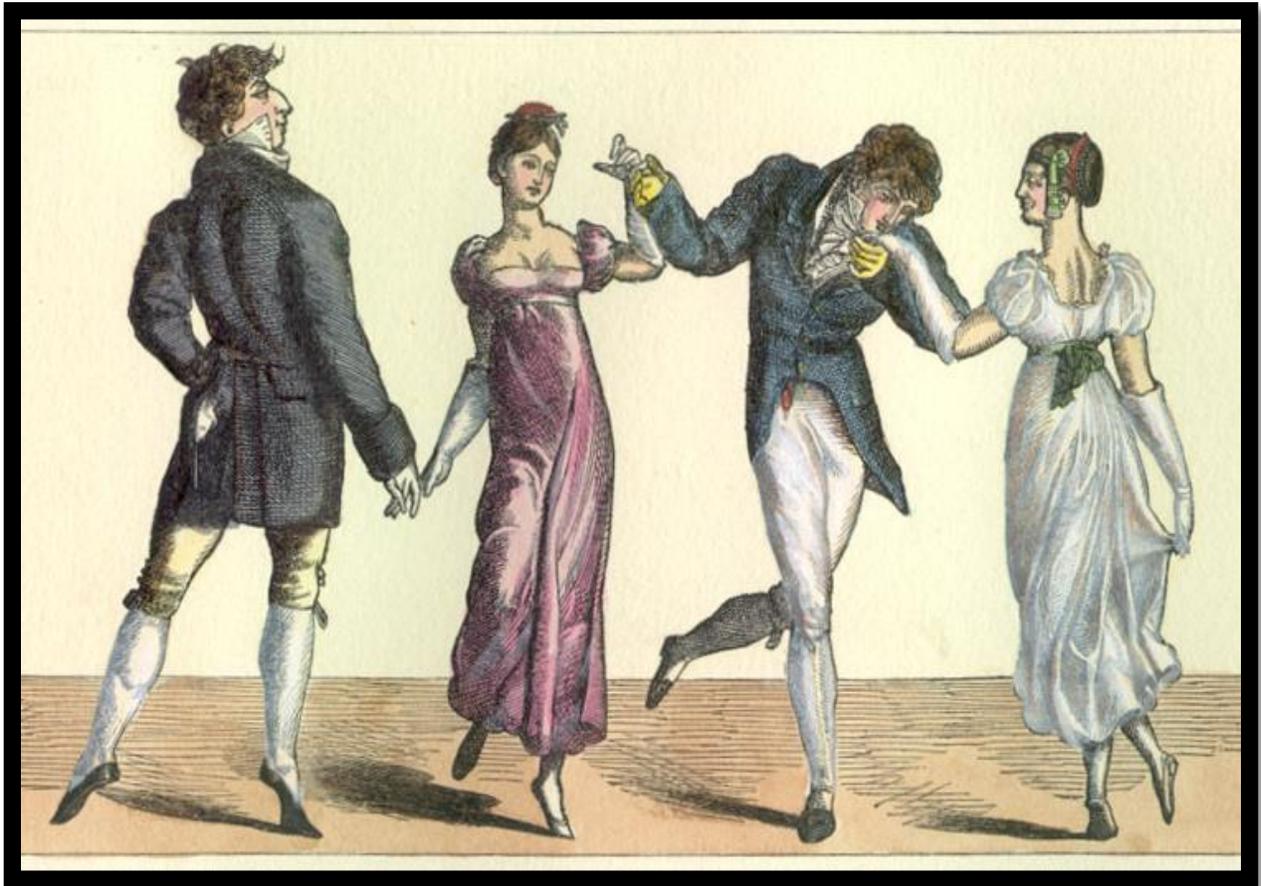


SPRING 2017



COURSE DESCRIPTIONS

Spring 2017 courses are subject to change. Please refer to timetable.

