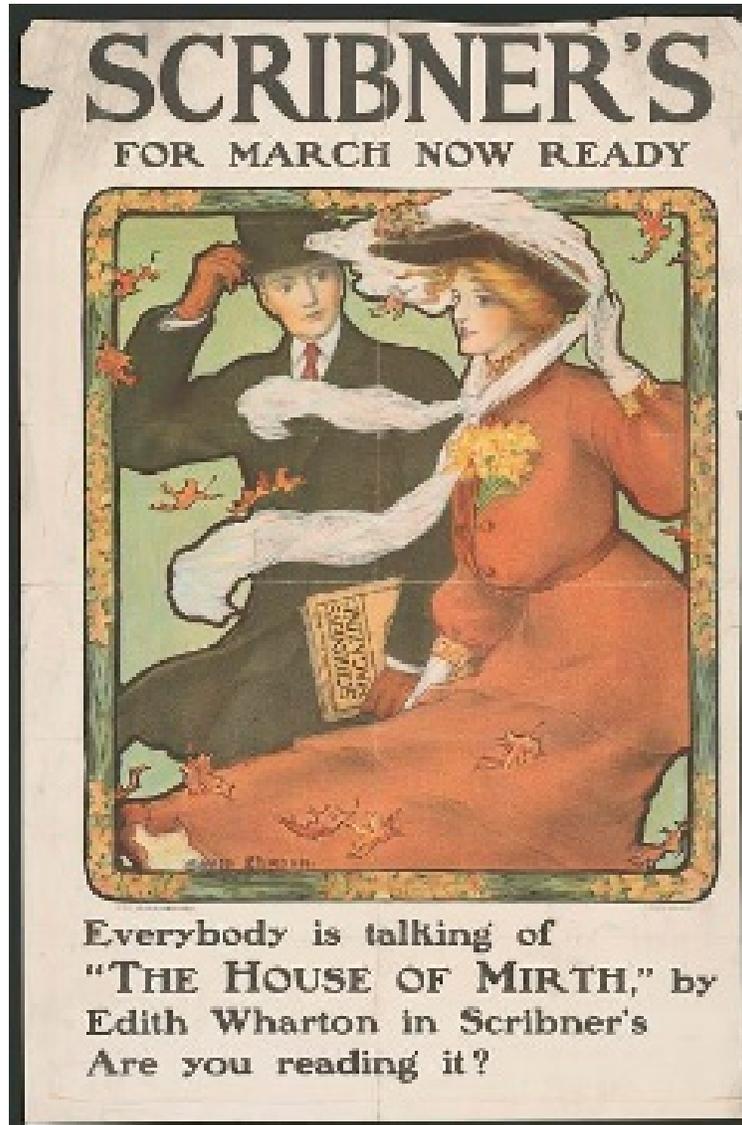


**FALL 2021**



**COURSE DESCRIPTIONS**

Fall 2021 courses are frequently subject to change. Please refer to timetable.  
For modalities, please consult the timetable.

Course	Time	Day	Instructor	Title
301	11:45-12:35	MWF	Dzon	British Culture to 1660: Pre-Modern Beasts
303	10:30-11:20	MWF	Griffin	American Cultures
331	1:00-1:50	MWF	Nicks	Race and Ethnicity in American Literature
332	11:30-12:45	TR	Jennings	Women in American Literature
332	1:10-2:25	TR	Coleman	Women in American Literature
333	9:50-11:05	TR	Chiles	Black American Literature and Aesthetics: Feeling, Haunting: African-American Sentimental and Gothic Literature
334	11:30-12:45 9:15-11:20	TR W	Palis	Film & American Culture
334	9:50-11:05 9:15-11:20	TR W	TBA	Film & American Culture
336	1:00-1:50	MWF	Ndirigi	Caribbean Literature
339	11:30-12:45	TR	Billone	Children's /Young Adult Literature
351	2:15-3:05	MWF	Papke	The Short Story: Science Fiction
355	9:50-11:05	TR	Atwill	Rhetoric & Writing
355	11:45-12:35	MWF	Saeli	Rhetoric & Writing
355	1:10-2:25	TR	Snellen	Rhetoric & Writing
357	1:10-2:25	TR	Snellen	Honors: Rhetoric & Writing
360	10:30-11:20	MWF	Wallace	Technical & Professional Writing
360	11:30-12:45	TR	Snellen	Technical & Professional Writing
360	2:15-3:05	MWF	Ringer	Technical & Professional Writing
363	1:10-2:25	TR	Rocha	Writing Poetry
363	2:15-3:05	MWF	Brouwers	Writing Poetry
364	10:30-11:20	MWF	Stricker	Writing Fiction
364	11:30-12:45	TR	Hebert	Writing Fiction
365	2:50-4:05	TR	Dean, M.	Writing the Screenplay
369	4:30-5:45	TR	Dean, M.	Writing Creative Nonfiction
371	1:00-1:50	MWF	Mackenzie	Foundations of the English Language
376	9:50-11:05	TR	Schoenbach	Colloquium In Literature
376	10:30-11:20	MWF	Haddox	Colloquium In Literature: Or How To Get Lit
398	9:50-11:05	TR	Seshagiri	Junior-Senior Honors Seminar: Modern Experiments
402	2:15-3:05	MWF	Dzon	Chaucer
404	11:30-12:45	TR	Stillman	Shakespeare I: Early Plays
405	2:50-4:05	TR	Stillman	Shakespeare II: Later Plays

