our discussions will shuttle between political ideologies and literary forms, between historical changes and poetic responses, in order to better understand both literature and history. We will read works by Behn (the first professional woman writer), Rochester, Hobbes, Wycherley, Defoe, Centlivre, Swift, and Pope, among others. Every Friday, we will move outside the classroom to work with historical artifacts in McClung Museum, handle rare books in Hodges Special Collections, learn to set moveable type in the UT Letterpress shop and, after Fall Break, to that great eighteenth-century venue, the coffeehouse, the "penny university," for which you will write a newspaper column. Assignments include two short papers, three brief unit tests, a final project, and regular, engaged class participation. Graduate students will be able to develop a more specific project that meets their academic objectives.

420 THE 19-CENTURY BRITISH NOVEL HENRY

Realism sounds like a straightforward description of a literary style, but in fact realism as it developed in the nineteenth century encompassed a variety of narrative modes including the sensational, sentimental, gothic and melodramatic. This class focuses on the history of the nineteenth-century British novel with particular attention to the emergence and predominance of realism in the Victorian period (1837-1901). We will trace the strategies used by nineteenth-century novelists such as Charles Dickens, Elizabeth Gaskell, George Eliot (Marian Evans), Anthony Trollope, Margaret Oliphant and George Gissing to represent the past and present British world to their readers. Examining the moral, social, economic and political critiques that became central to the novel form, we will also consider the history of literary critical approaches to interpreting these novels.

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

421 MODERN BRITISH NOVEL SESHAGIRI

This course will introduce students to the radical, controversial, and beautiful fiction that came out of the modernist movement in England. Focusing on modernist representations of time, space, and consciousness, we will examine the relationships between social change and artistic experimentation in the early twentieth century. We'll also explore various cultural discourses that circulated in England between the turn of the century and the 1930s: aesthetics, psychology, industrialization, mass culture, the decline of the British Empire, debates about gender, and, perhaps most crucially, the trauma of the Great War. We'll investigate the modern era's promises and anxieties not only through modernist novels and short stories, but also through artwork from the women's suffrage campaign, manifestoes by Imagists and Vorticists, and contemporary film adaptations of literary texts. By the end of the semester, students should be familiar with the complex fields of meaning – aesthetic, social, political – that accrued around the word “modern” in twentieth-century England's dynamic artistic circles.

Requirements: 2 short (5-7 pp.) papers and 1 long (8-10 pp.) paper.

431 EARLY AMERICAN LITERATURE LOFARO

Surveys the major themes and achievements of early American literature from its pre-Christian Mediterranean influences to 1820. The course focuses upon European and indigenous strains in our literary heritage and examines early texts as a series of cultural and literary transformations. Due to the time period covered and the approach, the course is unlike most literature courses. Historical, religious, and political documents are among those investigated as literary texts. Readings will be drawn from such authors as, Columbus, Cortez, Cabeza deVaca, Smith, Bradstreet, Taylor, Rowlandson, Byrd, Edwards, Wheatley, Franklin, Jefferson, Madison, Freneau, Brackenridge, Brown, Foster, Rowson, and Irving.

Requirements include: two Essay Exams (20% & 20%); a typewritten paper of 8 to 10 pages (30%); approved first paragraph (including title, topic, thesis statement, argument, etc.) of the paper (10%); spot quizzes (no make-ups) (20%).

433 AMERICAN REALISM AND NATURALISM GRIFFIN

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

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

436 MODERN AMERICAN NOVEL JENNINGS

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

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

443 TOPICS IN BLACK LITERATURE: *Memory, Trauma, and the Trace of Slavery in Contemporary Black American Literature* COMMANDER

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

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

444 APPALACHIAN LITERATURE AND CULTURE HARDWIG

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

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

Major Requirements for Undergraduate (**would be revised for graduate students**):

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

452 MODERN DRAMA GARNER

This course will explore the development of modern British, Irish, American, and continental drama from the realist revolution of the late nineteenth century through the Second World War. In addition to studying important playwrights and plays, we will consider a range of issues that characterize this, one of the greatest and most daring periods of dramatic art. Because plays are designed for the stage as well as the armchair, we will also consider the challenges and opportunities involved in reading dramatic texts. By seeing clips of videotape productions, attending a live performance at the university's Clarence Brown Theater, and by attending to the performance dimensions of individual plays, we will cultivate the art of "theatrical" reading. We will read and discuss plays by the following playwrights: Ibsen, Strindberg, Chekhov, Shaw, Synge, O'Neill, Glaspell, Treadwell, Tzara, Cocteau, Hughes, Odets, Pirandello, Brecht, Wilder, and Williams.