<u>Course</u>	<u>Time</u>	<u>Day</u>	<u>Instructor</u>	<u>Class</u>
321	11:10-12:25	TR	Liuzza	Introduction to Old English
331	12:20-1:10	MWF	Braun	Race and Ethnicity in American Literature
331	1:25-2:15	MWF	Braun	Race and Ethnicity in American Literature
332	2:10-3:25	TR	Coleman	Women in American Literature
332	11:10-12:25	TR	Jennings	Women in American Literature
334	9:40-10:55	T	Larsen	Film & American Culture
	9:05-11:00	W	Larsen	
	9:40-10:55	R	Larsen	
335	11:10-12:25	TR	Ndigrigi	African Literature
339	12:20-1:10	MWF	Billone	Children's /Young Adult Literature
340	2:30-3:20	MWF	Elias	Science Fiction and Fantasy: "Alternate Universes"
351	1:25-2:15	MWF	Nicks	The Short Story
355	9:05-9:55	MWF	Kerr	Rhetoric & Writing
355	10:10-11:00	MWF	Snellen	Rhetoric & Writing
355	12:40-1:55	TR	Atwill	Rhetoric & Writing
360	11:15-12:05	MWF	Hirst	Technical & Professional Writing
360	11:10-12:25	TR	Harris	Technical & Professional Writing
360	12:40-1:55	TR	Harris	Technical & Professional Writing
360	9:40-10:55	TR	Wallace	Technical & Professional Writing
360	11:10-12:25	TR	Wallace	Technical & Professional Writing
363	12:40-1:55	TR	Kallet	Writing Poetry
363	12:20-1:10	MWF	Smith, A.	Writing Poetry
364	2:10-3:25	TR	Hoffer	Writing Fiction
364	12:40-1:55	TR	Wilkinson	Writing Fiction
365	2:10-3:25	TR	Larsen	Writing the Screenplay
365	3:40-4:55	TR	Larsen	Writing the Screenplay
366	12:20-1:10	MWF	Smith, E.	Writing Creative Nonfiction
371	12:20-1:10	MWF	MacKenzie	Foundations of the English Language
376	9:40-10:55	TR	Haddox	Colloquium in Literature
389	2:10-3:25	TR	Dzon	Literature of the English Bible: The Bible and Literature in Early British Culture
401	11:10-12:25	TR	Dzon	Medieval Literature: Journeys, Transformations, & Community in Medieval Literature
404	11:10-12:25	TR	Stillman	Shakespeare I: Early Plays
405	11:15-12:05	MWF	Hirschfeld	Shakespeare II: Later Plays
405	2:10-3:25	TR	Stillman	Shakespeare II: Later Plays
406	1:25-2:15	MWF	Hirschfeld	Shakespeare's Contemporaries I: Renaissance Drama

413	9:40-10:55	TR	Anderson	Restoration and 18 th -Century Genres and Modes: Historicizing Sexuality
415	12:40-1:55	TR	Cohen-Vrignaud	Romantic Poetry and Prose II
422	11:10-12:25	TR	Howes	Women Writers in Britain: Medieval and Renaissance Women Writers
433	2:30-3:20	MWF	Papke	American Realism and Naturalism
436	2:10-3:25	TR	Jennings	Modern American Novel
441	12:40-1:55	TR	Haddock	Southern Literature
455	11:15-12:05	MWF	King	Persuasive Writing
459	9:40-10:55	TR	Lee	Contemporary Poetry
460	1:25-2:15	MWF	Hirst	Technical Editing
462	8:10-9:25	TR	Morey	Writing for Publication
463	1:25-2:15	MWF	Smith, A.	Advanced Poetry Writing
464	2:10-3:25	TR	Hebert	Advanced Fiction Writing
464	3:40-4:55	TR	Hebert	Advanced Fiction Writing
466	9:40-10:55	TR	Morey	Writing, Layout, and Production of Technical Documents
470	2:10-3:25	TR	Atwill	Special Topics in Rhetoric: Histories of Rhetoric and Writing
474	12:20-1:10	MWF	Saenkhum	Teaching English as a Second or Foreign Language
482	12:40-1:55	TR	Anderson	Major Authors: Jane Austen
483	1:25-2:15	MWF	Schoenbach	Special Topics in Literature: Literary Venice
483	12:40-1:55	TR	Liuzza	Special Topics in Literature: Reading the Past in Old English Literature
484	3:40-4:55	TR	Kallet	Special Topics in Writing: Dreamworks
489	9:40-10:55	TR	Maland	Special Topics in Film: Chaplin and Hitchcock
	9:00-11:00	W		
492	Dec. 9-17 2016		Garner	Off-Campus Study: Drama in New York

Spring 2017 courses are frequently subject to change. Please refer to timetable.