415	11:30-12:45	TR	Cohen-Vrignaud	Romantic Poetry & Prose II: The Rise of the Gothic
420	11:45-12:35	MWF	Henry	19 <sup>th</sup> -Century British Novel
432	9:50-11:05	TR	Coleman	American Romanticism and Transcendentalism
436	2:50-4:05	TR	Jennings	Modern American Novel
439	2:15-4:20 2:50-4:05	W TR	Palis	Race and Ethnicity in American Cinema: From the Margins to the Mainstream
441	10:30-11:20	MWF	Hardwig	Southern Literature: Exploring Race and Region
453	1:10-2:25	TR	Garner	Contemporary Drama
454	1:10-2:25	TR	Schoenbach	20 <sup>th</sup> -Century International Novel: Somewhere, Everywhere, Nowhere: International Modernism and It's Legacies
455	11:45-12:35	MWF	King	Persuasive Writing
461	10:30-11:20	MWF	Hirst	Global Communication for Science and Technology
462	9:15-10:05	MWF	Morey	Writing for Publication
463	4:30-5:45	TR	Rocha	Advanced Poetry Writing
464	4:30-5:45	TR	Hebert	Advanced Fiction Writing
470	2:50-4:05	TR	Atwill	Special Topics in Rhetoric: Free Speech and Expressions Across Differences
471	9:50-11:05	TR	Grieser	Sociolinguistics
480	1:00-1:50	MWF	Griffin	Fairy Tale, Legend, and Myth: Folk Narrative
482	9:50-11:05	TR	Dunn	Major Authors: James Joyce
482	10:30-11:20	MWF	Papke	Major Authors: Edith Wharton
483	1:10-2:25	TR	Billone	Special Topics in Literature: Celebrity from Romanticism to the Present
495	11:45-12:35	MWF	Ringer	Introduction to Rhetoric and Composition

Fall 2021 courses are frequently subject to change. Please refer to timetable.  
For modalities, please consult the 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, werewolf tales, the *Lays* of Marie de France, selections from Chaucer's *Canterbury Tales*, Spenser's "Fate of the Butterfly," Shakespeare's *King Lear*, and Salisbury's *Beast Within*.

**Assignments include** response papers, a presentation, and two exams.

### **303 AMERICAN CULTURES**

#### **GRIFFIN**

Although we tend to use the term a lot, it isn't always easy to say exactly *what* we are talking about when we say "culture(s)," singular or plural. One way we think about culture in the United States is regional (Louisiana is not Ohio or Oregon); another way is historical (we were a different place in 2010 than we were in 1810); yet another way is via the urban-rural divide (we live with different assumptions and values). In this class we will look at narratives of travel, and especially the road trip, as one of the classic means through which Americans and others have discovered the cultures that we are, and were, and might be in the future.

**Requirements include** participation in discussion to the best of one's ability, two short papers, an in-class mid-term, and a take-home final with a research component.

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

#### **NICKS**

This course will examine the role of race and ethnicity in the literature of the United States. We'll cast a wide net to read and discuss as many different groups and approaches as possible over the term. We will read and discuss texts from different genres from a range of eras and by writers of varied backgrounds and cultures. Texts will include those by such writers as Harriet Jacobs, Colson Whitehead, Amy Tan, Leslie Marmon Silko, Zitkála-Šá, John Okada, Gloria Anzaldua, Maxine Hong Kingston, and others.

**Assignments include** regular responses to the readings, close readings, and an analysis paper.

### **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:** Two research papers, frequent quizzes, limited absences, and consistent participation.

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

#### **COLEMAN**

This course examines American women's writing from the dawn of the women's rights movement through 1930. We will examine how American women writers argued for women's equality in the 1840s, then how subsequent writers used literary forms such as fiction and poetry to challenge women's social and political subordination and to represent women's diverse experiences. Featured authors include Margaret Fuller, Elizabeth Cady Stanton, Emily Dickinson, Lillie Devereux Blake, Frances Harper, Zitkálá-Šá, Edith Wharton, and Nella Larsen.

