



COURSE DESCRIPTIONS  
SPRING 2018

Spring 2018 courses are subject to change. Please refer to timetable.

<u>Course</u>	<u>Time</u>	<u>Day</u>	<u>Instructor</u>	<u>Class</u>
301	3:40-4:55	TR	Dzon	British Culture to 1660: Pre-Modern Beasts
302	9:05-9:55	MWF	Havens, H.	British Culture: 1660 to Present
303	10:10-11:00	MWF	Lee	American Cultures
321	10:10-11:00	MWF	MacKenzie	Introduction to Old English
331	12:40-1:55	TR	Hardwig	Race and Ethnicity in American Literature: "Immigration and American Literature"
331	9:05-9:55	MWF	Chiles	Race and Ethnicity in American Literature
332	11:15-12:05	MWF	Jennings	Women in American Literature
332	9:05-9:55	MWF	Smith, E.	Women in American Literature
332	9:40-10:55	TR	McLeod	Women in American Literature
333	10:10-11:00	MWF	Tabone	Black American Literature and Aesthetics: Aesthetic Politics Since Wright
333	1:25-2:15	MWF	Lee	Black American Literature and Aesthetics: Tradition and Innovation
334	9:40-10:55	T	Maland	Film & American Culture
	9:05-11:00	W	Maland	
	9:40-10:55	R	Maland	
334	9:40-10:55	T	Larsen	Film & American Culture
	9:05-11:00	W	Larsen	
	9:40-10:55	R	Larsen	
334	9:40-10:55	T	TBA	Film & American Culture
	9:05-11:00	W	TBA	
	9:40-10:55	R	TBA	
335	11:10-12:25	TR	Ndigerigi	African Literature
336	2:10-3:25	TR	Ndigerigi	Caribbean Literature
339	12:40-1:55	TR	Billone	Children's /Young Adult Literature
351	11:15-12:05	MWF	Papke	The Short Story: The American Gothic
355	12:40-1:55	TR	King	Rhetoric & Writing
355	12:40-1:55	TR	Snellen	Rhetoric & Writing
355	2:10-3:25	TR	Snellen	Rhetoric & Writing
360	9:05-9:55	MWF	Wallace	Technical & Professional Writing
360	11:10-12:25	TR	Hirst	Technical & Professional Writing
360	10:10-11:00	MWF	Wallace	Technical & Professional Writing
360	1:25-2:15	MWF	Barrow	Technical & Professional Writing
360	2:30-3:20	MWF	Barrow	Technical & Professional Writing
363	2:10-3:25	TR	Kallet	Writing Poetry
363	12:20-1:10	MWF	Smith, A.	Writing Poetry
364	2:10-3:25	TR	Knight	Writing Fiction
364	12:40-1:55	TR	Hebert	Writing Fiction

365	2:10-3:25	TR	Larsen	Writing the Screenplay
365	3:40-4:55	TR	Larsen	Writing the Screenplay
366	2:30-3:20	MWF	Dean, M.	Writing Creative Nonfiction
366	3:35-4:25	MWF	Dean, M.	Writing Creative Nonfiction
371	9:40-10:55	TR	Bevill	Foundations of the English Language
372	1:25-2:15	MWF	Saeli	The Structure of Modern English
376	12:40-1:55	TR	Schoenbach	Colloquium in Literature
376	1:25-2:15	MWF	Griffin	Colloquium in Literature
403	2:10-3:25	TR	Howes	Introduction to Middle English
405	11:10-12:25	TR	Hirschfeld	Shakespeare II: Later Plays
410	9:40-10:55	TR	Welch	Donne, Milton, and Their Contemporaries
412	10:10-11:00	MWF	Havens, H.	Literature of the Later 18 <sup>th</sup> -Century: Johnson to Burns: Jane Austen's Bookshelf
414	12:20-1:10	MWF	Cohen-Vrignaud	Romantic Poetry and Prose I
423	12:40-1:55	TR	Seshagiri	Colonial and Post-Colonial Literature: Worlds of Empire
435	11:10-12:25	TR	Coleman	American Fiction to 1900
436	1:25-2:15	MWF	Jennings	Modern American Novel
443	2:10-3:25	TR	Commander	Topics in Black Literature: Memory, Trauma, and the Trace of Slavery in Contemporary Black American Literature
444	9:40-10:55	TR	Hardwig	Appalachian Literature and Culture
452	12:20-1:10	MWF	Garner	Modern Drama
455	2:10-3:25	TR	Atwill	Persuasive Writing
460	2:10-3:25	TR	Hirst	Technical Editing
463	2:30-3:20	MWF	Smith, A.	Advanced Poetry Writing
464	3:40-4:55	TR	Hebert	Advanced Fiction Writing
466	8:00-8:50	MWF	Morey	Writing, Layout, and Production of Technical Documents
470	9:05-9:55	MWF	Morey	Special Topics in Rhetoric: Augmented Reality
474	1:25-2:15	MWF	Saenkhum	Teaching English as a Second or Foreign Language
476	12:20-1:10	MWF	Saenkhum	Second Language Acquisition
477	12:40-1:55	TR	Huth	Pedagogical Grammar for ESL Teachers
480	3:40-4:55	TR	Lofaro	Fairy Tale, Legend, and Myth: Folk Narrative
482	9:40-10:55	TR	Dunn	Major Authors: James Joyce
482	3:40-4:55	TR	Henry	Major Authors: Charles Dickens
483	11:15-12:05	MWF	Griffin	Special Topics in Literature: The American Crime Novel From Hammett to Mosley

