

Graduate Course Descriptions

Spring 2022

Early registration for spring semester begins Monday, November 1. 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.

24686	401	11:30-12:45 TR	Howes	Medieval Literature: <i>Wilderness</i>
20721	404	11:30-12:45 TR	Hirschfeld	Shakespeare I: Early Plays: <i>Thinking with Shakespeare</i>
20722	405	1:10 - 2:25 TR	Welch	Shakespeare II: Later Plays
26261	410	2:50 - 4:05 TR	Welch	Donne, Milton, and Their Contemporaries: <i>Bodies and Souls in Early Modern Poetry</i>
28969	412	9:15-10:05 MWF	Havens	Literature of Later 18 th -Century: Johnson to Burns <i>Jane Austen's Bookshelf</i>
24697	422	1:10 - 2:25 TR	Dzon	Women Writers in Britain: <i>Medieval Women's Literary Culture</i>
26265	433	2:15 -3:05 MWF	Papke	American Realism and Naturalism
24699	436	2:50 - 4:05 TR	Jennings	Modern American Novel
	443	11:30-12:45 TR	Hawkes	Topics in Black Literature: <i>Black and Indigenous Relationships in African American Literature</i>
24700	443	11:45-12:35 MWF	Chiles	Topics in Black Literature: <i>Antebellum Black Atlantic</i>
27080	444	9:50-11:05 TR	Hardwig	Appalachian Literature and Culture: <i>Region and the Environment</i>
20726	456	11:30-12:45 TR	Haddox	Contemporary Fiction/Narrative: <i>Fictions of the Pax Americana</i>
25304	459	9:50-11:05 TR	Lee	Contemporary Poetry: <i>The Politics of Form</i>
20727	460	1:10 - 2:25 TR	Hirst	Technical Editing: <i>Communication for the World of Work</i>
20728	463	4:30 -5:45 TR	Eady	Advanced Poetry Writing: <i>Forms of Poetry</i>
20729	464	2:50 -4:05 TR	Dean	Advance Fiction Writing
24701	466	8:10 - 9:25 TR	Morey	Writing, Layout, & Production of Technical Documents
33717	472	9:50 -11:05 TR	Grieser	American English(es)
26248	476	1:10 - 2:25 TR	Huth	Second Language Acquisition
28003	480	Online Flexible	Billone	Fairytale, Legend, and Myth: <i>Folk Narrative</i>
20732	483	1:00 - 1:50 MWF	Schoenbach	Special Topics in Literature: <i>Reading 1922 in 2022</i>
24702	483	2:40 - 4:05 TR	Ndĩgĩrĩgĩ	Special Topics: <i>Colonialization in Reverse: African Migrant and Diasporic Narratives</i>
27222	483	1:10 - 2:25 TR	Hawkes	Special Topics in Literature: <i>Race in Horror, Sci-Fi, and Thriller</i>
20733	484	5:10 - 7:40 M	Olivarez	Special Topics in Writing: <i>Against Perfection</i>

34817	486	9:15- 10:05 MWF	Procope Bell	Special Topics in Criticism: Black Feminist Theory
28007	489	9:15- 10:05 MW & Online Flexible	Palis	Special Topics in Film: Adaptation, Archives, and Digital Remix Culture
28978	494	2:50 – 4:05 TR	King	Cultural Rhetorics
20739	500		Lee	Thesis
20740	502		Lee	Use of Facilities
20741	505	11:30-12:45 TR	King	Composition Pedagogy: Teaching First-Year Composition: Theory and Practice
26247	550	2:50 - 4:05 MW	Coleman	Readings in American Literature: Protest and Reform
27498	555		Lee	Creative Thesis
33747	583	1:00 – 4:20 F	Elias	Special Topics in Literature: Just Environments: Ecocriticism & Contemporary Literature
20810	586	1:10-2:25 TR	Atwill	History of Rhetoric: History of Rhetorics
33748	594	2:50 – 4:05 MW	Palis	Film History, Form, and Analysis: Film Theory, Film Culture
20744	600		Lee	Dissertation Research
20745	611	9:50 – 11:05 TR	Liuzza	Studies in Beowulf
27084	621	2:50 – 4:05 TR	Howes	Studies in Chaucer: Medieval Affect
20747	640	11:30 – 12:45 MW	Anderson	Studies in Restoration and 18 th -Century Literature: God on Stage: Political Theology and Theatre, 1660-1800
20748	661	5:10-7:40 R	Griffin	Studies in American Literature II: The Expatriate Glance: Revisiting American Literature from Abroad
26257	670	1:10-2:25 MW	Garner	Studies in 20 th -Century Literature: Contemporary Drama
26268	686	5:10-7:40 T	Hebert	Studies in Creative Writing: The Art of Revision
24902	686	5:10-7:40 W	Rocha	Studies in Creative Writing: Form as a Radical Act
25306	690	9:50-11:05 MW	Schoenbach	Special Topics: Reading 1922 in 2022