**Requirements:** active class participation, discussion posts, group presentation and write-up, two 4- to 5-page papers, midterm, and final exam.

### **333 BLACK AMERICAN LITERATURE AND AESTHETICS: FEELING, HAUNTING: AFRICAN-AMERICAN SENTIMENTAL AND GOTHIC LITERATURE**

#### **CHILES**

This course will survey the ways in which African-American authors have engaged with and contributed to the literary genres of sentimental and gothic fiction. We will investigate how writers approached the historical reality of slavery and depicted it in their work. How did writers communicate what it might *feel* like to be enslaved or descended from slaves? How did writers portray the many ways that slavery *haunted* and continues to haunt texts, people, and cultural imaginaries? We will read work by Solomon Northup, Hannah Crafts, William Wells Brown, Harriet Jacobs, Saidiya Hartman, and Toni Morrison.

**Requirements include** active participation, a presentation, informal writing assignments, two formal papers, and a final exam.

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

#### **PALIS**

This course considers American films as works of art, as historical documents, and as powerful forms of cultural expression. Students will explore American film history, especially the consolidation of and aesthetic norms solidified by the so-called "classical Hollywood cinema." Along the way, we will study American cinema through a variety of lenses, including formalism, genre theory, auteur theory, and ideological approaches including gender, race, class, and sexuality. As we move across time and across the country, students will explore the relationship between American cinema and the historical, cultural, and political contexts that have shaped American movies.

Along with course readings, students will view a variety of American films from the 1890s to the present, which includes films such as *Within Our Gates* (Oscar Micheaux, 1920), *On the Waterfront* (Elia Kazan, 1954), and *Daughters of the Dust* (Julie Dash, 1991). Although most films are shown during the Wednesday screenings, a few films will be assigned outside of class. The class proceeds lecture/discussion format, and students are expected to attend class regularly and complete readings by class time on the day they are assigned. We also have a Canvas site that includes study questions, handouts, links to film sites, and other information related to the course.

**Requirements:** Students will read one book, plus a series of essays on Canvas; write two analytical papers of 1250-1500 words; take three exams, and a weekly discussion post.

### **336 CARIBBEAN LITERATURE**

#### **NDIGIRIGI**

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.

**Requirements include** class participation, weekly discussion posts, weekly participation in breakout groups, a take-home final exam and a final project.

### **351 THE SHORT STORY: SCIENCE FICTION**

#### **PAPKE**

The course will focus on the development of the science fiction short story from its beginnings with Hawthorne, Verne, and Wells and advance to works of the present day. We will be reading award-winning stories by such major science fiction writers as Isaac Asimov, Judith Merril, Ray Bradbury, Philip K. Dick, Ursula K. Le Guin, Octavia E. Butler, and William Gibson. We will pay especial attention to the cognitive estrangement for which these stories are famous and why such extrapolation matters to us as readers and critics.

**Requirements include** active participation in class discussion, short informal reading responses, three examinations, and a final critical paper.

### **355 RHETORIC AND WRITING**

#### **ATWILL**

English 355 offers advanced instruction in rhetorical theory, writing strategies, and style. Thematically, we will focus on the ways people construct beliefs and accept or reject facts. You will be invited to explore your own engagements with the tension between fact and belief; or you can explore a current related conflict, e.g. Q-Anon, Covid-19, etc.

**Requirements include** regular short assignments on Canvas, three drafted and revised 700-word papers and one extended research project. All course material—readings, exercises, and assignment requirements—will be posted on Canvas.

### **355 RHETORIC AND WRITING**

#### **SAELI**

This course provides students with a foundation in the theory of rhetoric and writing. Through readings, class discussions, and major writing projects, the course explores contemporary theories of rhetoric and their relationships to writing and, subsequently, develops students' knowledge of rhetoric and writing skills. We will consider ways in which rhetorical situations contribute to strong, audience-focused, organized, and well-established arguments. Specifically, we will closely examine how writers construct their identities, engage audiences, and move readers to action through shared/conflicting values. Major writing projects will involve students analyzing published writing from various critical perspectives as well as producing a variety of disciplinary/community genres for rhetorical ends. In the end, students will be able to understand the relationships between community expectations and the individual writer.

#### **Required Texts:**

- Killingsworth, M. J. (2015). *Appeals in modern rhetoric: An ordinary-language approach*. Carbondale, IL: Southern Illinois University Press.
- Additional readings will be available on Canvas.

**Requirements:** attendance & class participation, a current event related to disciplinary/community writing presentation & written summary, three major writing projects & a final project presentation, and a final reflection.

### **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 on the language we hear every day, with special attention on media and how Big Data engines collate large corpuses of language. Some projects will be academic in style, though most will have a practical emphasis looking beyond the university.