483	12:40-1:55	TR	Dzon	Special Topics in Literature: Chaucer and Friends
484	5:05-6:20	TR	Knight	Special Topics in Writing: From Short Story to Feature Film: The Art of the Adapted Screenplay
484	12:40-1:55	TR	Kallet	Special Topics in Writing: Dreamworks
489	2:10-3:25	TR	Maland	Special Topics in Film: Film and Culture in the American Film Renaissance, 1967-1975
	1:25-3:20	W		
492	Dec.14-22nd		Stillman	Off-Campus Study: Drama in New York

Spring 2018 courses are frequently subject to change. Please refer to timetable.

### **301 BRITISH CULTURE TO 1660: PRE-MODERN BEASTS**

**DZON**

This course will cover some of the most well-known literary works and authors from the medieval and early modern periods as well as some minor and contextual writings. Our themes of pre-modern beasts and human-animal relations will enable us to sample a variety of genres and to explore some important questions about personal identity, human nature, and civilization. Readings include the medieval bestiary, the *Lays* of Marie de France, selections from Chaucer's *Canterbury Tales*, Shakespeare's *King Lear*, and Salisbury's *Beast Within*. Assignments include response papers, a longer paper, a presentation, and two exams.

### **302 BRITISH CULTURE: 1660 TO PRESENT**

**HAVENS, H.**

This class will examine British plays, poems, and novels written from the Restoration of the monarchy in 1660 to the present. We will generally read canonical works that contain “romantic” themes, as a way of focusing our discussions on changing gender relations and important social, cultural, and historical contexts. We will also look at parallel developments in art, architecture, and music during our class discussions. We will take class trips to the Hodges Library special collections, the letterpress studio, and the McClung Museum. Requirements will include two essays, student-designed tests, and an open-ended final project.

### **303 AMERICAN CULTURES**

**LEE**

What do American songs, stories, and poems teach us about the diversity of American cultures? This introduction to U.S. literary and cultural studies focuses on the rich and complicated relationship between U.S. literary and musical texts. Key figures include Emily Dickinson, Walt Whitman, Bob Dylan, W.E.B. Du Bois, Aaron Copland, Jack Kerouac, Charles Mingus, Billie Holiday, James Baldwin, Langston Hughes, Joy Harjo, Dolly Parton, Jennifer Egan, and Tupac Shakur. We'll consider specific musical and literary cultures—generational, regional, ethnic, vernacular—and ask how stories, songs, and poems imagine the possibility of a shared national identity. Students will write three short essays and a final essay on a set of literary and musical texts of their choice.

### **321 INTRODUCTION TO OLD ENGLISH**

**MACKENZIE**

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: “IMMIGRATION AND AMERICAN LITERATURE”**

#### **HARDWIG**

This course will examine the role that immigration plays in select American literature from the early twentieth century to today. Focusing on texts written by and about immigrants and second-generation Americans from Africa, the Caribbean, the Middle East, Eastern Europe, and Asia, the course will examine how these texts represent the complexities of immigrant life in the United States. Along the way, we will also have opportunities to consider these works of literature in relation to current discussions about immigration.

### **331 RACE AND ETHNICITY IN AMERICAN LITERATURE**

#### **CHILES**

Was there writing on race and ethnicity in America prior to the Civil War? Absolutely! This course examines texts that address race and ethnicity in the eighteenth- and nineteenth-century US by a fascinating configuration of writers, including Anglo Americans, African Americans, and Native Americans. The class will investigate how these writers presented different perspectives on some of the biggest historical events of early America, including the American Revolution, the founding of the US nation-state, and the Civil War. We will also pay particular attention to slavery, settler colonialism, literacy, and sovereignty. Of key interest will be how African American and Native American writers used language and the written word for their own purposes. We will potentially read work by Phillis Wheatley, Samson Occom (Mohegan), John Marrant, Solomon Northup, William Apess (Pequot), Hendrick Aupaumut (Mohican), William Grimes, Frederick Douglass, Black Hawk (Sauk), and David Walker. Requirements include active participation, a presentation, informal writing assignments, two formal papers, 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.

### **332 WOMEN IN AMERICAN LITERATURE**

#### **SMITH, E.**

You will gain a greater breadth of knowledge on the history of womanhood in America through the literature produced by women. Spanning the writing of the “damned mob of scribbling women” in the 1850’s to the strong political presence of women writers in contemporary America, these works represent the changing notions of femininity in this country and the way

that not only gender, but race, class, region, and sexuality form new models of woman. Authors will include Charlotte Perkins Gilman, Zora Neale Hurston, Edna St. Vincent Millay, Adrienne Rich, Xochitl-Julisa Bermejo, and more.

