

# Graduate Course Descriptions

## Spring 2020

Early registration for spring semester begins **October 15**. Course descriptions for graduate level courses are attached. Time and day are subject to change at instructor's wishes, please check current online timetable for accuracy. **MA students who wish to take a 400-level course must submit the proper request form to obtain approval and be added to the course.**

CRN	Course	Time/Day	Instructor	Title
24686	401	11:10-12:25 TR	Dzon	Medieval Literature: <i>Journeys, Transformations, and Community in Medieval Literature</i>
20721	404	9:40-10:40 TR	Welch	Shakespeare I: Early Plays
20722	405	11:15-12:05 MWF	Stillman	Shakespeare II: Later Plays
26261	410	12:40-1:55 TR	Welch	Donne, Milton, & Contemporaries
25211	420	11:10-12:25 TR	Henry	The 19 <sup>th</sup> -Century British Novel
31482	424	10:10-11:00 MWF	Havens	Jane Austen
26265	433	2:30-3:20 MWF	Papke	American Realism/Naturalism
26233	434	9:40-10:55 TR	Hardwig	Modern American Literature
24699	436	1:25-2:15 MWF	Jennings	Modern American Novel
20724	454	11:15-12:05 MWF	Seshagiri	20 <sup>th</sup> C International Novel
20725	455	11:10-12:25 TR	King	Persuasive Writing
20726	456	2:10-3:25 TR	Haddox	Contemporary Fiction/Narrative
25304	459	12:40-1:55 TR	Lee	Contemporary Poetry
20727	460	11:15-12:05 MWF	Hirst	Technical Editing
20728	463	1:25-2:45 MW	Nguyen	Advanced Poetry Writing
20729	464	3:40-4:55 TR	Knight	Advanced Fiction Writing
28310	474	2:10-3:25 TR	Saenkhum	Teaching English as 2 <sup>nd</sup> / Foreign Language
26248	476	3:40-4:55 TR	Huth	Second Language Acquisition
26246	479	9:40-10:55 TR	Dunn	Literary Criticism
20731	482	10:10-11:00 MWF	Coleman	Major Authors: <i>Herman Melville</i>
20732	483	2:10-3:25 TR	Dzon	ST in Literature: <i>Visions of the End in Early English Literature</i>
20702	483	11:10-12:25 TR	Griffin	ST in Literature: <i>Civil Rights, Human Rights, and Literature</i>
28007	489	2:10-3:25 TR 1:25-3:20 W	Palis	Special Topics in Film: <i>Race and Ethnicity in American Cinema: From the Margins to the Mainstream</i>
20739	500			Thesis Hours
20740	502			Use of Facilities
20741	505	12:40-3:25 F	Ringer	Composition Pedagogy
27190	505	12:40-1:55 TR	King	Composition Pedagogy
32627	531	2:10-3:25 TR	Anderson	Readings in Restoration/ 18 <sup>th</sup> Century Literature: <i>Staging the Modern Self</i>

27498	555				Creative Thesis Hours
25302	560	2:10-3:25 TR	Ndigirigi		Readings in 20 <sup>th</sup> C Literature: <i>African Literature</i>
26254	561	9:40-10:55 TR	Lee		Readings in 20 <sup>th</sup> C Literature II: <i>Experimental Poetry</i>
29121	588	12:40-1:55 TR	Atwill		Topics: <i>Rhetorical Traditions from the Late Byzantine Period through the Nineteenth Century</i>
27086	590	11:10-12:25 TR	Chiles		Topics: Critical Theory: <i>Critical Race Theory</i>
20742	592	Dec. 13-21	Garner		Drama in New York
	593				Independent Study
20744	600				Dissertation Hours
20745	611	9:40-10:55 TR	Liuzza		Studies in Beowulf
20746	631	11:10-12:25 TR	Hirschfeld		Studies in Renaissance Literature: <i>Renaissance Revenge Drama</i>
20748	661	11:10-12:25 TR	Haddox		Studies in American Literature: <i>South, Local, and Global</i>
26268	686	5:00-7:45 T	Hebert		Studies in Creative Writing: <i>Studies in the Form of Fiction</i>
24902	686	5:05-7:45 W	Nguyen		Studies in Creative Writing: <i>Experimental and Hybrid Forms</i>
25306	690	2:10-3:25 MW	Coleman		Special Topics: <i>Herman Melville</i>