401 Medieval Literature

Howes

Medieval ideas of the wilderness in an array of medieval British works, from Celtic and Roman Britain through to the advent of the printing press (c.500-1500 C.E.). Primary texts will include *Beowulf*, selected Old English lyrics and riddles, Marie de France's *lais*, "Sir Orfeo," *Sir Gawain and the Green Knight*, and selections from: William Langland's *Piers Plowman*, Geoffrey Chaucer's *Canterbury Tales*, Malory's *Morte Darthur*, and the Mystery Plays.

Most texts will be read in modern English translations. Some Middle English works will be taught in the original language, but no previous knowledge of Middle English is necessary.

Graduate student writing requirements include two short essays (25% each), an 8–10-page final research paper (40%), and class participation (10%).

Text: *The Broadview Anthology of British Literature*. Vol. I: The Medieval Period. 3rd edition. Ed. Joseph Black, et al. NY: Broadview Press, 2016; and supplemental texts on Canvas.

404 Shakespeare I: Early Plays

Thinking with Shakespeare

Hirschfeld

BLURB FOR ADVERTISING: “There is nothing either good or bad but thinking makes it so.” Join us in ENGL 404 to think, feel and act with Shakespeare’s characters.

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

Welch

A survey of Shakespeare’s dramatic works after 1600, including the ‘problem comedy’ *Measure for Measure*, three great tragedies (*Othello*, *King Lear*, and *Macbeth*), and two enigmatic late romances (*The Winter’s Tale* and *the Tempest*). In our journey across the dark and beautiful landscape of these plays, we will explore some key concerns that preoccupied Shakespeare in his final decade as a dramatist, such as the tangled web of gender, race, and power; the joys and torments of sex, marriage, and generational change; and the meaning of human action under the sway of time and death. We will also study Shakespeare’s language and dramaturgy, situate his writing in the social world of early modern England, and see how his plays have been interpreted by generations of editors, performers, and literary critics.

Requirements include active participation, weekly reading responses, and three essays.

410 Donne, Milton, and Their Contemporaries

Bodies and Souls in Early Modern Poetry

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*. We will study a range of poets, including Herbert, Jonson, Lanyer, Herrick, and Marvell, and the critical debates that have sprung up around them. For all its beauty and polish, their poetry took shape in an age 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. A central theme will be the tangled relationship between flesh and spirit, the worldly and the divine, that endlessly perplexed the early modern imagination.

Requirements: active participation (10%), brief reading responses (15%), two papers (55%), and one exam (20%).

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)

412 Literature of Later 18th-Century: Johnson to Burns

Jane Austen's Bookshelf

Havens

The class will read a novel by Jane Austen, as well as some of the late eighteenth-century novels, poems, and plays that inspired her. We will examine eighteenth-century political, cultural, and historical contexts that influenced the works of Austen and her predecessors. Students will also learn skills in the digital humanities, including digital mapping and text visualization tools. We will have sessions with McClung Museum and Hodges Library special collections to view their 5 first-edition copies of Austen's novels. Requirements will include two essays, two student-designed tests, and an open-ended final project.