**Requirements:** Significant qualitative research project, and several smaller textual/genre analyses

#### **Texts:**

Jay Heinrichs's *Thank You for Arguing*

Joseph Williams's *Style*  
Jason Reitman's *Thank You for Smoking*  
Canvas readings

### **357 HONORS RHETORIC AND WRITING**

#### **SNELLEN**

This honors section of 357 is an introduction to rhetoric as a brain-changing engine, including specific conversations regarding metaphor and figurative language, rhetorical stasis, frame theory, discourse and corpus analysis, audience and narrative, deliberation, and satire. The focus is multi-modal, with special attention on media and how Big Data engines collate large corpuses of language. Some projects will be academic in style, though most will have a practical emphasis looking beyond the university.

#### **Texts:**

Jay Heinrichs's *Thank You for Arguing*  
Joseph Williams's *Style*  
Jason Reitman's *Thank You for Smoking*  
Canvas readings and video  
Theoretical readings from G. Lakoff, Q. Skinner, K. Burke, Pollio

**Requirements:** Large corpus analysis, literature review, textual/genre analyses, research methods practice with algorithmic data, exam

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

#### **WALLACE, D.**

This course will introduce you to professional and technical writing, helping you communicate complex ideas to the general public. We'll build our writing skills with essays, brochures, instructions, proposals, and online newsletters. We will consider persuasive structure, audience expectations, design and layout, as well as style and clarity.

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

#### **SNELLEN**

Several hacks have occurred throughout the 12 Colonies. Though there is no proof, the Colonial Fleet worry these hacks may precipitate a larger event and ask, "have we adequately prepared for a full-scale Cylon attack?" To prepare, we must create appropriate technical documentation to guide the crew through the crisis. These documents might consist of memos, PSAs, instructions, manuals, proposals, descriptions, definitions, illustrations, and videos to disseminate information to the community. To aid in our research, we will study *Battlestar Galactica* as well as primary sources from Hersey's *Hiroshima*, Terkel's *The Good War*, and the Atomic Archive.

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

#### **RINGER**

Congratulations on being named to the University of Tennessee's taskforce for the Interplanetary Campus on Mars initiative! As a member of the ICoM taskforce, you'll have the opportunity to provide guidance to UT administrators, faculty, and students about a number of issues concerning the development of UT's first interplanetary campus. Those issues range from questions about basic human survival and logistics (e.g., growing food, adapting to low-gravity environments, where on Mars to locate

the campus) to questions about how students might thrive on Mars (e.g., accounting for the psychology of living millions of miles from home, taking advantage of the learning opportunities presented by living on another planet). You'll provide guidance to interested parties by researching and writing a variety of genres, such as feasibility reports, proposals, definitions, instructions, public service announcements, procedures, policies, and so on. Working in smaller teams, you'll keep the taskforce leader apprised of your progress via regular memos, emails, and progress reports. Resources will include the novel and movie forms of *The Martian*, NASA's extensive website, and episodes from streaming series like *Away*. Books:

- *The Essentials of Technical Communication*, 5th ed., Elizabeth Tebeaux and Sam Dragga
- *The Martian*, Andy Weir

### **363 WRITING POETRY**

#### **ROCHA**

This course provides a focused instruction to the joys and insights of poetry through an attentiveness to craft (tone, persona, voice, literal and figurative imagery, diction, poetic forms, style, symbolism, myth and archetype, allusion, sound). Specific aims of English 363 are, primarily, to increase the ways we can all become more curious and engaged readers of poetry; to inspire confidence as writers thinking through the work of both established poets and that of our peers; and to provide us with the vocabulary to respond critically to literary texts, as well as to our own poems. In exploring how contemporary poets are in conversation with voices from the past, we will learn that poetry, too, can be an instinctive response to the world.

### **363 WRITING POETRY**

#### **BROUWERS**

Introduction to writing poetry. In this course we will read and write poetry of various genres and types. We will read complete single-author collections, anthologized work, and essays related to the craft of poetry. A portfolio of polished poetry will conclude the course.

### **364 WRITING FICTION**

#### **STRICKER**

Matthew Salesses' *Craft in the Real World* challenges writers and teachers of writing to "take craft out of some imaginary vacuum...and restore it to its cultural and historical context." In this section of English 364 we will employ Salesses' book as a framework for thinking about craft elements in both the writing and reading of stories. We will complete a number of reading and writing assignments and will create, workshop, and revise a story of our own. By the time we finish the semester, the hope is that we will all be better and more mindful readers, writers, and thinkers.