Assignments: Group project, research paper, short response papers, participation, and final exam

### **332 WOMEN IN AMERICAN LITERATURE**

#### **MCLEOD**

This course examines autobiographical literature by American women writers from the mid-nineteenth century to the present. Our study will focus on questions of memory, identity, and self-representation, as well as the critical role of literature in producing social and cultural change. Authors may include Fanny Fern, Harriet Jacobs, Louisa May Alcott, Charlotte Perkins Gilman, Evelyn Scott, Betty Smith, Maya Angelou, Eva Hoffman, Amy Tan, Sandra Cisneros, Sylvia Plath, Ann Patchett, and Joy Harjo.

**Requirements:** weekly reading journal entries, a mid-term exam, two papers, and a final exam.

### **333 BLACK AMERICAN LITERATURE AND AESTHETICS: AESTHETIC POLITICS SINCE WRIGHT**

#### **TABONE**

This course will examine the works of major Black American authors of the twentieth and twenty-first centuries with a focus on the interaction between aesthetics and politics. The course will begin with the generation-defining “protest” fiction of Richard Wright, traverse the Black Arts Movement of the 1960s and ‘70s, and conclude by examining how contemporary artists are engaging with the political issues of today. Readings will explore the ways in which artists experiment with aesthetic form and content to address the politics of race as well as other social questions. Possible authors include Wright, Hansberry, Baldwin, Baraka, Reed, Morrison, Walker, Suzan-Lori Parks, Colson Whitehead, and Claudia Rankine. Requirements include active participation, a presentation, informal writing assignments, two formal papers, and a final exam.

### **333 BLACK AMERICAN LITERATURE AND AESTHETICS: TRADITION AND INNOVATION**

#### **LEE**

A survey of some of the most dynamic and influential works of twentieth-century African American literature. Considering essays and creative works by Du Bois, Toomer, Hurston, Hughes, Ellison, Baraka, Sanchez, Shange, Morrison, Mullen, and Edward P. Jones, we’ll pay particular attention to the overlapping themes of music and memory, to multi-generic or experimental works, and to the way aesthetic approaches and definitions of racial identity change over time and in response to changes in historical context.

**Requirements:** three short essays, a final exam, and frequent short assignments.

### **334 FILM AND AMERICAN CULTURE**

#### **MALAND AND 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) and *On the Waterfront* (1954) and recent independent films like Debra Granik’s *Winter’s Bone*. 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; and take three exams. Each paper and exam will count 20% of the final grade.

**335 AFRICAN LITERATURE  
NDĪĠĪRĪĠĪ**

Surveys the major works and issues that characterize contemporary African literature. Beginning with a general background of “strategic essentialism” that characterized modern African literature’s responses to European representations of Africa and Africans, 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%).

**336 CARIBBEAN LITERATURE  
NDĪĠĪRĪĠĪ**

Focuses on contemporary Anglophone Caribbean literature. Leading Caribbeanist Edouard Glissant observes that the phase is marked by a departure from European literary conventions and a synthesis between writing and orality that signal the region’s “irruption into modernity.” We will study the literary manipulation of popular cultural forms and their role in fostering pan-Caribbeanness, while exploring language and form as reflections of the creolized cultures of the

Caribbean. Representative realist, modernist, postmodernist/magical realist texts included. Major themes like creolization, cosmopolitanism, transnationalism, notions of the local and the dislocated, migration, mastery of form and its deformation will be our main focus. Major authors include: V.S. Naipaul, Derek Walcott, Paule Marshall, Michelle Cliff, Caryl Phillips, Jamaica Kincaid, and Earl Lovelace.

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

**Course Requirements:**

- Regular attendance; meaningful participation (10%).
- 2-page reaction papers to four texts studied. Papers should display a sophisticated engagement with the texts; their milieu; mastery of the language of criticism and the application of relevant critical theory (30%).
- A mid-term exam (30%).
- A final exam accounts for 30% of the course grade.

**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 fairy tales, *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.

**351 THE SHORT STORY: THE AMERICAN GOTHIC  
PAPKE**

The course will provide an overview of the American gothic short story from its earliest appearance through the age of romanticism and realism and modernism up to the postmodern fiction of today. Requirements will include active participation in class discussion, a series of short written responses to the readings, at least one critical paper, and three examinations. Selections will include the work of such writers as Nathaniel Hawthorne, Edgar Allan Poe, Edith Wharton, William Faulkner, Ray Bradbury, Joyce Carol Oates, Anne Rice, Stephen King, and Katherine Dunn among others.

**355 RHETORIC AND WRITING  
KING**

As a course intended to build foundational knowledge of rhetoric and writing, this course develops student knowledge and writing skills through an examination of contemporary theories of rhetoric and their relationship to writing. In addition to appeals to logos, ethos, and pathos, rhetorical practice through writing calls on us to consider our values, our audiences, and the way we construct our realities together – or not – through the narratives we tell.

This class is therefore designed to prompt critical thinking about how we use writing to engage our audiences and move our readers to action through shared/conflicting values and narrative frames. 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 reading, 10 short response essays, three to four 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 forensic and deliberative rhetoric. Some projects will be academic in style, though most will have a practical emphasis looking beyond the university.