Textbooks: Nine individual play editions, electronic copies of the others.

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

455 PERSUASIVE WRITING ATWILL

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

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

455 PERSUASIVE WRITING KING

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

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

- Required Texts: Gerald Graff and Cathy Birkenstein’s *They Say, I Say*, 2nd ed. ISBN 978-0-393-93361-1
- Required writing: 10 short response essays, four formal writing projects, and construction of a digital or hardcopy media scrapbook.

456 CONTEMPORARY FICTION/NARRATIVE “Fictional Selves” ELIAS

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

international writers of acclaim, as well as short pieces of literary and cultural criticism. Course requirements: course portfolio; 2 short papers; final exam.

460 TECHNICAL EDITING HIRST

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

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

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

Learning Outcomes

Students will be able to:

- analyze and improve professional documents.
- demonstrate effective writing and editing skills.
- demonstrate knowledge of professional communication contexts and opportunities.
- express and employ an intelligent philosophy of communication for the world of work.

Required Texts

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

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

Recommended Text

Harbrace College Handbook (latest edition).

Points (percentage of final grade)

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

462 WRITING FOR PUBLICATION MOREY

In this course we will explore and develop Augmented Reality (AR) as a medium for publication. Defined simply, AR technologies overlay digital information upon the physical world. As computer scientist Allen Craig notes, AR “hasn’t become a part of

everyone's daily life," but "it is on the cusp of potentially doing exactly that. The technological pieces are in place and improving daily." Moreover, some market analysts predict that AR will become a \$150 billion industry by 2020. As writers, AR allows us to publish at site-specific locations that might otherwise be inaccessible for the public delivery of texts, and/or integrate writing into physical environments in more efficient and useful ways. However, AR also allows us to re-think what it means to publish printed texts, as print can itself be augmented with this technology and become more networked and dynamic. Toward these applications, we will investigate current, past, and speculative uses of AR in order to publish two major projects: a print-based AR text and a site-specific AR installation. No previous knowledge of AR or related software is required for enrollment in the course.

463 ADVANCED POETRY WRITING KALLET

463 hones the skills 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 class is for students with experience in fiction writing who are looking to deepen and sharpen their critical abilities and writing skills. Throughout the semester – through a combination of readings and workshops – we will be revisiting and reinforcing the core elements of fiction, such as concrete detail, character, conflict, plot, and scene. But we will move beyond them as well, exploring new techniques and new complexities, seeking to broaden our understanding of how fiction works and what it can do. Students should expect to put significant time and effort into their own and their classmates' work.

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

466 WRITING, LAYOUT, AND PRODUCTION OF TECHNICAL DOCUMENTS MOREY

This class explores writing practices based in the visual and extends those practices to the use of visuals in professional environments. While traditional writing might be defined as the visual representation of aural words and the logic and practices made possible by this visual representation, this class will apply "writing" to other kinds of visuals, other kinds of signs that communicate meaning, ideas, and arguments. We will discuss how we consume images, how these images consume us, and how we produce images. We will investigate and discuss theories

of visual perception and how rhetorics of images function. In addition to learning the semiotics of visuals, we will also engage with some of the software used to make visuals, learning how to create and write with visuals with the same rhetorical focus that we do with traditional alphabetic writing. However, we will also examine how visuals and print interact with each other as imagetext and with the mediums in which they might appear.