422 Women Writers in Britain

Medieval Women's Literary Culture

Dzon

A survey of works written by several women who lived in England from the 12th through the 15th centuries, as well as a few of their Continental contemporaries and predecessors. We will focus on women as writers, patrons, and subjects of literary works, as well as women's place in the literary canon. More broadly, we will consider issues such as the medieval tradition of misogynist literature, the rise of courtly love, female mysticism and non-conformism, and the cult of female saints, such as Saint Catherine and the Virgin Mary. Authors to be read include Heloise, Marie de France, Julian of Norwich, Margery Kempe, and Christine de Pisan. Grades will be based on Discussion Board posts, an exam, a short presentation, and an essay.

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, and Dreiser, among others.

Requirements include attendance, active participation in class discussion, several reading responses, two or three exams depending on teaching modalities, and an analytical paper.

436 Modern American Novel

Jennings

Reading List: *The Great Gatsby* (F. Scott Fitzgerald), *The Sun Also Rises* (Ernest Hemingway), *Their Eyes Were Watching God* (Zora Neale Hurston), *The Grapes of Wrath* (John Steinbeck); *Native Son* (Richard Wright); and *Song of Solomon* (Toni Morrison).

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

443 Topics in Black Literature

Black and Indigenous Relationships in African American Literature

Hawkes

This course will consider a range of interdisciplinary scholarship and African American literature to explore how literary representations of Black and Indigenous relationships challenge narrowed approaches towards racial identities, kinship, and citizenship in the United States. Works that we will consider include Langston Hughes's *Simple Stories*, Toni Morrison's novel *A Mercy*, and select episodes of HBO's series *Lovecraft Country*.

443 Topics in Black Literature

The Antebellum Black Atlantic

Chiles

Why does the eighteenth- and nineteenth-century African slave trade continue to impact contemporary American literature and culture? How did early African-Americans describe the slave trade and life in the Americas? This course will begin to answer these questions and more. We will consider how texts written by black authors are part of what we call the "Black Atlantic": a transnational cultural space produced by travel across the Atlantic Ocean—to and from Africa, the Caribbean, the United States, and Great Britain. We will examine how these writings explore the "impossible" place of many of these writers who, although living *in* a certain country, were not considered "citizens" before the law. From the eighteenth and nineteenth centuries, texts might include first-person narratives by Olaudah Equiano, Mary Prince, and Frederick Douglass; Phillis Wheatley's poetry; and Martin Delany's *Blake*. Requirements include active participation, a presentation, and informal writing assignments (20%); two formal papers (20% and 30%); and a final exam (30%).

444 Appalachian Literature and Culture

Region and the Environment

Hardwig

In this class, we will investigate the complex history of the Appalachian region through the lens of ecocriticism and environmental concerns, especially the devastation caused in the region by extractive industries. This class is interdisciplinary in design, and we will approach our topics by looking at literature, history, photography, music, and popular culture. Along the way, we will unearth the heterogeneity (of people, ethnicities, environments, and communities) in the region commonly known as Appalachia.

Tentative Texts: *Affrilachia*, Frank X. Walker; *Child of God*, Cormac McCarthy; *River of Earth*, James Still; *Saving Grace*, Lee Smith; *Strange as the Weather Has Been*, Ann Pancake

Major Requirements:

- two out-of-class papers (6-8 pages)
- two exams
- several short, informal micro-essays
- participation

456 Contemporary Fiction/Narrative

Fictions of the Pax Americana

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*.

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

459 Contemporary Poetry

The Politics of Form

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

Communication for the World of Work

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. Major assignment for the course is a paper analyzing and improving a real-world document of your choosing, while discussing the knowledge and techniques that enabled you to improve it.

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.

Points

- 20 Written responses to questions in texts
- 10 Written reflections on other readings
- 15 Mini Article
- 10 Class presentation on Maxi article in progress
- 25 Maxi Article
- 20 Final exam

463 Advanced Poetry Writing

Forms of Poetry

Eady

Poetry is not a museum piece; it is a living, breathing and changeable art form, written by living, breathing and changeable human beings, and in my forms of poetry class the students will be able to not only walk their way through the various ways we make a poem, they will also be able to have first-hand knowledge with working poets to see the ways those rules are used (and broken) You will be doing three main things here: 1) writing and revising your own work (including exercises), 2) Doing close reading of the poems assigned. 3) Interviewing visiting poets about craft. In this course, you will not only get a general running sense of the craft of poetry, but how, through live interviews, (via SKYPE and in person) it is put to use by working, contemporary poets. The final in this workshop will be a chapbook of 10-12 of your best poems written and revised over the semester, with a short introduction written in the third person by the author, due the last day of class. It is basically a poetry course with a reading series attached. Come with a sense of play and adventure.