## 401 Medieval Literature

### *Journeys, Transformations, and Community in Medieval Literature*

Dzon

This course provides an overview of medieval literature that introduces students to common genres from the time period as well as key aspects of medieval culture. Some of the readings deal with the theme of journeying and the related concepts of quest, pilgrimage, exile and spiritual progress, while some focus on relationships between humans involving love and trust, as well as relationships between humans and the divine or non-human. After looking briefly at late-antique and early-medieval sources that set the stage for the later Middle Ages, we will turn our attention to influential medieval texts from the twelfth to fifteenth centuries that feature such themes as well as other issues. We will read translations and modernizations of medieval English texts, though students are encouraged to study Chaucer's *Canterbury Tales* in the original, using a facing-page or interlinear version.

**Texts** include selections from Old English poetry; Beroul's *Romance of Tristan*; the lais of Marie de France and *Sir Orfeo*; the letters of Abelard and Heloise; *Sir Gawain and the Green Knight*; selections from Geoffrey Chaucer's *Canterbury Tales*; and tales of medieval saints and sinners.

**Requirements** include a few short papers, one longer paper, and two exams.

#### 404 Shakespeare I: Early Plays Welch

This survey of Shakespeare's early plays and poetry spans the first half of his career, culminating in *Hamlet*. We will read six plays, including romantic comedies (such as *A Midsummer Night's Dream*), histories (such as *Henry V*), and early tragedies (such as *Titus Andronicus*). Tracing Shakespeare's evolution as a playwright and thinker, we will also explore Elizabethan acting and stagecraft, and we will survey the social landscape of Shakespeare's London. Along the way, we will sample a variety of critical approaches to Shakespeare—from rhetorical and formalist studies to psychoanalysis and gender criticism—and we will glance at the plays' rich performance history, both on stage and on film.

**Requirements:** active participation, short reading responses, two critical essays, and two exams.

**Texts:** Stephen Greenblatt et al., eds., *The Norton Shakespeare*, 3rd ed., vol 1: Early Plays and Poems (W. W. Norton, 2015); Shakespeare, *Hamlet*, ed. A. R. Braunmuller (Penguin, 2016).

#### 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.

#### 410 Donne, Milton & Contemporaries Welch

This course explores 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, elegance, 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: active participation (10%), brief reading responses (10%), two papers (50%), and two exams (30%).

Texts: John P. Rumrich and Gregory Chaplin, eds., *Seventeenth-Century British Poetry: 1603-1660* (W. W. Norton, 2005)

John Milton, *Paradise Lost*, ed. John Kerrigan, Steven Fallon, and John Rumrich (Modern Library, 2008)

## **420 The 19<sup>th</sup>-Century British Novel** **Henry**

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

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

## **424 Jane Austen** **Havens**

Students in this class will read all six of Jane Austen's published novels and have the opportunity to watch a few of the related film adaptations. We will discuss excerpts from her letters and aspects of late eighteenth- and early nineteenth-century British political, cultural, and historical contexts that influenced her works. 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, as well as a Regency dance workshop. Requirements will include two essays, student-designed tests, and an open-ended final project.

### 433 American Realism/Naturalism

Papke

Will examine the development and varieties of regionalism and local color, realist, and naturalist fiction in American literature. Authors studied may include Twain, Jewett, Freeman, Chopin, Bierce, James, Crane, Norris, Dreiser, and Wharton, among others. Requirements include attendance, participation in class discussion, several reading responses and/or quizzes, three examinations, and an analytical paper.

### 434 Modern American Literature

Hardwig

While the reading schedule follows a more or less a chronological order, by no means is this course designed to be a comprehensive survey course. Instead, we will hop, skip, and jump through a variety of historical periods and literary movements. We will start with what some have called the “High Modernism” of the teens and 1920s, move through the “social document” literature of the middle of the century and postmodernism towards the century’s end, and finish finally with what some call “post-postmodernism.” Through our exploration of these various literatures and eras, we will examine how literary movements and strategies emerge from, and are entrenched in, rich social and historical fabrics. Along the way, we will read some of the most enjoyable and significant American literature created in the last century.