### **364 FICTION WRITING**

#### **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**

**DEAN, M.**

Before they are edited, performed, or photographed, films are *written*. Screenplays create the earliest versions of the characters, stories, and themes that will become iconic—the first step of a collaborative art form. In order to gain an understanding of screenplay structure and form, we will read screenplays by Bong Joon-ho, the Coen brothers, Pete Docter, Greta Gerwig, Spike Jonze, Jordan Peele, Taika Waititi, Billy Wilder, Chloe Zhao, and many others. Students will complete a variety of exercises, take part in workshops of peers' writing, and produce by the end of the semester a treatment for a feature film with sample scenes. Previous coursework in creative writing and/or film is encouraged but not required.

### **369 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 Eula Biss, Ta-Nehisi Coates, Joan Didion, Leslie Jamison, Naomi Shihab Nye, Hunter S. Thompson, Jesmyn Ward, 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**

**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 standard 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**

**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: OR, HOW TO GET LIT**

#### **HADDOX**

What is literature? What does it include, and what does it exclude? Why bother reading it? Why *study* it, as opposed to simply reading it for pleasure? What kind of knowledge, or pleasure, or wisdom, does literature provide that other kinds of writing (such as history or philosophy) do not? How do you look for these things in literature, and how do you know when you've found them? Finally, how do you talk to people who don't, or won't, "get lit"?

These are just a few of the fundamental questions that we will consider in English 376. You'll see how many writers have answered them, and you'll debate their answers. You'll discover some of the ways that scholars of literature approach their subject and their vocation. Finally, you'll develop your own skills in close reading and the written analysis of literary texts—poems, short stories, and one novel (William Faulkner's *As I Lay Dying*).

English 376 fulfills the WC General Education requirement. It is also a required course for English majors in the Literature concentration.

**Requirements and Grade Breakdown:** three short writing assignments (5% each, for a total of 15%), two exams (30%), two longer papers (40%); active class participation (15%).

### **398 JUNIOR-SENIOR HONORS SEMINAR: MODERN EXPERIMENTS**

#### **SESHAGIRI**

Modernism shattered boundaries. An eyeball slashed with a razor-blade in Luis Buñuel's film *Un Chien Andalou*. James Joyce's *Ulysses* on trial for obscenity. Josephine Baker dancing in Paris wearing a skirt made of bananas. Igor Stravinsky's riot-inducing ballet *The Rite of Spring*. This Junior-Senior Honors Seminar immerses students in the often-shocking, always innovative art-forms of international experimental modernism. We will study modernism's transnational networks and cosmopolitan aesthetics through literature, music, dance, and film from London, Paris, Dublin, New York City, Barcelona, and St. Petersburg. We will devote sustained attention to four literary masterworks: Eliot's *The Waste Land* (1922), Joyce's *Ulysses* (1922), Woolf's *Mrs. Dalloway* (1925), and Nella Larsen's *Passing* (1929). As we read these influential works, we'll also study their genesis, publication histories, and reception. Students will encounter avant-garde magazines, photography, and cinema; and our seminar also includes documentaries about the Ballets Russes, World War I, modern fashion, and the birth of jazz. We will conclude the semester by reflecting on how 21<sup>st</sup>-century artists remake, critique, or pay tribute to the creative ferment of metropolitan modernism.

**Requirements:** one short (3-5 pp.) essay and one long (10-12 pp.) research paper; weekly homework responses; one in-class presentation; two film journals.

## **402 CHAUCER**

### **DZON**

An introduction to the works of late-medieval poet Geoffrey Chaucer and their place in literary history. Most of the semester will be devoted to Chaucer's *Canterbury Tales*, a collection of short stories, of different genres, ranging from the bawdy to the pious and the philosophical. We will also read Chaucer's classically inspired love poem *Troilus and Criseyde*. Exposure to a variety of related medieval sources will help students understand the historical and cultural context in which Chaucer lived. Students will gain an appreciation of Chaucer's status as the father of English poetry and his ability to satirize the corruption of his society while celebrating its colorfulness, including the uniqueness of people from different walks of life. Through a gradual process, students will become acquainted with Middle English, the language in which Chaucer wrote all his poetry.

**Texts:** *The Canterbury Tales*; *Troilus and Criseyde*; and excerpts from other medieval texts in translation

**Requirements:** an essay; two exams; quizzes; active participation

## **404 SHAKESPEARE I: EARLY PLAYS**

### **STILLMAN**

So how did Shakespeare become Shakespeare? As a means of addressing this question, the course focuses on 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:** One major paper, two major exams, and class participation.

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

### **STILLMAN**

Shakespeare's Late Plays is the study of the best of the best—a survey of the mature dramatic work from the problem comedies (like *Measure for Measure*) to the major tragedies (*Othello*, *King Lear*, *Macbeth*) to the late tragicomedies (*The Winter's Tale*, *The Tempest*).