470 SPECIAL TOPICS IN RHETORIC

Global Communication in Science, Technology, and Policy

HIRST

This course explores issues—linguistic, political, technical, cultural, organizational, diplomatic, etc.—associated with international communication (in English) in science and in sci/tech-related policy as created by governments and other organizations. The primary example used in the course is communication in the interdisciplinary fields of nuclear security. This includes communications created by scientists, engineers, managers, diplomats, consultants, agency personnel, military and security personnel, government representatives, and educators in both academic and non-academic settings.

The first part of the course focuses on reading and discussion of books, articles, and internet-based text related to global communication and cooperation in sci/tech enterprises such as nuclear security. There will also be discussion of some public presentations at the Howard Baker Center for Public Policy, and elsewhere. During this part of the course, students will at first explore widely but eventually define a focused, original research project related to international communication in science/technology/policy. They will also propose their methods of research. Then during the latter half of the course, students will mostly pursue the readings and other research they have outlined—in consultation with the professor—for their research project, while some plenary discussion of class-wide materials continues. During the final weeks of the semester, students will present on their research (in class), receive feedback, and work on their final papers.

Requirements: In addition to extensive reading, occasional writing (several 1–2 page response papers on readings), attendance at a few public presentations, and active class participation, students will design and complete an original research project that culminates in a substantive research paper.

471 SOCIOLINGUISTICS

GRIESER

Why did *this* speaker say it *this* way on *this* occasion? (Bell 2013)

This class probes language as it is socially situated. In what ways does our talk change depending on who we are as people, who we interact with and what those interactional goals are, and what linguistic repertoires are available to us? We will read about the theories that inform our understanding of socially-situated language, explore them by reading the work of others who have applied (and in many cases, been the origin of) these theories, and use our knowledge draw conclusions about our own language and the language of those around us. By

the end of the course, you will be able to design and conduct your own small-scale sociolinguistic inquiry.

Assessment will be via four short writing assignments, a midterm paper, and a final project write-up, for a total of approximately 4,000 words of writing over the term. A term-long project will result in an empirical research paper that will be presented via a small research colloquium during class time.

Textbook: Bell, Allan. 2013 *The Guidebook to Sociolinguistics*. Malden, MA: Wiley Blackwell.

483 SPECIAL TOPICS IN LITERATURE

Best American Mystery Stories

PAPKE

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

484 SPECIAL TOPICS IN WRITING

Poetry Ancestors

HARJO

POETRY ANCESTORS is a workshop in poetry writing. Our beginning point of study will be the construction of lists of our poetry ancestors. We investigate our poetry legacies, which will include the discovery of historical and cultural influences. From this we assemble a catalogue of readings and study, one that can continue to develop and grow. We will begin with readings from my poetry ancestor tree, including the poetry of N. Scott Momaday, Leslie Silko, W.B. Yeats, John Coltrane, Gwendolyn Brooks, and Pablo Neruda.

Students will write a poem a week, and a two-page response paper a week. (Graduate students will write three to four pages.) Mid-term is presentation of poetry ancestors which includes an in-class reading and three-page (or five-page for graduate students) introduction of the chosen poems. The final is a collection of eight revised poems, and the presentation of a poetry ancestry tree. Class participation is important. Only three excused absences.

486 SPECIAL TOPICS IN CRITICISM

Queer Theory and Literature

COHEN-VRIGNAUD

Class looks at theories of sexuality and how they have affected our reading of literature. Topics to be addressed include the history of sexual norms and deviations; biological sex, gender performance and transgenderism; class and homo/heterosexual identity; cultural diversity and

sexual forms; and the sexual utopia of queer diversity. Literary works will come mainly from the 19th- and 20th-century novel, but some older non-British poetry will also be read.

Requirements include class attendance, three literary essays (20% each), weekly reading responses (20%) and periodic pop quizzes (20%).