Potential texts: *As I Lay Dying*, William Faulkner; *Beloved*, Toni Morrison; *My Antonia*, Willa Cather; *There, There*, Tommy Orange; *White Noise*, Don DeLillo.

Requirements: 2 papers, midterm and final exams, short micro-essays, quizzes, and active class participation.

### 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.

## 454 20<sup>th</sup> Century International Novel Seshagiri

What is an international novel? This course is about a wide range of fiction that asks complex, exciting questions about the world we live in and its national, international, and transnational boundaries. We will study early twentieth-century fiction from the Harlem Renaissance and war-torn Hungary, mid-century postcolonial narratives about the Caribbean and Egypt, and late twentieth-century stories about the racially mixed worlds of London, New York, Capetown, and Bombay. We will read novels in translation and novels written the idiom of so-called “world English.” Students will examine how writers reinvent the forms of the novel to tell new stories in new voices. Primary readings include works by authors such as Nella Larsen, Agota Kristof, Nawal el-Saadawi, Junot Díaz, Jhumpa Lahiri, Kazuo Ishiguro, and J. M. Coetzee. Along the way, we’ll watch films by Pedro Almodóvar, Mira Nair, Jafar Panahi, and Ang Lee. Finally, we will read essays and criticism by Martin Puchner, David Damrosch, Salman Rushdie, and Zadie Smith. Requirements: one short (6 pp.) and one long (8-10 pp.) paper; reading journals; midterm examination; in-class presentations.

## 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 or hardcopy media scrapbook.

### **456 Contemporary Fiction/Narrative**

#### **Haddox**

In this course, we'll read seven acclaimed novels written by American writers and published during the Cold War (1945-1989). Although the Cold War itself will be the historical frame within which we consider these works, we'll also consider how that frame affected and was affected by other significant social, political, cultural developments, including struggles against racism and for women's rights, as well as changing understandings of national history and the way individual American selves related to it.

**Required texts:** Flannery O'Connor, *Wise Blood*; Vladimir Nabokov, *Invitation of a Small Evening*; Thomas Pynchon, *The Crying of Lot 49*; Ursula K. LeGuin, *The Lathe of Heaven*; Ishmael Reed, *Mumbo Jumbo*; Marilynne Robinson, *Housekeeping*; and Toni Morrison, *Beloved*.

**Course requirements:** Two short papers, a midterm and a final exam, occasional quizzes and short entries in a reading journal, active class participation.

### **459 Contemporary Poetry**

#### **Lee**

Examines formal, cultural, and thematic movements in poetry published since 1950. Among the poets we'll consider are Lowell, Bishop, Brooks, Brathwaite, Plath, Ginsberg, Ashbery, Heaney, Hejinian, and Walcott. Key terms will include formalism, globalization, open form, and confessional poetry; we'll focus throughout on the tension between artifice and intimacy in contemporary verse. Students will write two short response essays, one listening assignment, two exams, and a final essay.

### **460 Technical Editing**

#### **Hirst**

#### **Course Description**

Writing and editing for government, industry, science, technology, and business. Theory, practice, and evaluation of editing skills, as well as orientation to careers and issues in technical/professional communication. Students will develop a philosophy of communication for the world of work and apply it to professional documents in order to significantly improve them. Major assignment for the course is a paper wherein you analyze and

improve a real-world document of your choosing, while discussing the knowledge and techniques that enabled you to improve the document.

### **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 & Technology*

Edmond Weiss, *The Elements of International English Style*

- Russell Willerton, *Plain Language and Ethical Action: A Dialogic Approach to Technical Content in the 21st Century*.

—The syllabus (on Canvas) is linked to additional readings.

### **Points**

30 Written responses (addressing questions in Willerton)

10 Written reflections (on other readings)

15 [Mini Article](#)

5 Class presentation on article in progress

25 Maxi Article

15 Final exam

## **463 Advanced Poetry Writing**

### **Nguyen**

This seminar-workshop will facilitate a community of writers who become adept at reading published texts as well as each other's works. We will explore how the art and craft of language can challenge, deepen, and expand ways of knowing. We will study and experiment in a range of poetry forms and techniques, focusing on the diverse currents in contemporary American poetry, with some forays into other relevant periods and movements.