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

## **415 ROMANTIC POETRY & PROSE II: THE RISE OF THE GOTHIC**

### **COHEN-VRIGNAUD**

The Gothic emerges alongside Romanticism as a sensational genre whose exciting plots and feelings (horror, terror, suspense) become a hot commodity in print and visual culture. This course will explore the conventional tropes of the Gothic, including haunted monasteries, violent sociopaths, exposed secrets, monsters, imprisonment, uncanny doubles, supernatural evils and more. Readings will include Shelley's *Frankenstein* and Austen's Gothic parody *Northanger Abbey* as well as other lesser-known novels and Gothic poems by Coleridge, Shelley, and Keats.

**Requirements:** class attendance, two papers, quizzes and reading responses.

## **420 19<sup>TH</sup>-CENTURY NOVEL**

### **HENRY**

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

**Assignments may include** mid-term and final examinations, research papers, as well discussion posts and class participation.

## **432 AMERICAN ROMANTICISM AND TRANSCENDISM**

### **COLEMAN**

This course delves into American literature written between 1820 and 1865, a period sometimes called the “American Renaissance” for its wealth of innovative literary writing. We will read fiction by Nathaniel Hawthorne, Harriet Beecher Stowe, and Herman Melville; non-fiction prose by Ralph Waldo Emerson and Henry David Thoreau; Frederick Douglass’s autobiographical antislavery narrative; and Walt Whitman and Emily Dickinson’s poetry. We will attend to how these texts engaged the period’s defining political issues, including slavery, Native American sovereignty, and women’s rights, as well as still-relevant national debates about race, gender, religion, immigration, and the environment.

**Requirements:** active class participation, discussion posts, group presentations, critical essay responses, and an 8- to 10-page research paper, with several assignments leading up to it.

## **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:** Two research papers, frequent quizzes, limited absences, and consistent participation.

## **439 RACE AND ETHNICITY IN AMERICAN CINEMA: FROM THE MARGINS TO THE MAINSTREAM**

### **PALIS**

From protest of the 2016 Academy Awards’ racial exclusion (“#OscarsSoWhite”) to perennial debates about “white-washing” and cultural appropriation, American cinema is simultaneously fascinated by and continually struggling with representations of race and ethnicity. This course focuses on race and ethnicity in American film as social issues and spectacles, reading the ways American culture “visualizes” racial difference. We will trace the persistent, problematic histories, institutions, and images that confront contemporary filmmakers and how representational codes and conventions have evolved in American culture.

This course is broadly structured around genre, as we trace stereotypes and narratives, racialized characters, and exoticized spaces across quintessential American genres, including the Western, the *film noir*, the road movie, the musical, and science fiction. Our dual-focus on canonical American film and more marginalized voices begins by reading Oscar Micheaux's *Within Our Gates* (1920) as a race film revising D.W. Griffith's white-nationalist *The Birth of a Nation* (1915). From there, we explore the racialized codes that policed Hollywood screens throughout the "classical period." Then, we will turn to a series of genre films. Potential films include: *neo-noir* films, such as *Chan is Missing* (Wayne Wang, 1982), revisions of the classical Hollywood musical, such as *Illusions* (Julie Dash, 1982), Westerns, including *Lone Star* (John Sayles, 1996), road movies, such as *Powwow Highway* (Jonathan Wacks, 1989) and *Smoke Signals* (Chris Eyre, 1998), horror/science fiction films, such as *A Girl Walks Home Alone at Night* (Ana Lily Amirpour, 2014) and *Get Out* (Jordan Peele, 2017), ensemble films, such as *Babel* (Alejandro González Iñárritu, 2006), romantic comedies, such as *Crazy Rich Asians* (Jon Chu, 2018), and more personal engagements with Hollywood's racist histories, including *History and Memory: For Akiko and Takashige* (Rea Tajiri, 1991) and *The Watermelon Woman* (Cheryl Dunye, 1994). Throughout, we will follow the work of black feminist scholar Kimberlé Crenshaw, attending to the ways race and ethnicity intersect with sexuality, gender identity, class, and ability.

**Requirements:** The class proceeds lecture/discussion format, and students are expected to attend class, watch and take notes on all assigned films, and keep up with weekly readings. Course grades will be determined by regular attendance, three analytical papers of 5 pages each, weekly quizzes, and a final annotated bibliography.

#### **441 SOUTHERN LITERATURE: EXPLORING RACE AND REGION HARDWIG**

The history of the US South and our thoughts about the region are inextricably linked to the nation's traumatic racial history. We will explore this complex dynamic through the rich literature of the US South. From slave narratives to polemic manifestos, from Southern Gothic plays and novels to contemporary graphic novels, our readings will provide paths into the complicated landscapes of southern literature: agrarian ideals, racial debates, environmental disasters, regional mythologies and social conventions. Along the way, we will discuss how we understand the idea of the South—past, present, and future.