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

**Texts:**

Jay Heinrichs's *Thank You for Arguing*

Joseph Williams's *Style*

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

Canvas readings

### **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.

### **360 TECHNICAL AND PROFESSIONAL WRITING HIRST**

This course is based upon principles of effective communication derived from various bodies of rhetorical theory and from academic and professional research. It is designed for students planning careers in science, technology, business, education, and government who will need superior communication skills after they graduate.

Though the course focuses on technical and professional *writing*, it also offers instruction in principles of visual and oral communication that good communicators must master. Throughout the semester, you will:

- Learn principles of effective technical/professional communication,

- Apply those principles as you compose and deliver various communications, and
- Receive frequent evaluations of your progress from your instructor and your peers

### **REQUIRED TEXT**

Anderson, Paul V., *Technical Communication: A Reader-Centered Approach*, 9th edition. Wadsworth, Cengage Learning, 2018. ISBN: 978-1-305-66788-4

### **RECOMMENDED TEXT**

*Hodges Harbrace Handbook* (any edition).

### **ONLINE STYLE UNITS**

Hirst, Russel K., *Professional Writing Style*, <http://www.russelhirst.com/home/about/> (free on internet).

### **WORKLOAD**

The workload for this course is demanding. You will read much of Anderson’s 500-page text and work through 10 homework assignments based on that text. You will work through 10 of the 12 Hirst style tutorials. In addition, you will complete an in-class writing assignment, give an oral presentation to the class, and produce formal, well-designed documents—many of them incorporating illustrations, graphs, and tables—including an approximately 20-page report.

### **ASSIGNMENTS, GRADING**

Letter of Self Introduction	0	<b>100 —90= A</b>
Resume & Letter of Application	5	<b>89.9—85= B+</b>
In-class Business Letter	5	<b>84.9—80= B</b>
Set of Instructions	15	<b>79.9—75= C+</b>
Proposal for Report	10	<b>74.9—70= C</b>
Report	35	<b>69.9—60= D</b>
Oral Presentation	15	<b>59.9—00= F</b>
Homework	10	
Participation	5	

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

### **360 TECHNICAL AND PROFESSIONAL WRITING BARROW-NICHOLS**

This course focuses on writing for a variety of professional and technical contexts, with an emphasis on clarity and concision. Students will become familiar with various genres of professional and technical writing (instructions, proposals, reports, manuals, etc.) and will gain practice developing, organizing, designing, evaluating and revising professional documents. Additionally, students will learn to analyze writing situations (purposes for writing, settings for writing, multiple audiences) and to make appropriate rhetorical choices, including information design. Typical writing assignments include definitions, instructions, process descriptions, descriptions of mechanisms, proposals, abstracts, executive summaries, and formal reports. An oral presentation will be required. Significant use will be made of Canvas and MS Word.

**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. It is also highly recommended that students take English 363 in preparation 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 FICTION WRITING**

#### **KNIGHT**

An introduction to writing literary fiction with a focus on short stories.

### **364 WRITING FICTION**

#### **HEBERT**

This class is for students interested in taking creative writing seriously, even if they have little or no experience. We will study the craft of writing through the discussion of daily readings (mostly

short stories from contemporary authors), through a variety of writing exercises, and through the composition of a full-length short story. These full-length stories will be shared with the class, discussed, and revised. The peer workshoping of student work allows for the introduction and sharpening of critical skills vital to the development of astute readers and writers.

### **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 activities and writing exercises; eleven out-of-class writing assignments, including a complete five-page short film script; a portfolio of selected revised writing assignments; a Final Project complete short film script 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**

#### **DEAN, M.**

The term “creative nonfiction” refers to essays that are grounded in fact but use tactics of creative writing to achieve their purposes. These creative tactics can include description, scenes, dialogue, and most importantly, a strong sense of voice. Units will include the history of creative nonfiction as a genre and the ethics of truth and lies in creative nonfiction. Texts will be available online and may include essays by Tom Wolfe, Joan Didion, David Sedaris, James Baldwin, Susan Orlean, and emerging writers published during the course of the semester. Students will write one full-length essay, multiple short assignments, and many responses to peer essays and published work.

### **371 FOUNDATIONS OF THE ENGLISH LANGUAGE**

#### **BEVILL**

This course examines English language and culture through the 1500-year history of our language. We begin with some of the basic concepts of language and language change, before moving through the history of English as a spoken and written living language. Using literary and primary texts from manuscripts to ebooks and podcasts, we will trace the development of English from the Indo-European family of languages, through Old English, Middle English, Early Modern English, and the global Englishes of today. We will look at issues of language use, notions of linguistic correctness, regional and social variations, lexicons and dictionaries, pidgins and creoles, conventions for communicating across multiple forms of media, and other effects of language contact and change.

## **REQUIREMENTS:**

Assigned Readings, Annotations, and Responses  
Mid-Term and Final Exams  
Quizzes  
Etymology Project  
Text Technology Project  
Essay

### **372 THE STRUCTURE OF MODERN ENGLISH**

#### **SAELI**

What does it really mean to “know” English? Why don’t all y’all, you, and youse guys sound the same? When did people start getting *hangry*, and how did *basic* become an insult? And just what is “correct” English, anyway?