This course aims to (1) hone investigation skills and cultivate your individual poetic aesthetic, imagination, and creative-critical "voice" as a poet-thinker, and (2) establish an open, stimulating space in which you will generate/produce creative work based on our discoveries.

### **Requirements**

Attendance & participation (including in-class activities)

Assigned Discussion Leading

Creative-critical and descriptive responses on assigned texts and peer workshop poems  
Midterm Poetry “Mixtape” Anthology  
Final long-form research project: chapbook, installation, etc.

### **Probable texts**

*Olio*, Tyehimba Jess, Wave Books.

## **464 Advanced Fiction Writing Knight**

Development of skills acquired in basic Fiction Writing course.

Students will be evaluated on class participation and on the quality of their written work.

Prereq: 364 or consent of instructor.

## **474 Teaching English as 2<sup>nd</sup>/ 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%
Total	= 100%

#### 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**

**Huth**

This course introduces students to the field of second language acquisition (SLA), giving a broad overview of the theoretical underpinnings, empirical research base, and history of the field. Through readings, class discussions, and assignments, we explore cognitive, linguistic, sociocultural, and critical research perspectives.

### **479 Literary Criticism**

**Dunn**

In this course we will survey major works of literary criticism from the classical to the modern periods, and we will also consider some of the major works of literature that inspired this criticism. Thus, for instance, we will look at Plato's argument for banning poetry from his ideal republic and at some of the poetry that Plato might have wanted banned. When we discuss Shelley's claim that poets are the "unacknowledged legislators of the world," we will investigate what, exactly, his poetry might be legislating. We will also analyze the complex relationship between the values expressed in each of the critical works and the ethical, political, and cultural values of their time. Finally, we will consider what remains valid in the literary criticism of the past and how we might use it to enhance our own appreciation of literature today.

Course requirements include midterm and final examinations and two papers on topics which will be assigned in class. The first paper will be three to five typed pages, the second five to seven pages. The midterm and final examinations and the first paper will have approximately the same weight in determining your final grade. The second paper will have approximately twice the weight of your other grades. Occasionally I will ask you to prepare brief in-class presentations or to write brief responses to questions about the reading; these will not be graded, but failure to hand in three or more of these may lower your grade. Three or more unexcused absences may also lower your final grade, while class participation will improve it.

## 482 Major Authors:

*Herman Melville*

Coleman

“Hast thou seen the white whale?” So demands Captain Ahab of every ship he meets. The question is: *have you?* Are you an English major who has yet to read *Moby-Dick*? Or a major in another field who believes the college experience should include reading the great books of world literature? In this course, you will have the opportunity to study one of the most engaging and sophisticated of American authors, a writer of unforgettable stories that explore literary, religious, philosophical, and political issues with stunning language and surprising insights. We begin with *Typee*, in which Melville narrates his sojourn among cannibals on a South Pacific island while pondering Western culture from the outside. We then turn to the centerpiece of the course, *Moby-Dick*, for six weeks of immersion in his ambitious and exhilarating magnum opus. Then we turn to other Melville classics: “Bartleby, the Scrivener,” an enigmatic tale of modern office life; *Benito Cereno*, a suspenseful story of a mysterious ship off the coast of South America; Civil War poems from *Battle-Pieces*; and the extraordinary novella *Billy Budd*. We will read these works alongside a recent biography of Melville, excerpts from nineteenth-century writers such as Ralph Waldo Emerson and Frederick Douglass, select critical essays, and twentieth and twenty-first century art inspired by Melville’s work. Even if you don’t learn to love Melville by the end of the course (and most students do), you will understand him thoroughly.

**Course requirements:** reading journals, a paired or group presentation, a midterm, a final exam, and a final research paper, along with several assignments leading up to it.

