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**COURSE
DESCRIPTIONS**

SUMMER 2013

Courses are subject to change. Please refer to timetable of classes.

First Session				
<u>Course</u>	<u>Time</u>	<u>Day</u>	<u>Instructor</u>	<u>Class</u>
301	1:30-3:00	MTWRF	Murphy, S.	British Culture to 1600
332	11:45-1:15	MTWRF	Smith, E.	Women in American Literature
351	11:45-1:15	MTWRF	Harack	The Short Story
355	10:40-1:25	MTW	Atwill	Rhetoric and Writing
364	4:40-7:20	TWR	Knight	Writing Fiction
381	11:45-1:15	MTWRF	Lofaro	American Tales, Songs, and Material Culture: An Introduction to Folklore
431	9:45-11:15	MTWRF	Lofaro	Early American Literature
456	11:45-1:15	MTWRF	Pearson	Contemporary Fiction/Narrative
Second Session				
302	1:30-3:00	MTWRF	Jarvis	British Culture: 1660 to Present
365	9:45-11:15	MTWRF	Larsen	Writing the Screenplay
404	9:45-11:15	MTWRF	Addicott	Shakespeare I: Early Plays
434	11:45-1:15	MTWRF	Sheffield	Modern American Literature
491	July 7-27		Stillman	Drama in Stratford & London

FIRST SESSION

301 BRITISH CULTURE TO 1600

MURPHY, S.

Examination of a number of early English literary texts in their cultural contexts. We will focus on several key paradigm shifts in English history: the conversion of the Anglo-Saxons and its incorporation into literature; the re-emergence of English during the Fourteenth Century; the rise of religious mysticism; the development of the public theaters; the shift from the Tudor to Stuart monarchies; and the English Civil War. We will consider the complex relationships between authors, literary traditions, and social order which shape literary transactions; we will also ask how our interpretive methods shape our perceptions of what constitutes “culture,” “context,” and “literature.” Authors studied may include the Beowulf author, Chaucer, Julian of Norwich, Shakespeare, James I, Ford, Charles I, and Milton.

332 WOMEN IN AMERICAN LITERATURE

SMITH, E.

This course is designed for students to 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 femininity. Authors will include Hannah Crafts, Kate Chopin, Edna St. Vincent Millay, Flannery O’Connor, and more.

Assignments: Group project, midterm, short response papers, participation, and final research project.

351 THE SHORT STORY

HARACK

This course will examine short stories in American Literature from the beginning of the genre to present. We will examine the stylistic innovations of different periods, and explore the reasons why short fiction has remained a powerful and popular form. Requirements will include active participation, an in-class presentation, response papers, two exams, and one term paper or take-home final exam. We will read selections from a diverse range of authors, such as Washington Irving, Nathaniel Hawthorne, Edgar Allen Poe, Melville, Chopin, Gilman, William Faulkner, Flannery O’Connor, Tillie Olsen, Grace Paley, James Baldwin, Alice Walker, Chris Offutt, and Sherman Alexie.

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

**364 WRITING FICTION
KNIGHT**

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

**381 AMERICAN TALES, SONGS, AND MATERIAL CULTURE: AN
INTRODUCTION TO FOLKLORE
LOFARO**

Essential terms and concepts of modern folklore and folk-life studies. Emphasis on North American materials: folktale, folksong, myth, legend, proverbs, riddles, superstitions, dance, games, and architecture. (Same as American Studies 381.)

**431 EARLY AMERICAN LITERATURE
LOFARO**

Surveys the major themes and achievements of early American literature. The course focuses on European and indigenous strains in our literary heritage and examines early American literature as a series of cultural and literary transformations. Readings will be drawn from such authors as Columbus, Cabeza de Vaca, Smith, Bradstreet, Taylor, Rowlandson, Byrd, Edwards, Wheatley, Franklin, Jefferson, Madison, Freneau, Brackenridge, Brown, and Irving.

**456 CONTEMPORARY FICTION/NARRATIVE
PEARSON**

How does the evolution of fictional narrative techniques over the last 75 years reflect changes in culture, philosophy, politics, etc.? What new methods of storytelling have writers found? Are realism and modernism gone, or have they simply been redefined and given new forms? This course will examine several major developments in narrative fiction since World War 2, including postmodern narrative, magical realism, post-colonial and ethnic minority narrative, and graphic novels. We will read stories and short novels by such authors as Borges, Barthes, Barthelme, García Márquez, Rushdie, Murakami, Kingston, Momaday, Satrapi, Bechdel, as well as key critical essays.