464 Advanced Fiction Writing

Dean

This class is for students with experience in fiction writing who are looking to challenge themselves by taking on longer, riskier, and more complex writing projects. Throughout the semester we will build on skills and concepts learned in earlier creative writing courses to develop and broaden our understanding of how fiction works and what it can do. Workshops throughout the semester will give students the chance to learn from discussions of works-in-progress.

Requirements: Each student will design an ambitious fiction project tailored to their own interests. Midterm and final portfolios will include original fiction as well as work on craft and/or reflections on published fiction.

466 Writing, Layout, & Production Technical Documents

Morey

This class explores how to incorporate visual design into the production of professional and technical documents. We will study and develop writing practices based in visual rhetorics and investigate theories of visual perception and how rhetorics of images function. In addition to learning these rhetorics, we will also engage with some of the software used to make visuals, learning how to create and write with visuals with the same rhetorical focus that we do with

traditional alphabetic writing. However, we will also examine how visuals and print interact with each other as image texts and with the mediums in which they might appear.

Probable Required Texts

- Williams, Robin. *The Non-Designer's Design Book*, 4th edition. Peachpit Press, 2015. ISBN: 978-0133966152

Possible Course Assignments:

Final Portfolio	10%
Branding Suite (Logos, Business Card, Letterhead)	10%
Visual Resume	10%
Opening Presentation	5%
Closing Presentation	5%
Infographic Flyer/Poster	10%
Brochure	10%
Information Booklet	10%
PSA Video	10%
Design Critiques	10%
Participation	10%

Total **100%**

472 American English Grieser

Over 500 years ago, the first English speakers found their way to a huge continent. They brought with them their language, over 1100 years old at that point, and then...chaos ensued.

This course is a sociolinguistic introduction to the vast complexity of this diasporic English: the way it spread across the continent, the ways it was situated historically and the ways it grew and changed. We'll use as our sources secondary writing about studies of Englishes in the Americas, but also use primary source data from archives, corpora, and research materials as we discover the great mess that is American English. Along the way we'll take a hard look at the controversies about American English—which varieties are considered prestigious and how does this reflect historical imbalances of cultural power? How does American English interface with other languages of the Americas, both indigenous and diasporic? And in what ways and why are American Englishes becoming the standard for other Englishes around the world?

Students will have the opportunity for hands-on exploration of the history of the language through regular short assignments and group presentations and will demonstrate mastery of the material through a final project.

476 Second Language Acquisition Huth

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

sociocultural, and critical research perspectives. The main purpose of the course is to help you attain basic SLA literacy.

Requirements (tentative):

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

Required Text:

Ortega, L. (2009). *Understanding second language acquisition*. London: Hodder Education. Additional readings will be available on Canvas.

480 Fairy Tale, Legend, and Myth

Folk Narrative

Billone

What makes fairy tales popular today? In this fully online asynchronous class we will study the evolution of popular fairy tales from Chinese legends and Greek mythology to the *Arabian Nights* through versions of stories by Basile, Straparola, Perrault, the Brothers Grimm and Hans Christian Andersen. Among others, we will read versions of “Snow White,” “Sleeping Beauty,” “The Little Mermaid,” “The Snow Queen,” “Beauty and the Beast,” “Cupid and Psyche,” “Aladdin,” “Mulan,” “Rapunzel,” “Little Red Riding Hood” and “Rumpelstiltskin.” We will simultaneously trace the cinematic and televised adaptation of these stories by Disney and other major media outlets.