508 HISTORY OF THE ENGLISH LANGUAGE I LIUZZA

This course will examine English language and culture through the first half of the 1500-year history of English. The class begins with some basic concepts of language and language change, including phonology (where sounds come from and how they are made), orthography (spelling), morphology (how words are formed), syntax (how words are put together) and semantics (how words mean). From there we will move to the prehistory of English, including the Indo-European language family and its reconstruction, and then chronologically forward through Old English (before 1100), Middle English (12th-15th centuries), and Early Modern English (16th-18th centuries). Along the way we will explore a number of ideas about language – the notion of linguistic correctness, the construction of standard and non-standard English, ‘literary’ language, simplified or plain language, pidgins and creoles, lexicons and dictionaries, and issues of language contact, change, and variation.

REQUIREMENTS: attendance, participation, quizzes and take-home exercises, midterm and final exams, research project.

520 READINGS/ANALYSIS 16TH - 17TH c PROSE, POETRY, & DRAMA I HIRSCHFELD

This class will study one of the signature dramatic preoccupations of the English Renaissance stage: revenge. We will consider a range of early modern plays whose plots and characters are driven by various vengeful energies and intentions: Christopher Marlowe, *The Jew of Malta*, Thomas Kyd, *The Spanish Tragedy*, John Marston, *Antonio's Revenge*, Shakespeare, *Titus Andronicus* and *Hamlet*, Ben Jonson, *Volpone*, Thomas Middleton, *The Revenger's Tragedy* and *Women Beware Women*, John Webster, *The White Devil*, Cyril Tourneur, *The Atheist's Tragedy*, Frances Beaumont and John Fletcher, *The Maid's Tragedy*, and Beaumont and Fletcher, *Knight of the Burning Pestle*. We will supplement our primary texts with both secondary criticism that explores the intersection of revenge with religious controversy, economic and social change, and Renaissance approaches to death and violence as well as with performance history that tracks the stage conventions and innovations that allowed these plays to flourish in their time.

Requirements: Short essays; annotated bibliography; in-class presentation; final research paper.

550 READINGS IN AMERICAN LITERATURE

Crises of Authority

COLEMAN

What better time than an election year to examine how Americans have imagined and constructed authority? This course focuses on US literature from 1820 to 1870, a period of great uncertainty about who or what should serve as a to guide individual and collective action. Crises of authority proliferated, as African-Americans and women asserted their autonomy and right to be heard in the public sphere; as religious and philosophical visionaries inaugurated new faiths; as historicist scholarship unsettled the reliability of the Bible; as captains of industry gained near-total power over workers; and as North and South argued bitterly – then picked up arms – to settle the question of slavery. Our investigations into contested authority will illuminate some of the most enduring and consequential of American literary writing. Readings will include such works as the essays of Ralph Waldo Emerson and Henry David Thoreau, Harriet Beecher Stowe's *Uncle Tom's Cabin*, African-American abolitionist oratory, Nathaniel Hawthorne's *The Scarlet Letter*, Herman Melville's *Moby-Dick* and *Billy Budd*, Augusta Jane Evans's *Beulah*, Elizabeth Stuart Phelps's *The Silent Partner*, and Civil War poetry. We will read literary criticism relevant to these works as well as selected theorists of authority from Max Weber to the present.

Requirements include active participation, informal homework assignments, a six-page paper, a nine-page final conference paper, and several assignments leading up to the final paper, including an abstract, an annotated bibliography, and a presentation.

551 READINGS IN AMERICAN LITERATURE II

HADDOX

This is a course in literary history--or, perhaps more precisely, in literary and cultural metahistory. We'll read ten significant works of U.S. fiction (novels and collections of short stories) published between 1919 and 1938, as well as large sections from three influential book-length critical works that provide very different interpretations of this period. Along the way, we'll touch on how anthropology and cultural criticism of the period came to shape notions of American literature. Though the rubrics "modernism" and "modernity" will figure in the course, this is not, strictly speaking, a course in aesthetic or economic theories of the modern. In the broadest sense, this will be an inquiry into the vicissitudes of literary canonization and their relation to several competing definitions of "culture" during this period.