This course explores the complexities of contemporary English from a linguistic perspective. We will study how English works linguistically—from its phonology (system of sounds), the makeup of its words (morphology), to its syntax (grammatical structure), and how we use it in ongoing talk (discourse and pragmatics). We’ll cover how English varies, how it has changed, and how a linguistic understanding of English language makes us better consumers of the information in the world around us.

Structure of Modern English prepares students to be better readers of literary texts, to be better teachers of English and other language-related subjects, and to be clearer writers, regardless of discipline. Assessment will be by means of a midterm, final, and two short writing assignments, as well as regular readings and homeworks. And yes, we’ll talk about why *homeworks* is a word, too. (Same as Linguistics 372)

**Required Text:** Curzan, Anne and Michael Adams. 2011. *How English Works: A Linguistic Introduction*. 3<sup>rd</sup> Ed. Pearson Longman.

### **376 COLLOQUIUM IN LITERATURE**

#### **SCHOENBACH**

Poses two related questions: "What is literature?" and "What should we do about it?" The "we" of the second question could be broad or specific enough to include readers, literary critics, students of literature, English majors, or the members of this class. We will spend the semester trying to figure out what it means to be a reader of literature. What intellectual, artistic, psychological, and ethical lessons are we trying to learn from literature? What different modes of reading are available to us? Why do different texts seem to invite or benefit from different sorts of readings? We will focus these questions around a variety of theoretical approaches, including New Critical, feminist, Marxist, psychoanalytic, post-structuralist, postcolonial, and historicist. We will spend time developing a shared vocabulary for literary study, sharpening our close reading skills, developing literary arguments, and considering current critical debates.

Readings will include a variety of critical texts, poems, Emily Brontë's *Wuthering Heights*, Henry James's *The Turn of the Screw*, and short stories by Haruki Murakami, Junot Diaz, Alice Munro, and Jhumpa Lahiri.

### **376 COLLOQUIUM IN LITERATURE**

#### **GRIFFIN**

We often believe we are comfortably familiar with the principal modes and genres of literature, but sometimes it can be worth revisiting the basics. In this class, we will take a broad perspective, looking at the main categories and asking the key questions that surround the identification, reading, and critical analysis of literature. A novel or two, a couple of short stories, poetry (of various types), and one older and one modern/contemporary play will be on the menu, as well as a series of short critical and theoretical texts.

**Requirements:** two short papers, an in-class mid-term, potentially one small presentation, a final in-class exam.

### **403 INTRODUCTION TO MIDDLE ENGLISH**

#### **HOWES**

Comprises both language study and literary-historical study. In the early part of the term, we will study dialectal variations, pronunciation, vocabulary, inflections, and syntax. Readings in a variety of Middle English texts will occupy the bulk of the course, including selections from *The Peterborough Chronicle*, *The Owl and the Nightingale*, *Layamon's Brut*, *Sir Orfeo*, *Piers Plowman*, *Sir Gawain and the Green Knight*, *Pearl*, *St. Erkenwald*, John Gower's *Confessio Amantis* and Geoffrey Chaucer's *Reeve's Tale*. Throughout the term, oral reports on the historical period, on literary analyses, and on the cultural context for Middle English literature will supplement our study of the period, its language and its literature. No previous knowledge of Middle English is assumed.

**Requirements:** several quizzes; mid-term and final exams; a research paper, due in several stages; and at least one oral report.

### **405 SHAKESPEARE II: LATER PLAYS**

#### **HIRSCHFELD**

Will explore Shakespeare's dramatic achievement after 1600. We will study Shakespeare's tragic mindset, including *Macbeth*, *Othello*, and *King Lear*; we will then look at the ironies of *Troilus and Cressida* 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 performance history, one midterm essay exam, one final short-answer exam, one final paper.

#### **410 DONNE, MILTON, AND THEIR CONTEMPORARIES WELCH**

A brisk survey of the poetry and prose of seventeenth-century Britain, from John Donne's racy love poems to John Milton's astonishing epic, *Paradise Lost*. Sampling a range of writers, including Herbert, Jonson, Lanyer, Herrick, and Marvell, we will find that their work, for all its playful wit and poise, took shape in an era of violent social and intellectual upheaval. We will read their writings against the backdrop of the scientific revolution, global exploration and trade, religious conflict, gender debate, and a bloody civil war. We will also check up on the latest critical approaches and controversies that have sprung up around these writers and their turbulent times.

Requirements include active participation, brief reading responses, two papers, and two exams.

#### **412 LITERATURE OF THE LATER 18<sup>TH</sup>- CENTURY: JOHNSON TO BURNS: JANE AUSTEN'S BOOKSHELF HAVENS, H.**

This class will read two novels by Jane Austen, the most famous English author writing at the end of the long eighteenth century, as well as some of the late eighteenth-century novels, poems, and plays that inspired her. This class will examine eighteenth-century political, cultural, and historical contexts that influenced the works of Austen and her predecessors. We will take a class trip to the Hodges Library special collections to view their 5 first-edition copies of Austen's novels, and we will also have class sessions in the letterpress studio and McClung Museum. Requirements will include two essays, student-designed tests, and an open-ended final project.