Requirements include watching weekly lectures, writing weekly written discussion posts, making short reply to videos to other students, a creative trailer/preview project, a midterm, a final exam, and a final project, which may be either analytical or which can include a creative component.

483 Special Topics in Literature:

Reading 1922 in 2022

Schoenbach

This course marks the centenary of what many refer to as the “annus mirabilis” of modernism: the year in which Joyce published *Ulysses* and T.S. Eliot published *The Waste Land*. And yet this hardly scratches the surface of 1922’s modernist masterpieces. F. Scott Fitzgerald set *The Great Gatsby* in 1922, while Proust published the fourth volume of his seven-volume masterpiece *In Search of Lost Time* that year, Virginia Woolf published *Jacob’s Room*, and Kafka finished writing *The Castle*. Indeed, so many influential and significant texts appeared or were written in 1922 that, a century later, we are still struggling to make sense of this creative flowering. In this class, we will spend time reading Eliot’s and Joyce’s masterpieces, but we will also explore some of 1922’s other achievements, both highbrow and lowbrow (including jazz, genre fiction, film, philosophy, and photography, as well as other well-known literary texts.) We will try to put modernism’s great monuments back in their initial historical contexts and ask ourselves how the meanings of these works have changed over the last hundred years.

Requirements: active class participation, research project & report, short response papers, final paper.

483 Special Topics in Literature:

Colonization in Reverse: African Migrant and Diasporic Narratives

Ndígířĩ

Jamaican folk poet Louise Bennet crafted the provocatively titled poem “Colonization in Reverse” to celebrate the first major wave of Jamaican migrants that relocated to Britain and seemingly “colonized” it principally by living off the welfare state in a payback for Britain’s extractive activities in Jamaica. Given that colonial usurpation requires state actors who acquire territory, populate it, and extract resources from it for the benefit of the “mother country”—thereby enmeshing travel with power and privilege—the mere presence of large populations of Caribbean people in Britain could not conceivably amount to colonialism. In this course, we interrogate the myths of empire in its colonial and non-colonial forms that produced consumers of an ideal of Englishness—and American-ness, more lately—who were seduced to migrate from the post-colonial/post-imperial margins to the “Mother Country” and “the land of the free.” Using representative texts by African and Caribbean authors of African descent, we probe the inherent challenges to the idea of reversing the direction of travel from colonial centers. We examine the representation of the migrant experience in African diasporic writing in which De Certeau’s “walking the city,” renaming or “claiming”/defacing cultural landmarks, circulating ethnic foods, music, adapting cultural festivals and games like cricket etc. appear to be the visible markers of incorporation into the host society. We study the doubling of selves to survive in metropolitan centers and margins simultaneously, and the instrumentalist adaptation to the host societies while disaggregating citizenship from territory by Aihwa Ong’s “flexible citizens.” We also ask, where is “home” for their descendants, that space to which the host society periodically asks them to return? Are such calls a reminder of the way Britain, for example, has been irredeemably changed/colonized by the margins after all?

Texts may include George Lamming’s *The Emigrants*, Caryl Phillips’ *The Final Passage*, Jamaica Kincaid’s *Lucy*, Zadie Smith’s *White Teeth*, Dinaw Mengestu’s *The Beautiful Things that Heaven Brings*, Teju Cole’s *Open City*, and Chimamanda Adichie’s *Americanah*.

Requirements: active and meaningful participation in discussion, a presentation, two short papers, and in-class mid-term and final exam.

483 Special Topics in Literature:

Race in Horror, Sci-Fi, and Thriller

Hawkes

This course will consider a variety of literature, films, television series, and music to explore how horror, sci-fi, and thriller challenge the social construction of race and its societal impacts. Works that we will consider include Jordan Peele’s 2017 film *Get Out* and Victor LaVelle’s 2016 novella *The Ballad of Black Tom*.

484 Special Topics in Writing:

Against Perfection

Olivarez

Against Perfection is a workshop in poetry writing that embraces experimentation and play as fundamental to writing poems. In this class, we will study how writers use flaws to charge their writing with energy. Students hand in one poem each week and keep a writing journal. At least two in-class writings on our texts will take place. At mid-term and at the end of the semester, students' hand in poetry manuscripts. The mid-term manuscript is composed of four poems and a four-page reflection on process and learnings; final manuscripts are 6-8 pages of poetry. Class participation is emphasized, and attendance is required, with two excused absences.