321 INTRODUCTION TO OLD ENGLISH

LIUZZA

An introduction to the language, literature and culture of Anglo-Saxon England (roughly 500-1100 CE). This course will give you a reading knowledge of Old English, the language spoken by the Germanic conquerors of Britain and the ancestor of the language we speak today. The language is different enough from modern English that it needs to be learned and studied, but similar enough that you can become reasonably proficient in one semester. In the first half of the class we will concentrate on the structure and vocabulary of Old English; after the midterm exam we will have more time to spend on outside reading and critical analysis, and more opportunities to discuss the history and culture of the Anglo-Saxons. Our texts will include works in prose and poetry.

Requirements: quizzes, midterm and final exams, research project.

331 RACE AND ETHNICITY IN AMERICAN LITERATURE

BRAUN

This course explores the ways racial and ethnic identities have been constructed in American culture and are represented in twentieth and twenty-first century U.S. literature. Students will read literature by and about African Americans, Native Americans, Asian Americans, Latinas/os, and other groups, with the aim of understanding the complex ways race and ethnicity have operated in American art and culture. Additional assigned readings may include poetry, autobiographical essays, and drama. Written assignments will prompt students to perform close readings and research historical and cultural contexts for the time period in which a text was written.

Requirements: reading responses, two formal papers, and a final reflection

332 WOMEN IN AMERICAN LITERATURE

COLEMAN

This course examines American women's imaginative writing between 1840 and 1940, from the dawn of the women's rights movement through the Nineteenth Amendment and the liberatory artistic innovations of Modernism. We will trace key developments such as black and white women's parallel quests for political and personal autonomy and the rise of realist and regionalist literary modes. Students will also gain a working knowledge of literary terms and concepts relevant to studying literature in any period. Authors studied include Margaret Fuller, Harriet Wilson, Fanny Fern, Laura Bullard, Mary Wilkins Freeman, Willa Cather, Edith Wharton, and Gertrude Stein, and Zora Neale Hurston.

Requirements: Blackboard postings, a group presentation, two papers, a midterm, and a final exam.

332 WOMEN IN AMERICAN LITERATURE

JENNINGS

Will examine the novels of American women in the twentieth century that treat diverse geographical regions, ethnicities, social classes, and cultures. Discussions will emphasize various institutions—patriarchy, marriage, family, and motherhood—and their impacts on female selfhood and identity.

Texts: Kate Chopin, *The Awakening* (1899); Edith Wharton, *The House of Mirth* (1905); Toni Morrison, *Song of Solomon* (1977); Maxine Hong Kingston, *The Woman Warrior* (1976); Leslie Marmon Silko, *Ceremony* (1977); and Sandra Cisneros, *The House on Mango Street* (1984).

Requirements: Class participation and attendance, exams, two research papers.

334 FILM AND AMERICAN CULTURE

LARSEN

Films as art works, as historical documents, and as powerful forms of cultural communication. Students will learn about the history of American films, about the aesthetic norms of the “classical Hollywood cinema,” and about a variety of approaches to the study of American movies, including formalist, auteur, genre, and ideological approaches. Students will also explore the relationship between American movies and the historical periods in which they were made. Besides readings, students will view a variety of American movies from the 1890s to the present, including film classics like *Citizen Kane* (1941), *On the Waterfront* (1954), and *The Graduate* (1967), a Blockbuster film celebrating its 40th anniversary, and recent independent films like Tom McCarthy’s *Spotlight*. Although most films are shown during the Wednesday screenings, a few films will be assigned outside of class time. The class will use a lecture/discussion format, and students will be expected to attend class regularly and have readings completed by class time on the day they are assigned. We will also have a Blackboard site that will include study questions, handouts, links to film sites, and other information related to the course.