## 483 Special Topics in Literature:

*Visions of the End in Early English Literature*

Dzon

This course will examine how writers and artists in medieval Britain and Europe envisioned the end of human history and the transition from death to eternity. Most of the material we will cover dates from fourteenth- and fifteenth-century England, but we will also consider some earlier sources from Late Antiquity and early-medieval England, including biblical and other early apocalyptic texts. Besides considering the broad question of how approaches to eschatology changed over time, we will focus on recurrent motifs and issues, such as the Fifteen Signs of Doomsday, legends of the Antichrist, reformist movements and ideologies, representations of Christ as Judge and the role of angels, saints and demons at the Last Judgment, depictions of heavenly joys and the pains of Hell, the development of the idea of Purgatory, medieval views of God's wrath and vengeance as the cause of earthly

calamities, the year 1000 (and 2000), as well as modern takes on the theme of the Apocalypse. Since this course will run at the same time as the "Visions of the End, 1000-1600" art exhibit at the McClung Museum and the Annual Marco Symposium sponsored by UT's institute for Medieval and Renaissance Studies, students will go on at least one field trip and will have a chance to hear outside speakers. No prior coursework on (or familiarity with) medieval cultures or languages is assumed.

**Requirements** include a number of Response Papers, a Class Presentation, and a Term Paper.

**Texts** include Old English homilies in translation, such as Wulfstan's famous "Sermon of the Wolf to the English People"; the dream vision *Pearl* by the Gawain-poet; the morality play *Castle of Perseverance*; the "Antichrist" and "Last Judgment" plays from the *Chester Cycle*; lyrics and liturgical texts on death; the allegorical *Pilgrimage of the Soul*; selections from Chaucer's *Canterbury Tales*; as well as selections from Anselm, Bonaventure and Joachim of Fiore.

### **483 Special Topics in Literature** *Civil Rights, Human Rights, and Literature* **Griffin**

Literature and drama have given imaginative depth to the principle that the individual, the self, is an entity deserving of protection – either as citizen of a nation-state or simply as an inhabitant of the planet Earth. In the class we will read literary works and non-fictional reporting about war crimes trials and the civil rights struggle in the United States, among others, as well as some political and legal documents such as the Bill of Rights and the UN Charter.

*Civil Rights, Human Rights, and Literature* seeks to make students more aware of the complex of ideas and metaphors with which we have tried to determine the status of selfhood in our local, national, or global communities. Of course, the Anglophone understanding of these terms is quite influential while being just one particular slice of the human perspective on rights, values, and identity, and in the class we will investigate where the claim to universality can be defended, and where not.

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

## 489 Special Topics in Film

### *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.

## **505 Composition Pedagogy**

*Teaching First-Year Composition: Theory and Practice*

**King & Ringer**

English 505, Teaching First-year Composition, provides students with a foundation in the theory and practice of teaching writing. The class will offer regular opportunities to engage with key scholarship about writing instruction and to participate in hands-on, problem-oriented learning. We will read widely about various aspects of writing pedagogy, grapple with ways to apply our knowledge in the classroom, and hone our abilities to investigate teaching challenges. Students will leave 505 with a general understanding of contemporary writing pedagogy and rhetorical theory, particularly as it applies to UTK's first-year composition program.

Requirements: reading responses; teacher research project; teaching demonstrations; reflective essays; portfolio of teaching materials; and class participation.

## **531 Readings in Restoration/18<sup>th</sup> C Literature**

*Staging the Modern Self*

**Anderson**

We'll examine the development of identity, character, and strategies of performance on the Restoration and eighteenth-century stage. While the development of the novel cultivated discourses of interiority, the stage presented debates about the content as well as the "surface" of the self, the nature and reproducibility of emotion, and the patterns of participation and disengagement that constitute the reading practices of the modern self. The main reading for the course will be approximately 15 plays and afterpieces from 1660 to 1800. Additional historical and cultural background from critical sources, historical documents, theatre databases, and other primary texts will help us situate the social function of plays from Wycherley's cynical *The Country Wife* to the rise of melodrama in plays like Sheridan's *Pizzaro*. This class brings together MFA students in acting with English graduate students for an intensely interactive seminar in theatre history and performance.

Unless otherwise noted, the weekly required plays and brief supplemental materials will be from *The Routledge Anthology and Sourcebook of Restoration and Eighteenth-Century Theatre*. Critical essays and other primary documents will be available on Canvas.