#### **414 ROMANTIC POETRY AND PROSE I 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, and reading responses.

#### **423 COLONIAL AND POST-COLONIAL LITERATURE: WORLDS OF EMPIRE SESHAGIRI**

At the dawn of the twentieth century, the British Empire ruled over vast portions of the globe. This course investigates the multiple, irreconcilable consequences of British imperialism by studying literature, film, and other art-forms inspired by a century of colonization, decolonization, and globalization. We will begin with that ur-text of twentieth-century colonialism, Joseph Conrad's *Heart of Darkness*, and end with contemporary narratives about a lightning-fast, interconnected planet. How did Great Britain justify its hold over non-Western peoples? How do formerly colonized nations negotiate the legacy of imperial rule? And how does literature shed light on our contemporary global moment? We'll answer these questions by reading an international range of stylistically diverse novels by E. M. Forster, Chinua Achebe, Tsitsi Dangarembga, Jamaica Kincaid, J. M. Coetzee, Mohsin Hamid, and Jhumpa Lahiri. We'll

also watch films such as Mira Nair's *Mississippi Masala*, James Cameron's *Avatar*, Alejandro González Iñárritu's *Babel*, and Pedro Almodóvar's *Julieta*. Most excitingly, students in this class will attend concerts, film screenings, lectures, dance performances, and other events associated with the Big Ears Festival in Knoxville in March. Secondary readings will introduce students to the theories of Edward Said, Frantz Fanon, Simon Gikandi, Susan Stanford Friedman, and Franco Moretti.

**Requirements:** regular homework, a midterm, a group presentation, and one short (5-7 pp.) paper and one long (10-12 pp.) paper.

### **435 AMERICAN FICTION TO 1900**

#### **COLEMAN**

"Plutarch—the Greeks and the Romans—their troubles and ours are the same," sings Captain Vere as he reads the classics alone in his cabin in Benjamin Britten's operatic adaptation of Herman Melville's novella *Billy Budd*. Vere is defending Britain against Revolutionary France in 1797, looking back on events of 2000 years before.

How much more easily do we Americans recognize ourselves in the literature written by our compatriots a mere century or two ago. Their troubles and ours are the same: racism, economic inequality, threats to democracy, tensions between North and South, rigid gender expectations, and modernity's disruption of traditional familial and communal relationships. In this course, we will examine how some of the most compelling American fiction of the nineteenth century explores these problems and their potential solutions.

Readings will include short stories by Nathaniel Hawthorne, Melville's "Benito Cereno," Frank J. Webb's *The Garies and Their Friends*, Elizabeth Stuart Phelps's *The Silent Partner*, Henry James's *The American*, and William Dean Howells's *The Hazard of New Fortunes*. Course requirements include active class participation, a paired presentation, a 4-5 page paper, a midterm, worksheets on assigned critical essays, a 7-8 page researched paper, and a final exam.

### **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; *River of Earth*, James Still; *Saving Grace*, Lee Smith; *One Foot in Eden*, Ron Rash; *Storming Heaven*, Denise Giardina

Major Requirements:

- 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 by the university's Clarence Brown Theater Company, 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, and Williams.

**Textbooks:** Individual play editions, electronic copies of the others.

**Requirements:** two papers film production analyses (35% of final grade), two production worksheets (20%), mid-semester and final examinations (30%), and regular attendance and participation (15%).

## **455 PERSUASIVE WRITING ATWILL**

This course focuses on analyzing and developing persuasive arguments in academic and professional contexts. We will explore various models of persuasion, including Toulmin and classical argument. Assignments throughout the semester will result in a final researched argument that may be presented in print or on a digital platform. The course also includes advanced instruction in style. Assignments include two brief essays, three major writing assignments, and a final extended project.

*Writing Arguments: A Rhetoric with Readings*, 10<sup>th</sup> ed. John Ramage, John Bean, June Johnson (ISBN 978-0-321-90673-1)

*Style: Lessons in Clarity and Grace*, 12<sup>th</sup> ed. Joseph Williams, Joseph Bizup (ISBN-13: 978-0134080413)

## **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**

John Kirkman, *Good Style: Writing for Science and Technology*, 2<sup>nd</sup> ed. (2005)

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; Editing Project 35; Participation 5

### **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 one workshop and the option of a second.

### **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. We will investigate 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.

Course assignments include branding materials, visual resume, infographics, brochures, digital videos, and a final portfolio.

**470 SPECIAL TOPICS IN RHETORIC: AUGUMENTED REALITY  
MOREY**

This course will examine the history, theories, rhetorics, industry, and artistic uses of AR logics and technologies toward imagining the possibilities for AR in academia and the public sphere. Our tasks in this class are two-fold: we will learn about AR by “doing” AR, making our own AR texts, and we will interrogate popular portrayals and uses of AR to consider how AR might be used more ethically, practically, beneficially, and humanistically. Our learning outcomes include creating texts with AR technology, understanding the history and use of AR, critically analyzing AR technology, and innovating with AR technology.