Requirements:

Students will read two books, plus a series of essays in the Library’s on-line reserve system; write two analytical papers of 1250-1500 words; take three exams, and a weekly quiz. Each paper and exam will count 16% of the final grade, as will the average of the student’s ten highest weekly quiz scores.

335 AFRICAN LITERATURE

NDĪGĪRĪGĪ

Surveys the major works and issues that characterize the second wave of creative writing from Africa from the 1970s to the present. Beginning with a general background to the main theme of disillusionment with political independence and the ensuing crisis of representation, we ponder the confluence of art and social function in Africa. We pay attention to the challenges confronting writers in their attempts to construct an adequately differentiated African “subject.” The course covers some major themes in contemporary African literature including identity; art and political resistance; the politics of language choice; African feminism(s); power and performance; and magic realism. Modernist and postmodernist texts plus select readings in postcolonial criticism/theory and cultural studies will form the core reading requirements.

Major authors include: Achebe; Adichie; Dangarembga; Gordimer; Fugard; Ngũgĩ; and Soyinka.

This is a writing-emphasis course that meets the Upper-Level Distribution Foreign Studies and the new Global Challenges requirement.

Requirements: Regular attendance and meaningful participation (10%); four 2-page reaction papers (30%); a mid-term exam (30%) and a final exam (30%).

339 CHILDREN'S/YOUNG ADULT LITERATURE

BILLONE

In this class we will watch the young adult as it floats from innocence to experience and back again in various genres ranging from fairy tales printed in the seventeenth century to the most popular appearances of the young adult in literature and various other forms of media today. We will ask the question both of what makes youth so attractive as a window to dream-states and fantasylands and also what makes innocence such a vulnerable state to remain imprisoned within. We will study *Alice in Wonderland*, *Peter Pan*, *Harry Potter*, *The Hunger Games*, and a number of other works of interest to college students today. Grades are determined by weekly discussion questions, weekly quizzes, a midterm, a final exam and a final project.

340 SCIENCE FICTION AND FANTASY: "ALTERNATE UNIVERSES"

ELIAS

Science fiction and fantasy literatures ask provocative questions about all aspects of human experience, and they often posit alternative worlds to our own. This course looks at how genres of SF and Fantasy literature construct alternate universes in order to raise questions about present-day social problems and politics. We will look primarily at 20th- and 21st-century literature that presents alternate universes, parallel universes, and multiverses in order to spark creative thinking about the present and the future. Texts may include fiction by H.G. Wells, Marge Piercy, Octavia Butler, China Miéville, Kim Stanley Robinson, Neil Gaiman, Kwanza Osajyefo, and Roger Zelazny, though this list is subject to change.

Requirements: a class presentation, two short comparison/contrast papers, and a final exam.

351 THE SHORT STORY

NICKS

The course will cover the short story from its earliest appearance through the present. We will examine short stories from the US and around the world. Writers may include Jorge Luis Borges, William Faulkner, Louise Erdrich, Gabriel Garcia Marquez, James Joyce, Jamaica Kincaid, Stephen King, Ursula K. Le Guin, Herman Melville, Tim O'Brien, Edgar A. Poe, Amy Tan, John Updike, and Eudora Welty among others. Requirements include a brief presentation, exams, one literary analysis, and reading responses.

355 RHETORIC AND WRITING

KERR

Intended to build foundational knowledge of rhetoric and writing, this course develops student knowledge and writing skills by exploring contemporary theories of rhetoric and how they relate to writing. Students will move beyond (but not ignore) appeals to ethos, pathos, and logos in order to think about how writing works on readers—to move and persuade audiences, but also to foster identification, constitute social realities, and celebrate shared values, among others. This class is designed to promote critical thinking about the role that values, beliefs, and assumptions play in any form of rhetorical action, written or otherwise. Major projects will involve students analyzing published writing from various critical perspectives as well as producing a variety of

genres for rhetorical ends.