**Potential texts:** *A.D.: New Orleans After the Deluge*, by Josh Neufeld; *The Awakening*, by Kate Chopin; *Marrow of Tradition*, by Charles Chesnutt; *Sing, Unburied, Sing*, by Jesmyn Ward; *The Sound and the Fury*, by William Faulkner; *Streetcar Named Desire*, by Tennessee Williams; *Their Eyes Were Watching God*, by Zora Neale Hurston; and selected short stories by Flannery O'Connor.

#### **453 CONTEMPORARY DRAMA GARNER**

This course will explore the principal movements, playwrights, and dramatic works that characterize American, British, and world drama since 1945. In addition to studying the range of styles and techniques that this drama presents, we will consider the following issues: absurdism and the crisis of meaning; gender, race, and sexuality; metatheater; drama and popular culture; theater and performance; postmodernism and the staging of history; globalism in the theater; reimagining "America"; drama on film. Dramatists will include the following: Williams, Miller, Hansberry, Beckett, Stoppard, Baraka, Churchill, Soyinka, Shepard, Mamet, Hwang, Kushner, Parks, al-Hakim, and Garro.

**Requirements:** production analysis essay (20%), drama resource portfolio (20%), play blog (ten entries, 15%), midsemester and final examinations (30%), attendance and participation (15%).

**454 20<sup>TH</sup>-CENTURY INTERNATIONAL NOVEL: SOMEWHERE, EVERYWHERE, NOWHERE:  
INTERNATIONAL MODERNISM AND ITS LEGACIES  
SCHOENBACH**

In this class, we will consider a diverse group of twentieth-century authors and international locations. We will ask ourselves what it would mean to have a truly "international" literary movement. In answering this question, we will consider how and why questions of national identity, home and exile, center and periphery, movement and migration, exoticism and regionalism figure in the literary innovations and historical moments referred to as "modernist." We will also consider how contemporary novels respond to these questions, and to their modernist precursors. We will reserve the right, as a class, to wonder what is gained and what lost when we develop a rubric--"international modernism," for instance, or "transnational fiction"--that hopes to contain all of these texts. Readings may include works by Djuna Barnes, Joseph Conrad, Thomas Mann, Marcel Proust, Jean Toomer, Nella Larsen, Langston Hughes, Christopher Isherwood, W.G. Sebald, Roberto Bolaño, and China Miéville.

**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*, 4<sup>rd</sup> ed. ISBN 978-0-393-63167-8
- Required writing: 10 short response essays, four formal writing projects, and construction of a digital media scrapbook.

**461 GLOBAL COMMUNICATION FOR SCIENCE AND TECHNOLOGY  
HIRST**

Theories, methods, and practices of global communication (in English) for science and technology, with focus on communication for nuclear security and safety.

This course examines rhetoric as a global practice in connection with governments, universities, industry, experts, and the public. Students will develop rhetorical understanding through analysis of language, argumentation, political scenarios, scientific developments, and international dynamics.

As taught by Dr. Russel Hirst, director of the English department's concentration in Technical Communication and editor of the *International Journal of Nuclear Security*, the course deepens students' understanding of rhetorical practice and production connected with global conversations about nuclear security and safety. Building on students' knowledge and experience of rhetorical theory and practice for the world of work, the course provides an opportunity for them to grapple with large issues challenging our world. The course is especially important and professionalizing for students in that it connects them as consultants and contributors (researchers, writers, editors) to international professionals communicating to global audiences.

**Grading:** Students work in teams. Grades are determined based upon quality of writing and editing for clients, in-class team presentations/discussions, and final reports.

## **462 WRITING FOR PUBLICATION**

### **MOREY**

This course will explore digital, sometimes experimental forms of publication that go beyond traditional print formats. While we will focus on these emerging formats, we will also incorporate a few traditional genres such as proposals, abstracts, and submitting digital publications to appropriate academic journals. Toward such publication, the course will still discuss the “nuts and bolts”—how to plan, organize, and draft—no matter what medium. We will also substantially workshop these projects in class and become editors of works for publication.

#### **Readings may include:**

Tinnell, John. *Actionable Media*. Oxford, 2017.

#### **Assignments may include:**

Major Publication Project:	40%
Editorial Responsibilities:	30%
Project Proposal:	20%
Class Participation:	10%

## **463 ADVANCED POETRY WRITING**

### **ROCHA**

A continuation of English 363, this course is an intensive practice in the craft of poetry and exploration of the imaginative process. Readings and assignments will investigate different impulses—formal, textual, tonal, thematic—in order to generate our own poetry, as well as ask us to develop a sense of poetics (why and how we write). We will also consider how contemporary poets, specifically, raise personal, communal, ethical, and political dilemmas. As an advanced poetry workshop and reading seminar, we will delve into these contentions while building and contributing to our literary communities. We will work in the spirit of a shared experiment, as the goal of this course is to launch from introductory groundwork into advanced risk-taking.