Participation	10%
Synthesis Blog	10%
AR Analysis	20%
Print-Based AR Project	20%
3D AR Project	40%
<b>Total</b>	<b>100%</b>

**474 TEACHING ENGLILSH 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 research effectively through oral presentations and written documents.

**Requirements (tentative):**

Attendance + Participation	= 10%
Discussion Questions	= 10%
Teaching Observation or English Language Teaching Book Review	= 20%
Teaching Demonstration	= 25%
Final Research Project (project proposal, poster presentation, project paper)	= 35%
<b>Total</b>	<b>= 100%</b>

**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.

Additional readings will be available on Canvas.

**476 SECOND LANGUAGE ACQUISITION  
SAENKHUM**

This course, which is reading and discussion based rather than primarily lectures, introduces students to the field of second language acquisition (SLA). The course provides students with a broad overview of the history of the field, theoretical underpinnings, and empirical research base. Through readings, class discussions, and assignments, we explore cognitive, linguistic, sociocultural, and critical research perspectives. The main purpose of the course is to help you attain basic SLA literacy.

**Requirements (tentative):**

Attendance + Participation	= 10%
Discussion Questions	= 10%
Mini Debate on Key Controversies in SLA + reflection	= 15%
SLA Interview Essay	= 25%
Final Project (topic proposal, final paper, poster presentation)	= 40%
Total	= 100%

**Required Text:**

Ortega, L. (2009). *Understanding second language acquisition*. London: Hodder Education.

\*Additional readings will be available on Canvas.

**477 PEDAGOGICAL GRAMMAR FOR ESL TEACHERS  
HUTH**

This course examines the structural features and aspects of English grammar in English language teaching and learning. It also explores different approaches to teaching grammar to non-native users of English in both ESL and EFL settings. Topics covered in the course include, but are not limited to, what it means to teach grammar, grammar lesson development, learner errors and error identification, and the role of error correction and grammar feedback in English language teaching. One of the major goals of this course is to develop students' knowledge and understanding of pedagogical choices for the teaching of grammar.

**Required Textbook (tentative)**

Celce-Murcia, M., & Larsen-Freeman, D. (1999). *The grammar book: An ESL/EFL teachers' course* (2nd ed.). Boston, MA: Heinle.

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

### **Assignments** (tentative)

Discussion Questions	10%
Grammar Exams (grammar terms & English structures)	25%
Grammar Teaching Demonstration & Lesson Plan	20%
Final Project (topic proposal, final paper, presentation)	30%
Attendance & Participation	15%

### **480 FAIRY TALE, LEGEND, AND MYTH: FOLK NARRATIVE LOFARO**

The purpose of this course is to evaluate the longer forms of folk narrative in regard to their historical and cultural significance for the individual and for the larger communities to which he or she belongs. We shall begin with shorter forms such as proverbs, superstitions, and jokes and then deal in depth with folk tales from around the world. Our particular emphases will be upon those told in the United States, such as The Jack Tale cycle of Southern Appalachia, upon the folk tales of Ireland, and upon the stories of the Brothers Grimm and Hans Christian Andersen.

### **482 MAJOR AUTHORS: JAMES JOYCE DUNN**

James Joyce wrote about everything; he made epic literature out of the most common materials of everyday life. Of the letters he wrote to his wife he said, "Some of it is ugly, obscene and bestial, some of it is pure and holy and spiritual: all of it is myself," and the same is true of his fiction. His work contains the most complete view of the world in the history of literary fiction. In this class, we will read Joyce's major works, including *Dubliners*, the *Portrait*, *Ulysses*, and parts of *Finnegans Wake*. Along the way, we will explore Joyce's Ireland, his biography, his links with the modernist movement that nurtured him, and a brief sampling of the volumes of criticism that his work has inspired. Requirements for the course include short ungraded response papers, group reports, two graded papers including a research paper and two examinations.

### **482 MAJOR AUTHORS: CHARLES DICKENS HENRY**

Charles Dickens (1812-1870) has entered popular American culture primarily through adaptations of his classic, *A Christmas Carol*. But Dickens's genius produced a vast world of characters and stories — both comic and dark — that provide modern readers with a unique view of Victorian England. Known especially for his representations of London — itself a character in his novels — Dickens exposes the social injustices as well as the absurdities, delights and marvels of his beloved city and his era. This course will cover Dickens's early, middle and late career: *A Christmas Carol* (1842), *Little Dorrit* (1855-7) and *Our Mutual Friend* (1864-5). It will also include some of his shorter fiction along with readings in literary criticism of his work and biography.

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

### **483 SPECIAL TOPICS IN LITERATURE: THE AMERICAN CRIME NOVEL FROM HAMMETT TO MOSLEY**

## **GRIFFIN**

Dashiell Hammett wrote the first substantial American detective novels of the twentieth century, of which the most important is *The Maltese Falcon*, published in 1930. Sixty years later in 1990, Walter Mosley's *Devil in a Blue Dress* appeared, the first volume in a series of novels about the African-American private investigator Easy Rawlins. Over the intervening decades, the crime story, especially in the more skeptical and probing mode known as *noir*, developed in complexity, and has had in some ways a profound influence on popular culture. Along with Hammett and Mosley, we will read a few of the authors who opened up the genre to new styles and different voices, including Raymond Chandler and Margaret Millar.