Required Primary Texts: Sherwood Anderson, *Winesburg, Ohio*; Jean Toomer, *Cane* (Norton Critical Edition, 2nd ed.); Ernest Hemingway, *In Our Time*; Willa Cather, *The Professor's House*; Nella Larsen, *Passing* (Norton Critical Edition); William Faulkner, *The Sound and the Fury* (Norton Critical Edition, 3rd ed.); Nathanael West, *Miss Lonelyhearts*; Djuna Barnes, *Nightwood*; Zora Neale Hurston, *Their Eyes Were Watching God*; Richard Wright, *Uncle Tom's Children*.

Required Secondary Texts: Alfred Kazin, *On Native Grounds: An Interpretation of Modern American Prose Literature*; Susan Hegeman, *Patterns for America: Modernism and the Concept of Culture*; Walter Benn Michaels, *Our America: Nativism, Modernism, and Pluralism*.

Course Requirements: bibliographic essay (40%), one in-class presentation (10%), one conference paper (35%), active classroom participation (15%), credo (required but ungraded).

580 FICTION WRITING KNIGHT

Open to students in the English Department graduate program. Others (graduate and advanced undergraduate) may take the course **with the instructor's permission**.

This class will be a workshop; the primary text will be the fiction of those enrolled. Because of this, much of the value of our time together will depend upon the active, thoughtful presence, at every meeting, of every writer in the workshop. During the semester, every member of the workshop will have 2-3 stories and/or novel excerpts on the worksheet. Every member of the workshop will be expected to participate fully in discussion of the worksheet and to submit (2 copies of) a brief but thorough written critique of each work discussed. One of our goals will be to read as fiction writers read. Toward that end, our study of the elements of fiction may include--in addition to workshop--outside reading, analysis of published fiction, writing exercises, quizzes, critical papers, etc.

Grades will be based on: 1. the quality of the fiction produced (and) 2. the commitment made to the material--that is, the energy and dedication with which one participates in class discussion, on verbal and written assignments, etc. Fiction written will not be graded, though it will be discussed thoroughly. We're interested in the process of writing. Early failures may lead directly to later successes; grading those failures would be misleading and counter-productive. One of my goals is that each writer in the workshop develop the ability to be his/her own best reader, so I'll expect honest, critical self-evaluation, and I'll frequently talk with each member about his/her progress.

Conferences are encouraged; revisions are expected unless individuals and I decide otherwise.

581 COLLOQUIUM IN POETRY WRITING KALLET

This is a graduate workshop in poetry writing, recommended for students who are planning to do a thesis or dissertation in poetry. We write a poem a week and receive extensive feedback. Weekly poems are not graded; only the final manuscript is graded. The workshop as I teach it encourages process and creative risk-taking rather than composing the perfect little poem. We hand in one analytical paper that focuses on the texts we'll be reading, and a final manuscript of eight poems with a short critical introduction.

Readings typically include poetry and critical essays by major authors such as Brenda Hillman, Robert Hass, and Yusef Komunaykaa. Many of our students have published poetry written during 581. At the end of the workshop I will lead a session on how and where to publish poetry.

594 FILM HISTORY, FORM, ANALYSIS MALAND

This course is designed as an introductory film course for graduate students in English. It does not require that students have previous coursework in film studies--just an interest in film as an art form and a curiosity about how it can be studied on its own and in relation to literary study.

The course will focus on three areas: the historical development of narrative film, both within and outside of the United States; the neoformalist approach to film study, including an intensive examination of the "language" of film; and various other approaches to the study of film, such as genre, cultural studies, literary adaptation, and auteur approaches. The course will include readings, screenings (usually one common screening on Wednesdays and sometime another out of class – usually one or two feature films a week), lectures, and discussions. I hope that by the end of the course, students will have had a broad enough introduction to film studies to be able to design their own film course if called upon to do so.