## 560 Readings in 20<sup>th</sup> C Literature

### *African Literature*

#### **Ndĩgĩrĩgĩ**

Most critics are agreed that modern African literature derived its identity from the traumatic encounter between Africa and Europe. The first generation of modern African writers responded with a “strategic essentialism” to the European representations of Africa and essentially created an African “single story” that merits critique along the lines of contemporary writer Chimamanda Adichie’s. In an age still characterized by the study of literature within national[ist] frameworks, we unpack the seemingly homogeneous continental literary field by probing the ways “canonical” African works challenge our reading practices by refusing to be flattened into an African “single story.” Recognizing that contemporary African literature has gone beyond the evocation of mud huts and vibrant traditional cultures, we ask some pressing questions: if African societies transitioned “through colonialism, but they are not in the relevant sense postcolonial” as Kwame Appiah suggests, how are we to read the anxieties of the African writer about colonial modernity? How are their local concerns and transnational affiliations enabled by the same colonial grammar and European imperialism that they critiqued in the earlier phase? How does the contemporary African writer navigate the rhetorics of globalization given the global mobility that most enjoy and how does that impact the kind of Africa they make available to us? Further, we ask, can the aesthetic usefully serve as the oppositional in the despotic postcolonial African state? These are some of the questions that will animate discussions in the course. We will read realist, modernist, magical realist, and science fictional texts. Select readings in postcolonial theory and cultural studies will also be incorporated.

Major writers include: Achebe, Adichie, Coetzee, Farah, Ngũgĩ, Okorafor, and Soyinka. Requirements: Class participation (20%); student presentation that is then developed into a 5-page paper (30%); a final 15-page research paper (50%).

## 561 Readings in 20<sup>th</sup> C Literature II

### *Experimental Poetry*

#### **Lee**

An introduction to key texts in twentieth-century experimental poetry. We’ll begin with sustained attention to the modernist experiments of Williams, Pound, and Stein; move on to consider their influence on mid-century poets such as Olson, Creeley, Ashbery, O’Hara, and Guest; and conclude with recent work by Charles Bernstein, Claudia Rankine, Jennifer Moxley, and Lyn Hejinian. With the help of critical readings on modernism, postmodernism, Language writing, and the lyric, we’ll ask ourselves what defines experimental

art, and what's at stake for artists who adopt experimental approaches. Requirements include active participation, a series of short written assignments, a substantial final essay, and a final exam.

### **588 Topics: History of RWL**

*Rhetorical Traditions from the Late Byzantine Period through the Nineteenth Century*

**Atwill**

Building on issues examined in 586, we will explore different versions of invention, style, and the province of rhetoric from the eleventh to the late nineteenth centuries. Beginning with the Byzantine rhetoric of Michael Psellos, we will survey traditions from Christine de Pizan, Erasmus, Margaret Fell, and Giambattista Vico to Hugh Blair, George Campbell, and Richard Whately. We will then focus on rhetorics in the Americas, including indigenous rhetorics and the social movement rhetorics of Sojourner Truth, Frederick Douglas and Susan B. Anthony. Historiographical critique will be integrated into our course of study, as we critically reflect on both our canons and the questions we explore.

Course Expectations: class presentations, article and book summaries, final project

Course texts: Material on Canvas

*Available Means: An Anthology of Women's Rhetoric*. Eds. Joy Ritchie and Kate Ronald. U of Pittsburgh P, 2001. ISBN-10: 0822957531. ISBN-13: 978-0822957539

*Rhetoric of Blair, Campbell, and Whately, Revised Edition*. Eds. James L. Golden and Edward P. J. Corbett. Southern Illinois UP, 1990. (Be sure to secure the Revised Edition) ISBN-13: 978-0809316021. ISBN-10: 0809316021

### **590 Topics in Critical Theory**

*Critical Race Theory*

**Chiles**

This course will survey the exciting subfield of critical theory that has come to be known as critical race theory. We will read some of the important, foundational work in critical race studies, and then we will focus on critical race scholarship that looks at a number of different literary fields, including early modern, 18<sup>th</sup> century British, 19<sup>th</sup> century British, American (both early and later), and modernist. Thus, the course will both introduce students to critical race theory broadly and demonstrate how this approach has contributed to the students' own literary field of interest.