Requirements: frequent readings, short writing responses, three major writing projects, class participation

355 RHETORIC AND WRITING SNELLEN

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

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

Texts:

Jay Heinrichs' *Thank You for Arguing*

Joseph Williams' *Style: Ten Lessons in Clarity & Grace*

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

Blackboard readings

355 RHETORIC AND WRITING ATWILL

Offers an introduction to rhetoric as a civic art and advanced instruction in writing, research, and style. Course content and requirements are shaped by the course's three major projects:

1. Academic essay on debates in rhetoric and writing theory
2. Rhetorical analysis of a text or speech transcript of contemporary public discourse
3. Presentation and essay using social movement theory to analyze a group that challenges the boundaries of public discourse

All major projects will be revised at least twice. Shorter writing and style assignments will be assigned as needed.

Texts:

- Williams, Joseph. *Style: Lessons in Clarity & Grace*, 10th edition
- Readings on Bb

360 TECHNICAL AND PROFESSIONAL WRITING HIRST

English 360 covers techniques for effective communication in the world of work: business, industry, science, technology, and government. We learn how to determine communication goals, assess audiences and circumstances, and craft words, visuals, and pages to help people decide and do things. We are particularly interested in crafting communication that helps people decide and do things with the least possible mental burden upon them—something highly valued in the world of work.

Even though our focus is written communication, we also pay attention to visual rhetoric and document design. This course also reviews grammar, punctuation, mechanics, paragraph

development, and message organization.

Learning Outcomes

Students will be able to:

- understand rhetorical theory, both textual and visual, as adapted for the world of work.
- apply knowledge of textual rhetoric in creating effective communications.
- apply knowledge of visual rhetoric in analyzing texts, graphs, images, and communication designs.

Textbooks & Course Materials

- *Technical Communication: a reader-centered approach*. 8th ed., by Paul V. Anderson
- *Hodges Harbrace Handbook*, latest edition.
- Online syllabus @ russelhirst.wordpress.com (has links to additional readings/lessons).

Grading

Point system, no grading on curve:

Quizzes 10

Mid-term exam 15

Final exam 20

Document assignments 25

Final Project 30

360 TECHNICAL AND PROFESSIONAL WRITING HARRIS

Designed for students who want to improve professional and technical communication skills. Students will learn to analyze the rhetorical situation (audience, context, goals) and revise messages based on that analysis. They will get practice by writing definitions, descriptions, instructions, proposals, executive summaries, reports, and other workplace-related documents.

Prerequisite: Junior standing in student's major or consent of instructor.

360 TECHNICAL AND PROFESSIONAL WRITING WALLACE

This course will introduce you to genres of professional and technical writing, such as brochures, instructions, proposals, reports, and manuals. We will consider generic expectations, the rhetorical situation, design and layout, style and clarity, restrictions of the medium, and how all these elements interact.

Prerequisite: At least junior standing in the student's major, or instructor's permission.

363 WRITING POETRY KALLET

This poetry workshop is recommended for English majors in the Creative Writing concentration, though majors in other fields may also take the class. This is the first section of the sequence in

poetry writing; 463 is typically the next course. English 363 is also a firm prerequisite for Dreamworks (484). In 363, emphasis is placed on developing rhythmical coherence in the work, as well as on establishing a sense of line and voice. Intensive readings in modern and contemporary poetry are required. Sample readings: William Carlos Williams, Lucille Clifton, Arthur Smith, Marie Howe. We generate a new poem each week; early drafts are not graded. A midterm and a final manuscript of poems are required, and these are graded. Attendance is mandatory, with two absences permitted; coming to class with the required textbooks is also required in order to receive a passing grade for the course. Advice on how to publish is offered to each student at the end of the course.

363 WRITING POETRY

SMITH, A.

Introduction to poetry writing using historical and contemporary poems as models.

Requirements

There will be frequent online postings of essays, interviews, and poems. There will be weekly written short analyses (one page). Poems will be turned in approximately every other week, and at the end of the term you will turn in a final portfolio of seven poems. There will be a short mid-term exam and final exam covering basics; terminology, figures of speech, meter. Attendance at two poetry readings is required, although that requirement may be met by viewing two readings recorded in our own library reading series, and writing a one page critique of each.