This will be primarily a readings course, if by "reading" we mean both the reading of books and the reading of films. At present I plan to include such "canonical" films as *The Last Laugh*, *Citizen Kane*, *The Bicycle Thief*, and *The 400 Blows* in the class, as well as some other, perhaps less canonical, narrative films. I also expect that we will read one novel and see a film adaptation of that novel, perhaps Edith Wharton's *The Age of Innocence* and the Martin Scorsese adaptation, Alice Walker's *The Color Purple* and the Stephen Spielberg film, or maybe even Susan Orleans' *The Orchid Thief* and the Spike Jonze/Charlie Kaufman collaboration, *Adaptation*. Readings specifically on film will include David Bordwell and Kristin Thompson's *Film Art*, Robert Carringer's *The Making of Citizen Kane*, perhaps a casebook on single film (like one of the Cambridge Film Handbook series), and a history of narrative film, perhaps Mast and Kavin's *A Short History of the Movies*. There will also be a series of essays available on reserve, and I also plan to make use of Blackboard, the on-line course supplement.

Students will probably do one paper of no more than 8-10 pages and take two or three exams. The likely grade breakdown will be as follows: first two exams and paper--20%; class participation--10%; and final exam--30%. I hope the course will be intellectually challenging and pleasurable, as education at its best should be.

620 STUDIES IN MEDIEVAL LITERATURE *Literature, the Laity, and Spirituality in Late-Medieval England* DZON

Description: A large quantity of religious literature was produced in late-medieval England, some of it by the best poets of the age. Great diversity exists among religious texts, especially with respect to their genre and the viewpoints and practices they advocate. In this course, we will survey literature from late-medieval England that engaged in vernacular theology, explore the interaction between sacred and secular literature, and consider the contours of late-medieval religiosity more broadly. We will attend to orthodox clerical voices as well as those of Christians not officially authorized to speak on religious matters or who represent voices from the margin.

Primary texts included: biblical paraphrase (e.g., *Cursor Mundi* and the apocryphal childhood of Jesus poems), *Golden Legend*, anchoritic literature, devotional treatises and works on meditation (e.g., Nicholas Love's *Blessed Mirror of Jesus Christ*, Richard Rolle's *Meditations on the Passion*, and the *Cloud of Unknowing*), Marian miracles, St. Bridget of Sweden's *Revelations*, debate poetry, selections from Chaucer, selections from the Gawain-poet, Lydgate's *Pilgrimage of the Life of Man*, and the *Book of Margery Kempe*

Requirements: several short responses, a few informal presentations, an annotated bibliography, a research paper

651 STUDIES IN VICTORIAN LITERATURE

What is Victorian Studies?

HENRY

Now that the New Historicism of the 1990s is old news, and critics are rediscovering the New Criticism of the 1950s, it is time to take stock of our methodological assumptions and sort through the terms in current circulation: surface, suspicious and literal reading, as well as new formalism among them. In asking: "What is Victorian Studies?" – a field defined by the reign of Queen Victoria (1837-1901) – we are also asking larger questions about periodization and historicism. How should historians and literary scholars talk to each other? Is ahistorical formalism ever appropriate in the study of historical texts, and if so, why? We will read some of the important contributions to these debates as a framework for our study of Victorian literature. Primary texts will include Dickens' *Dombey and Son*, Bronte's *Villette*, Gaskell's, *Sylvia's Lovers*, Eliot's *Middlemarch* and Moore's *Esther Waters*.

Assignments will include oral presentations on methodological approaches, a book review, and a substantial final research paper.

660 STUDIES IN AMERICAN LITERATURE

Irving, Cooper, and Poe: Versions of Romanticism

LOFARO

In this seminar we will investigate the growth and diverse paths of American Romanticism in fiction in the first half of the nineteenth century in a historical and cultural context. Topics will include: the European roots of American Romanticism; the use of sentiment and gothic narrative as well as the historical romance; geographical and cultural determinism; the development of a distinct American literature; the theme of adventure; and the quest of these three authors for popularity in the mass market.

Texts:

Irving, *A History of New York*, *The Sketchbook of Geoffrey Crayon*, *The Alhambra*
Cooper, *The Last of the Mohicans*, *The Pioneers*, *The Sea-Lions*
Poe, *The Narrative of Arthur Gordon Pym* and selected short stories.

Format: Daily discussions with some lecturing.