Readings might include works by Derrida, Fanon, Butler, Lott, Roediger, Morrison, Gates, and Dyer, along with works by a number of literary critics now publishing in critical race studies.

Requirements include active participation, a presentation, informal writing assignments, and a formal paper.

### **592 Drama in New York** **Garner**

This course is designed to provide intensive exposure to drama in performance by introducing students to the best that New York theater has to offer. During an eight-day stay in New York City (which will take place this year on **13-21 December**), students will be introduced to New York theater and the richness of its dramatic offerings. In addition to seeing seven plays, students will have ample time to take advantage of New York's other cultural attractions.

**Requirements:** Students will be asked to keep a journal with three pages or so about each of the plays we see. Journals will be due at the end of the first full week of class in Spring semester. Students will also write a research paper (10-15 pages) dealing with the plays we have seen in New York or with New York theater as an institution. This paper will be due at the end of February. In addition to attending all plays, students will be expected to attend and participate in the group discussions in New York and individual meetings with the instructor during Spring semester.

The course fee (\$1425) includes all theatre tickets and housing at the Vanderbilt YMCA, a dormitory-style hotel in midtown Manhattan. Students are responsible for transportation to, from, and within New York and meals. Enrollment is limited to 20 students, and the course can fill quickly. For further information on English 592, students should contact Dr. Garner ([sgarner@utk.edu](mailto:sgarner@utk.edu)).

### **611 Studies in Beowulf** **Liuzza**

This seminar consists of a close reading of a long heroic poem, *Beowulf*, in Old English. The poem will give us a perspective on the history, language, culture, and literary history of Anglo-Saxon England; we will also use it to examine the origins and present state of Anglo-Saxon studies.

Course requirements include attendance and participation, class presentation, and a research project.

NOTE: this class builds upon material studied in English 610. If you wish to take the class without having had 610, please see the instructor before registering.

### **6 31 Studies in Renaissance Literature**

#### *Renaissance Revenge Drama*

**Hirschfeld**

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

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

### **6 61 Studies in American Literature**

#### *South, Local and Global*

**Haddox**

“It is a truth universally acknowledged among southern literary scholars,” writes Martyn Bone, that “the South” and “southern literature” have been characterized by a “sense of place.” For many critics, this “sense of place” has entailed a fierce attachment to the local and a corresponding suspicion of the wider world. But what happens to such a sense when place, so to speak, isn’t what it used to be—when “globalization,” “modernization,” and all manner of other amorphous forces transform the way we think of it? Moreover, what if southern place never *was* all that local? What if it has always been defined in relation to “global” structures (the transatlantic slave trade, or the incessant movements of capital in industrial or postindustrial periods)? What meanings accrue around such terms as “place,” “local,” and “global,” and what is at stake when we claim or challenge these meanings?

Taking such questions as its starting point, this course will examine a variety of “Souths,” both “global” and “local,” through the lens of works of fiction and

nonfiction published between 1880 and 2008. We'll cover a wide range of canonical and recent texts in U.S. southern literature, ending up with a non-southern writer (the "northerner" Toni Morrison) who takes up these themes. Along the way, we'll engage with many of the most important contemporary critics in southern studies, whose interventions in this debate continue to provoke.

**Class Requirements:** one seminar presentation (15%); active class participation (15%); one book review (15%); one seminar paper, 20-30 pp. in length (55%).

**Reading List:**

Scott Romine and Jennifer Rae Greeson, eds., *Keywords for Southern Studies*  
George Washington Cable, *The Grandissimes*  
Booker T. Washington, *Up from Slavery*  
Selections from Twelve Southerners, *I'll Take My Stand: The South and the Agrarian Tradition*  
William Faulkner, *Absalom, Absalom!*  
Zora Neale Hurston, *Their Eyes Were Watching God*  
Eudora Welty, *Delta Wedding*  
Lillian Smith, *Killers of the Dream*  
James Dickey, *Deliverance*  
Gayl Jones, *Corregidora*  
Barry Hannah, selected stories from *Airships*  
Lee Smith, *Oral History*  
Toni Morrison, *A Mercy*

**686 Studies in Creative Writing**

*Studies in the Forms of Fiction*

**Hebert**

In this course we will be examining and practicing different forms of fiction, from micro to the novel. Our goal will be to explore these not just as distinct narrative forms, but also in relation to one another. We will ask what these forms offer us, what they demand, and how, as writers, we negotiate between them. Foremost among our considerations will be the mechanics of craft, but we will examine as well the complexities of process and the larger context of the writer's art within the literary marketplace.