Grading

Weekly responses (20%)

Two poetry reading responses (10%)

Mid-term exam (20%)

Final exam (25%)

Final portfolio (25%)

Probable text

American Poetry: The Next Generation, Costanzo and Daniels, eds., Carnegie Mellon University Press

364 WRITING FICTION

HOFFER

Introduction to writing novels and short stories.

364 WRITING FICTION

WILKINSON

In this course, students will develop the skills needed to write compelling fiction. Through writing exercises based on published texts, we will break down the techniques that authors use to create great stories. After examining these techniques, each student will write a full-length story, which we will then workshop in class with helpful rigor. Through these workshops, students will learn not only how to offer generous criticism to others, but how to critique their own work with an eye on revision.

365 WRITING THE SCREENPLAY

LARSEN

This course is designed for students who have at least some background in creative writing and who are willing to work independently, to share their writing with others, and to participate actively in class workshops and performance activities. In addition, previous course work in film studies will be beneficial (though NOT a prerequisite) for success in this course. Throughout the semester, we will undertake a variety of exercises (both in and outside class), each designed to address specific challenges, skills, and concepts of writing the screenplay. We also will read and examine a number of examples drawn from key points in the history of the cinema. In-class oral readings and improvisation activities will help the students prepare for the performance and criticism of the individual Final Projects. We will conclude the semester with a look at strategies for future production and/or publication.

Requirements: FREQUENT in-class and out-of-class writing exercises; a directed written critique of two (2) assigned film scenes or sequences; a portfolio of selected revised in-and out-of-class exercises; a Final Project of approximately twenty (20) pages; "Coverage Sheets" for the Final projects of all other class members; regular attendance is a MUST, as well as enthusiastic class participation.

366 WRITING CREATIVE NONFICTION

SMITH, E.

Creative nonfiction, as a literary genre, has roots in not only memoir, but also journalism, letter-writing, biography, and more. This class will look at the history of the form, read essays and memoirs by respected CNF authors, research contemporary markets, and, most importantly, learn to write within the boundaries of the genre while discussing and exploring elements such as truth-telling, memory, research, and form. Authors who we will read in this class may include Sarah Einstein, Saeed Jones, Michael Martone, Paul Guest, Joan Didion, and more.

Requirements: Frequent writing assignments, short research paper, class presentation, one short essay, a proposal, and one longer essay, plus in-class work and attendance.

371 FOUNDATIONS OF THE ENGLISH LANGUAGE

MACKENZIE

The goal of the course is to trace the evolution of English through its 1500-year span utilizing literary and cultural documents. We will isolate its position in the Indo-European language family and examine Old English's development as Germanic dialect. Next we will witness its proliferation by writers such as Chaucer, Shakespeare, Spenser and Milton. Lastly we will study contemporary British and American speech and writing through authors such as Jefferson, Dickens, Twain, Faulkner and Welty.

Additionally, we will focus on social concerns about language use, variety, and change. These include the relationship between spelling and pronunciation; the role of the dictionary in describing and prescribing usage; dialect and variation across geographical and social boundaries; the status of a stand English.

(Same as Linguistics 371.)

Requirements:

Mid-Term Exam

Final Exam (cumulative)

Quizzes scattered randomly throughout the course

Essay 8-10 pages on a topic to be discussed with me

Etymological project

376 COLLOQUIUM IN LITERATURE

HADDOX

What is literature? How should it be defined? What kinds of texts does it include and exclude? Why bother reading it? Why *study* it, as opposed to simply reading it for pleasure? What kind of knowledge does literature provide that other kinds of writing do not? How, exactly, should one analyze literature and what should one be looking for in the analysis? These are just a few of the questions that we will consider in English 376, which is required for all English majors concentrating in literature. In this section of 376, you'll consider how some critics have answered the question "What is literature and what is it for?"; you'll be introduced to a variety of critical approaches to literature, including New Criticism, psychoanalysis, deconstruction, historicism, and feminism; and you'll develop your skills in the close reading and written analysis of literary texts. In short, this course will attempt to show you just what it is that scholars of literature do and why.