Requirements:

- a) 2 oral reports/presentations (10 minutes max.) on assigned outside reading with a one-page “fact” sheet/outline/summary to be distributed to the members of the seminar.
 - b) A seminar paper of approximately 15 pages with copies to be distributed to all seminar members 2 days before the discussion date (not graded). Revised papers are due on a staggered schedule a few days after their in-class critique (graded).
 - c) Serving as a primary and secondary critic for the papers of two different colleagues. Typewritten versions of your oral evaluations will be given to the author and the instructor.
 - d) Each member of the seminar will also provide the author and the instructor with a typewritten critique of the papers for which they are not a primary or secondary critic.
- Grading: a – 10%; b – 50%; c – 20%; d – 10% and 10% for seminar participation.

671 STUDIES IN 20TH CENTURY LITERATURE II GARNER

This seminar is a study of post-1945 drama and how one writes about it. We will read a number of canonical and not-so-canonical plays from this period in light of the theatrical, cultural, and ideological currents they represent, and we will pair each of these plays with scholarly essays that reflect a range of positions and critical approaches: cultural studies, gender and sexuality studies, postcolonial theory, American studies, performance studies, and studies of race and ethnicity. Unlike course that study general works of literary or dramatic theory, our focus will be on applied theory and criticism. In what ways can theory and other external resources be brought to bear on a play by Tennessee Williams, Caryl Churchill, or Wole Soyinka? How does a text change when considered from different perspectives? In addition to getting to know an exciting sample of plays from the last seventy years, this course will focus on the practical skills involved in thinking and writing about literature, dramatic and otherwise.

Our chief text will be volume 2 of *The Norton Anthology of Drama*, which includes most of the plays we’ll be discussing. This anthology will be supplemented with individual editions of three or four plays not included in the anthology.

Requirements: (1) 12-15-page course paper with bibliography [45% of final grade]; (2) two in-class presentations on the syllabus readings [30% of final grade]; and (3) regular class participation [25% of final grade].

690 SPECIAL TOPICS: ISSUES IN SECOND LANGUAGE WRITING SAENKHUM

Issues in Second Language Writing provides a critical introduction to the field of second language writing—an interdisciplinary field of inquiry situated in composition studies and applied linguistics. We will explore various issues in second language writing that are pertinent to the disciplinary context of rhetoric and composition (e.g., college-level writing instruction, writing program administration, and writing centers). We will also explore questions such as:

- Who are second language writers?
- What are the characteristics of second language writers?

- In what ways are second language writers similar to or different from first language writers?
- How can we develop and modify courses and programs to make them more appropriate for second language writers?
- How can we develop placement procedures and options for second language writers?
- How can we develop fair and effective assessment practices for second language writers?

Required Texts:

- Casanave, C. P. (2004). *Controversies in second language writing*. Ann Arbor: University of Michigan Press.
- Ferris, D. R. (2009). *Teaching college writing to diverse student populations*. Ann Arbor: University of Michigan Press.
- Matsuda, P. K., Cox, M., Jordan, J., & Ortmeier-Hooper, C. (Eds.). (2006). *Second-language writing in the composition classroom: A critical sourcebook*. Boston: Bedford/St. Martin's Press; Urbana, IL: NCTE. (Free copies will be provided by the instructor.)
- Matsuda, P. K., & Silva, T. (Eds.). (2005). *Second language writing research: Perspectives on the process of knowledge construction*. Mahwah, NJ: Lawrence Erlbaum Associates.

Additional readings, which will be provided by the instructor, are from various journals, including *College Composition and Composition*, *WPA: Writing Program Administration*, *Written Communication*, *Journal of Basic Writing*, and *Journal of Second Language Writing*.

Requirements (tentative)

Class participation and attendance	15%
Reader's Responses	15%
A summary presentation on one of the assigned readings	10%
A mini debate on key controversies in the field of second language writing	20%
A final project, including a topic proposal, an oral presentation, and a paper	40%
Total	100%

Note: This course is highly recommended for students who are interested in or will be teaching second language (L2) composition courses (English 121, 122, 131, and 132) in the ESL program at UTK or elsewhere.