Our explorations will be guided, in part, by the close study of author Joy Williams. Though perhaps best known as a master of the short story, Williams has also published four highly acclaimed novels, including the National Book Award-nominated *State of Grace* and the Pulitzer Prize-finalist *The Quick and the Dead*. More recently—in her celebrated collection *99 Stories of God*—

Williams has explored the distinctive art of micro-fictions. Others readings TBD.

Over the course of the semester, student work will be shared and discussed via workshop and will consist of multiple narrative forms.

Texts may include:

- *Ninety-Nine Stories of God*
- *The Visiting Privilege: New and Collected Stories*
- *The Quick and the Dead: A Novel*

## **686 Studies in Creative Writing**

### *Experimental and Hybrid Forms*

**Nguyen**

Where does nonfiction end and fiction begin? When does prose become poetry, the written word become visual art, theory become a fistful of rare flowers? In this generative seminar-workshop, we'll make our home at these intersections. Class time will be split between discussion of assigned readings, writing exercises, and sharing creative approaches and responses to experimental works.

Please note: This is a primarily a generative workshop, so there will be no formal in-class workshop-critique, but there will be opportunities to share works-in-progress. The goal is for you to produce a lot of writing in a safe environment as we explore textual experimentation and hybridity.

### **Requirements**

Attendance & participation

Individual Presentations

Community Engagement or Collaboration Piece

Final project: artist's book, installation, etc.

### **Probable texts**

*100 Notes on Violence*, Julie Carr

*The Feel Trio*, Fred Moten

*Litany for the Long Moment*, Mary-Kim Arnold

*Mistress*, Chet'la Sebree

*Nox*, Anne Carson

*Olio*, Tyehimba Jess

*Silk Poems*, Jen Bervin

*Sleeping With the Dictionary*, Harryette Mullen

*The Midnight*, Susan Howe

*Tender Buttons*, Gertrude Stein

With excerpts from Samuel Beckett, Caryl Churchill, Clarice Lispector, and others

## 690 Special Topics:

*Herman Melville*

**Coleman**

This course dives deep into the work of Herman Melville (1819-1891), one of the most rewarding and influential of American authors. Our goal is to develop a rich understanding of Melville's varied literary productions and the arc of his career, as well as the history of interpretation around them. Readings include *Typee: A Peep at Polynesian Life* (1846), a fictive autobiography based on his experience of being stranded on a remote South Pacific island; *Redburn: His First Voyage* (1849), a novel that draws on his time as a greenhorn sailor on a transatlantic voyage to Liverpool; *Moby-Dick* (1851), the genre-busting book that baffled his contemporaries yet has inspired countless authors and artists since; *The Piazza Tales* (1855), which includes the magazine fiction "Bartleby, the Scrivener," "Benito Cereno," and "The Encantadas"; *The Confidence-Man: His Masquerade* (1857), a bitter satire of American optimism; selections from his book of Civil War poetry, *Battle-Pieces* (1865), and from his epic poem *Clarel: A Poem and Pilgrimage in the Holy Land* (1876); and *Billy Budd*, his final, unfinished masterpiece, first published in 1921. We will read these books alongside classic and recent criticism on Melville, while keeping an eye on contemporary adaptations of his work. This course is designed not only for students of American literature, but for all graduate students who wish to investigate how sophisticated literature can work through questions of philosophy, religion, and politics, as well as to creative writers who seek inspiration in Melville's literary pyrotechnics and freewheeling exploration of the universe.

Course requirements: a five-page essay, informal homework assignments, a presentation on an archival topic relevant to Melville, a final seminar paper, and several assignments leading up to it, including an abstract with annotated bibliography, a three-page draft, and a final presentation.