Requirements: regular attendance, three short papers (45%), two exams (30%), occasional in-class writing exercises (10%), active class participation (15%).

389 LITERATURE OF THE ENGLISH BIBLE: THE BIBLE AND LITERATURE IN EARLY BRITISH CULTURE

DZON

This class will study the reception of the Bible in pre-modern Western culture, with emphasis on the Bible's influence upon literary, intellectual and political activities within medieval and Reformation England. Primarily using the King James Version, we shall read and analyze select texts from the Hebrew Bible and the New Testament (e.g., Genesis, Job, the Gospel of Matthew) and will also study related pseudepigraphical/apocryphal texts (e.g., the *Life of Adam and Eve*, the *Infancy Gospel of Thomas*, *Toledot Yeshu*), considering their stylistic qualities, historical contexts, and possible meanings. Our consideration of approaches to biblical interpretation over the centuries will include reflection upon the academic study of the "Bible as literature" and the wider question of the intersection of religion and literature as disciplines and modes of understanding and formation.

Requirements: participation, a few short response papers, one researched response paper, a midterm and a final exam.

Readings taken from: *The English Bible: Old Testament*, ed. Marks, *New Testament*, ed. Hammond (Norton); *The Bible and Literature*, ed. Jasper and Prickett (Blackwell); and *The Bible in Western Culture: The Student's Guide*, ed. Dyas and Hughes (Routledge).

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

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.

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*, *King Lear*, *Macbeth*) to the late tragicomedies (*The Winter's Tale*, *The Tempest*).

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

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 AND 18TH-CENTURY GENRES AND 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 AND PROSE 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 AND 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 include 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

Will be a broad survey of southern fiction, poetry, drama, and essays from the early nineteenth century to the present. The writers we will examine will include Poe, Douglass, Chesnut, Ransom, Tate, Faulkner, Hurston, Welty, Wright, O'Connor, Tennessee Williams, Dickey, Lee Smith, and Earley.

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

Requirements: two papers (one 5-7 pages, one 8-10 pages), 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 978-0-393-93584-4
- 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, Hejinian, 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.

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

- Weiss, Edmond H.: *The Elements of International English Style*. M.E. Sharpe, 2005.
- Kirkman, John: *Good Style: Writing for Science and Technology, 2nd ed.*, Routledge, 2005.

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

Grading

Point system, no grading on curve:

Quizzes 10

Mid-term exam 15

Final exam 20

Responses/reflections on readings 10

Article 15

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, A.

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.

364 is a prerequisite.

466 WRITING, LAYOUT, & 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. 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 and graphic design.

Requirements include a final portfolio of visual documents including infographics, brochures, branding materials, and other visual designs produced with Adobe software. Regular participation is also required.

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 A SECOND OR 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: 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.

Requirements include presentations, homeworks, and a final research paper.

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.

484 SPECIAL TOPICS IN WRITING: DREAMWORKS

KALLET

Dreamworks is a workshop in poetry writing from dreams. Students hand in one poem each week and keep a dream journal. At least two in-class writings on our texts will take place. At mid-term and at the end of the semester, students hand in poetry manuscripts and edited pages from the dream journals. The mid-term manuscript is composed of four poems and four edited journal pages; final manuscripts are 6-8 pages of poetry and journal combined. Class participation is emphasized and attendance is required, with two excused absences. **It is highly recommended that students take English 363 in preparation for Dreamworks.**

Readings typically include poetry by Blake, Keats, Goethe, Novalis, Baudelaire, Rilke, Yeats, Levertov, and Oliver, among others, found in *News of the Universe*, edited by Robert Bly; Brenda Hillman's *Loose Sugar*, and *Rimbaud's Collected Poems*, edited and translated by Wallace Fowle.

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 or 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.

**492 OFF-CAMPUS STUDY: 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 (which will take place this year on **9-17 December**), students will be introduced to the institutional structure of New York theater and the richness of its 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 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. Enrollment is limited to 20 students, and the course fills quickly. For further information on English 492, students should contact Dr. Garner (sgarner@utk.edu).

Cover photo: "The First Quadrille at Almack's"

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