## **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 one complete full-length story 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.

#### **470 SPECIAL TOPICS IN RHETORIC: FREE SPEECH AND EXPRESSION ACROSS DIFFERENCES ATWILL**

This course draws on interpretations of the First Amendment of the Constitution to examine current or recent conflicts over free expression. These interpretations will include legal, philosophical, and political theories. You are invited to use these theories to examine one of many of these conflicts—social media expression and censorship, expressions of political dissent by collegiate and professional athletes, boundaries between protected expressions of protest and demonstrations leading to violence, etc.

**Requirements include** regular brief assignments on Canvas, a 1,000-word background paper on a conflict you are exploring, a class presentation, and a 2,000-word paper that applies one or more of the theories we study to the conflict you have examined. All course readings will be posted on Canvas.

#### **471 SOCIOLINGUISTICS GRIESER**

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

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

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

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

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

The roots of our literature are to be found in many past centuries of oral culture – narrative and drama emerged long before writing – and so our aim will be to investigate the nature of the folk tale and the fairy tale, reading tales from various parts of the world as well as looking at some of the scholars who developed an analytic approach to folklore. We will also look at the relationship of Greek mythology to classical drama and to modern re-workings of those stories.

**Requirements include** two short papers, an in-class mid-term, a weekly discussion board (potentially), and a final involving a small research project of the student's choice.

#### **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 if it is ugly, obscene and bestial, some of it is pure 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*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and parts of *Finnegan's 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 include** short ungraded response papers, group reports, two graded papers and three examinations.

#### **482 MAJOR AUTHORS: EDITH WHARTON**

##### **PAPKE**

Edith Wharton, one of the great American writers, was the first women writer to win a Pulitzer Prize for fiction and was one of the leading bestselling authors in her time. Her extensive writing career ranged from the late 1890s to her death just at the verge of World War II. Her writing includes society novels, ghost stories, and romances, all with a pronounced focus on gender and class as well as how the attainment of the American Dream is impacted by these issues. We will read a selection of her short stories, novellas, and novels ranging across her career. Because this is a capstone course for English majors, we will also focus on research skills, including database research, and incorporation of secondary sources into academic writing.

**Requirements will include** active participation in class discussion, a series of short written responses to the readings, an annotated bibliography, and a critical research paper.

#### **483 SPECIAL TOPICS IN LITERATURE: CELEBRITY FROM ROMANTICISM TO THE PRESENT**

##### **BILLONE**

What does it mean to be a celebrity? How did the idea of celebrity develop historically? What, specifically, is the connection between celebrity, confession and scandal? In this class, we will begin our study in the Romantic period by reading poems by one of the first celebrities, Lord Byron. We will compare the confessions and scandals that helped both to sensationalize and ultimately to destabilize Byron's celebrity in his lifetime to those that magnified and eventually ended the career of Oscar Wilde in the late nineteenth century. Part of our focus on the nineteenth century will be on the origin of fictional characters such as Sir Arthur Conan Doyle's Sherlock Holmes and Bram Stoker's Dracula who continue to influence the media today. We will look, too, at fictional child celebrities from the Golden Age of Children's Literature who were based on real-life children such as Lewis Carroll's Alice and J.M. Barrie's Peter Pan. As we move further into the twentieth century, we will analyze the astonishing invention of James Bond, comparing scenes from Ian Fleming's original novels to scenes from recent film versions. In both our study of music stars and in our study of actors as high-powered celebrities, we will examine the intersection between modeling, links to popular young adult franchises, sexualization and the reality-television component to fame. We will investigate how the concept of celebrity is changing in

the twenty-first century with the rise of YouTube stars, K-pop stars, Bollywood, new media stars and social media.

**Your grades** will be divided into the following categories: Attendance/Participation (15%); Canvas Posts (20%); Quizzes (15%); Midterm (15%); Final Exam (20%); Final Project (15%)

#### **495 SPECIAL TOPICS IN WRITING: INTRODUCTION TO RHETORIC AND COMPOSITION RINGER**

How do people learn to write, and what happens when people develop as writers over time? This course will answer these questions by introducing students to two theories in writing studies, namely writing transfer and threshold concepts for writing. Writing transfer takes place when individuals draw on or adapt prior writing knowledge for new or different contexts. Threshold concepts for writing are challenging concepts that, once we learn them, fundamentally change our conceptions of writing and rhetoric. In this class, we'll tackle these two separate yet interrelated theories by first considering our own literate histories--what has our own writing development looked like, especially when viewed through the lenses of writing transfer and threshold concepts? We'll then pivot to designing qualitative research projects that can tell us something about the writing development of others.

**Major projects will include** a literacy narrative and a qualitative research project. The course will also feature frequent reading, writing, and discussion.

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