Readings include poetry by Chen Chen, Ross Gay, Morgan Parker, Joseph Rios, Tiana Clark, and J Jennifer Espinoza. Texts used in our class will include music videos and songs.

486 Special Topics in Criticism

Black Feminist Theory

Procope Bell

This course explores the intersections of race, gender, sexuality, and class as it pertains to African American women. We'll examine Black feminist theory across time (from the nineteenth century to the present-day) and genre (nonfiction, novels, poetry, music, and media) with a particular emphasis on contemporary criticism. Key texts include *A Voice from the South* by Anna Julia Cooper, *Their Eyes Were Watching God* by Zora Neale Hurston, and *Ain't I a Woman: Black Women and Feminism* by bell hooks. In addition, we'll study read articles about celebrity Black women including Beyoncé, Megan Thee Stallion, and Simone Biles and read essays by contemporary writers and theorists including Tressie McMillan Cottom, Janet Mock, and Patrisse Khan-Cullors,

Requirements: Short and informal response papers, two formal 5-page essays, one final assignment (can be an essay or something creative), active participation.

489 Special Topics in Film

Adaptation, Archives, and Digital Remix Culture

Palis

Throughout film history, continual exchanges between film and other forms, especially literature, theater, and more recently, graphic novels and video games, have shaped film history; it is virtually impossible to study film without an eye to adaptation. This course begins with well-worn questions about "textual fidelity" across literary-film adaptation and then expands to debates about remix practices, digital mixes, and mashups, the ethics of appropriation, video graphic criticism, and adapting "archives."

For these archival questions, we will visit the Tennessee Archive of Moving Image and Sound (TAMIS) and consider access to and appropriation of small-gauge formats with 16mm film and projection.

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, weekly discussion posts, and assignments leading up to a final research paper with optional creative opportunities, including video graphic criticism and an archival project in conjunction with TAMIS.

494 Cultural Rhetorics

King

This course endeavors to think of rhetorics – all rhetorics – as culturally situated. In this class, we will be reading about and examining rhetorics of race, ethnicity, cultures, gender, sexuality, class, abilities, etc. to understand rhetoric's relationship to these constructions and how they intersect and relate to one another. We will explore categories of writing, texts, digital rhetorics, performance, popular culture, material rhetorics, visual rhetorics, and more. Our reading will cast a broad net and provide you with opportunities to both expand rhetorical and cultural knowledge and dig into a rhetorical phenomenon of your choice for further research.

Required Texts and Materials:

- Burgett's *Keywords for American Cultural Studies*, 2nd edition, ISBN 978-0-8147-0801-9
- Access to a computer, the internet, and Canvas to access posted readings

Coursework will include class discussion, reading, regular response papers, three written projects (two with presentation components), and a final portfolio.

505 Composition Pedagogy

Teaching First-Year Composition: Theory and Practice

King

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.

550 Readings in American Literature

Protest and Reform

Coleman

Writing American literature has always been an intensely political activity. In speeches, poems, novels, and autobiographies, writers have protested US public policies and social attitudes and proposed new ways of solving national problems. This course examines nineteenth-century US writing that critiqued the country's inequitable political and social conditions, including slavery, Native American displacement, women's subordination, worker exploitation, and runaway capitalism. Our goal will be to understand how these literary texts responded to their historical

circumstances and sought to shape the future. We will consider rhetorical questions such as how literature speaks to existing political constituencies and builds new ones, and literary ones such as how novels, with their profusion of narrative and character voices, can offer anything like a coherent political message.

Authors studied include Black Hawk, Margaret Fuller, Frederick Douglass, Frances Harper, Henry David Thoreau, Harriet Beecher Stowe, William Wells Brown, Mary Gove Nichols, Nathaniel Hawthorne, Herman Melville, Elizabeth Stuart Phelps, and Lillie Devereux Blake, as well as critical readings relevant to these works.