Requirements: 3 short essays (4-5 pp.), midterm, final.

SECOND SESSION

302 BRITISH CULTURE: 1660 TO PRESENT

JARVIS

Our class will study literature in a variety of genres to trace the historical development of British culture from the Restoration to the very recent past. The course will define “culture” broadly to include not only aesthetic endeavors but also food, science, gender relations, and issues of power and governance. To help focus our inquiry, we will consistently attend to two sets of oppositions: country/city and public/private. Returning regularly to these concerns will enable us to acknowledge both continuity and change in British culture over the last 350 years.

Readings will include works by William Wycherley, Eliza Haywood, Henry Fielding, William Wordsworth, Elizabeth Gaskell, William Morris, Virginia Woolf, Edward Bond, and Hanif Kureishi. Assignments will include a journal, a presentation, and two essays.

365 WRITING THE SCREENPLAY

LARSEN

This class 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 summer session, 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 summer session 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 at least two (2) or three (3) assigned films; 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.

404 SHAKESPEARE I: EARLY PLAYS

ADDICOTT, R.M.

Serves as a survey of Shakespeare’s pre-1601 dramatic works. Students will read five plays including comedies (*A Midsummer Night’s Dream* and *Love’s Labour’s Lost*), histories (*Henry IV*), early tragedies (*Hamlet*), and an early “problem” comedy (*Merchant of Venice*). We will focus on understanding these plays in a number of contexts such as stage conditions; language, rhetoric, and style; the development of techniques and genres; and the plays’ social, political, and theological conditions. Assignments will include wikis, a short historical presentation, a longer paper, and a final exam.

434 MODERN AMERICAN LITERATURE

SHEFFIELD

This course will investigate the historical, cultural, and political landscape of the United States that spawned the “Modern Era.” What were Modernist writers responding to and why? What was their goal? As we move towards the end of the course, we will briefly investigate the triggers that

shifted Modern literature towards the Post-Modern era, and investigate questions such as: What happened that encouraged writers to break from Modernism? Why was Modernism as a literary style no longer enough for them? Throughout the course of the semester, we will read critical, fiction, drama, and poetic texts. Readings will be available via blackboard and the library. Students will be evaluated via in-class participation, quizzes, exams, and formal essays.

Grade breakdown:

5% = Participation (including class discussion, group work, and in-class writing)

15% = Quizzes

30% = Exams (midterm and a final)

50% = Formal Writing (2-3 essays)

491 FOREIGN STUDY: DRAMA IN STRATFORD & LONDON STILLMAN

English 491/591 is a three-week off-campus drama course that is offered during Summer Session (second term). The course can be taken either for three or four hours of credit at the 400 (undergraduate) level or the 500 (graduate) level. This year's course will take place July 7 to July 27.

After arriving in London, we board coaches that will take us to Stratford, the small town that was home to Shakespeare and that is now the home of the Royal Shakespeare Company. The RSC boasts the finest actors in London. We'll see several plays by the RSC, get a behind-the-scenes look at the theaters, have chats with actors, and guided tours of Oxford, Blenheim Palace, Anne Hathaway's cottage, and other Stratford historic sites. We stay in local Bed-and-Breakfast hotels within walking distance of the theaters.

We return to London to see seven or eight plays at venues such as the Royal National Theatre, the Barbican, the West End, and small, fringe theaters. Offerings will include a range of genres; we'll see the best of new plays, a musical, some comedy, a play at the New Globe Theatre, and discuss the range and effects of these productions. There will be ample time for sightseeing and personal excursions, including a long weekend with enough time to travel to Paris, Edinburgh, Dublin, Amsterdam, or other European destinations.

English 491 offers 3 credits; the course has no prerequisites.

The fee for the trip is \$2,750.00, NOT including UT tuition, airfare, and some meals. A deposit of \$750.00 is required to hold a space in the class for you. For more information, students should contact Professor Robert Stillman, 412 McClung Tower, rstillma@utk.edu.

Cover photo: Kate Chopin, <http://www.katechopin.org/popularculture.shtml>