**Requirements:** two short papers, an in-class mid-term, potentially brief blog-type postings or journal entries, a final paper or in-class exam.

## **483 SPECIAL TOPICS IN LITERATURE: CHAUCER AND FRIENDS**

### **DZON**

This course will cover works from different stages of Chaucer's career, including his *Parliament of Birds*, *Troilus and Criseyde*, *Legend of Good Women* and selections from the *Canterbury Tales*. We will consider some of the authors and works Chaucer relied upon and admired, and also discuss his connections with other authors, especially his literary friends John Gower and John Clanvowe. We will be concerned with repeated themes, such as gender and worldly pleasure, and will analyze how different authors dealt with similar issues and (re)fashioned gripping stories to suit as well as stir up their intended audiences. Assignments include response papers, a longer paper, a presentation, and two exams.

## **484 SPECIAL TOPICS IN WRITING: FROM SHORT STORY TO FEATURE FILM: THE ART OF THE ADAPTED SCREENPLAY**

### **KNIGHT**

This class will focus primarily on the practice of adapting short fiction to feature length films. It will not serve as a tutorial on screenplay formatting and/or Hollywood pitch-making but as an investigation of storytelling techniques involved in two different but highly compatible forms. Students will engage in close study of short stories that have been previously adapted for the screen as well as the resulting films. Attention will be paid to dramatic structure, visual storytelling and building characters and conflict.

## **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 Fowlie.

#### **489 SPECIAL TOPICS IN FILM: FILM AND CULTURE IN THE AMERICAN FILM RENAISSANCE, 1967-1975**

##### **MALAND**

For a variety of factors, American Cinema took a significant turn in the middle and later 1960s. The decline in attendance in movies between the end of World War II and the 1960s, due in part to the introduction and growing popularity of television, led to the breakdown of the studio system. An influx of European art cinema and the French New Wave provided American filmmakers with new aesthetic alternatives to conventional Hollywood filmmaking. The rise of the auteur theory, first in France, and then in the United States, encouraged young directors (some the first generation to study film in universities) to think of movies as something more than the pure entertainment that Hollywood claimed to create. Finally, the social and political conflicts of the 1960s and the growing youth audience encouraged some filmmakers to represent American society in their movies in ways that would appeal to an audience alienated from the dominant cultural values of the older generation.

These economic, technological, aesthetic, and social factors provided the context for the American Film Renaissance, a period of filmmaking that some film historians date from *Bonnie and Clyde* and *The Graduate* in 1967 to *The Godfather II* (1974) and Robert Altman's *Nashville* (1975). This special topics course will examine some of the key films of the era. We not only will focus on the aesthetic characteristics and social concerns of the movies of the period but also will examine the industrial and social context that created the conditions for the renaissance, sustained it for nearly a decade, and then led to a new era in American film, dominated by the blockbuster, after the success of *Jaws* (1975) and *Star Wars* (1977).

##### **Requirements:**

All students will do readings about the period (including Mark Harris's *Pictures at a Revolution: Five Movies and the Birth of the New Hollywood*), screen a number of films (some out of class), take a mid-term and a final exam, and write either two shorter papers of 4-5 pages or one longer paper of 8-10 pages.

#### **492 OFF-CAMPUS STUDY: DRAMA IN NEW YORK STILLMAN**

This is an eight-day class that offers three hours of credit for Spring semester 2018 at the undergraduate and graduate level. (Most of the course work for 492/592 is completed before Spring semester starts). The New York component of the course, which takes place during late December (December 14-22), includes tickets to seven of the best plays produced on and off Broadway.

We have tickets to see the Tony award favorite for Best Musical, *Come from Away*; a highly-acclaimed drama by David Hwang, *M. Butterfly*, directed by Julie Taymor; a new drama featuring one of the contemporary theater's great actors Mark Rylance, *Farinelli and the King*; John Leguizamo in the comedy sell-out *Latin History for Morons*; *Junk* at Lincoln Center by Pulitzer Prizewinning writer Ayad Akhtar; Lucy Kirkland's apocalyptic play *Children*; and an

off-Broadway revival of the great musical about the demon barber of Fleet Street--*Sweeney Todd*—complete with meat pies at intermission!

Students stay at the Vanderbilt YMCA, an upscale dormitory-style facility in Midtown. In New York, the class meets as a group to discuss the plays, and students keep a journal analyzing the plays and their productions; during their free time they are encouraged to take advantage of New York's many cultural attractions.

The course fee for English 492/592 is \$1350.00. This includes all theater tickets and accommodations. The course fee does NOT include transportation to and from New York or meals or credit hour costs.

Enrollment is strictly limited, and the course fills quickly. A deposit of \$300.00 (check made out to “Drama in New York”) is required to reserve a place in the course. Checks must be given to the instructor. The remainder of the course fee is due by December 1. Interested students should contact Dr. Rob Stillman ([rstillma@utk.edu](mailto:rstillma@utk.edu); 974-6971), 412 McClung Tower.

Cover image: Orson Welles, *The Third Man* (1949), <http://www.miff.org/wp-content/uploads/2015/06/the-third-man1.jpg>