Requirements include active participation, a five-page paper, a periodical presentation, a nine-page final conference paper, and several assignments leading up to the final paper, including an abstract, annotated bibliography, and presentation.

583 Special Topics in Literature

Just Environments: Ecocriticism and Contemporary Literature

Elias

How do literature and criticism now address urgent calls worldwide for ecological sustainability and just access to natural resources? How can literature today wake people up to the urgency of our ecological crisis while creating art that moves people to action instead of despair? How is social justice related to environmental justice? This course examines these questions in relation to environmental narrative, from postwar eco-literature to more recent contemporary eco-genres (e.g., cli-fi, Green Speculative Fiction) that address climate change, the Anthropocene, and human/nonhuman relationality. Readings mainly focus on waterways and rivers as a common concern, provoke discussion of how social and environmental justice are intertwined, and include fiction, nonfiction, and ecocriticism. One course unit is coordinated with Black Ecologies Week on the UTK campus, March 6-11, 2022. Reading includes articles and book chapters and fiction/nonfiction authors such as J.G. Ballard, Alexis Pauline Gumbs, Robin Kimmerer, Barry Lopez, Helon Habila, Ann Pancake, Kim Stanley Robinson, Lauret Savoy, Jesmyn Ward, and Terry Tempest Williams.

Requirements include active class participation, short reading responses, and a course project, which may be a creative or critical work in written or digital form but will be composed through the stages of a conference paper and given as a presentation at the end of the term.

Requirements include active class participation (with weekly written questions generated for class discussion); short response papers; and a course project, which may be a creative or critical work, written or digitally formatted, and must be presented to the class at a course conference at the end of the term.

586 History of Rhetoric

Histories of Rhetorics

Atwill

This course addresses questions in histories of rhetoric that have shaped present notions of composition and rhetoric today. We will begin with the Classical Period and end with the late Middle Ages. To the best of our ability, we will examine rhetorical traditions from other cultures, and we will explore women's presence in these traditions from the perspectives of theory and practice.

Course Readings:

- Most readings will be available via OneDrive and OneNote, Office products to which all UT students have access.
- Pernot, Laurent. *Rhetoric in Antiquity*. trans. W. E. Higgins. Catholic University of America P, 2005. [We will not have assignments from this text, but it may provide useful background.]
- Kennedy, George. *Aristotle's On Rhetoric: A Theory of Civic Discourse*. 2nd ed., Oxford UP, 2006. (required)

Course Requirements:

- Secondary source reviews, presentations
- Final paper or extensive annotated bibliography
- Class participation

594 Film, History, Form, and Analysis

Film Theory, Film Cultures

Palis

As an introduction to film studies at the graduate level, this course aims to equip graduate students with up-to-date perspectives, methodologies, histories, and film theory of contemporary film and media studies scholarship. Students will master analytical, historical, technological, and aesthetic film fluencies, allowing them to craft persuasive, publishable film scholarship and to teach introductory film history and analysis. To this end, this course covers both the well-trod film studies canon--including European art cinemas such as German expressionism, Italian Neo-Realism, and the French New Wave--along with historically marginalized national and transnational cinemas, including post-colonial cinemas, Bollywood, Nollywood (the vibrant film and video culture in Nigeria), Iranian cinema, Argentine cinema, Chinese cinema and Canadian "fake documentary." We will proceed with a firm grounding in film theory, focusing especially on feminist film theory, critical race theory in film, genre theory, auteur theory, star studies, and, perhaps, video graphic criticism. In our dual focus on canonical film and historically marginalized voices will consistently attend to the ways world film culture "visualizes" difference. We will trace the persistent, problematic histories, institutions, and images that confront contemporary filmmakers and how representational codes and conventions have evolved across cinema. 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:

This class proceeds in seminar format. 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, one presentation on a weekly reading, short written responses to films and readings, one scene analysis, and a final research seminar paper.

Grade Percentages:

Attendance and Participation: 15%
Discussion Posts: 15%
Paper #1 (Scene Analysis): 10%
Reading Presentation: 10%
Final Research Paper Proposal: 10%
Final Research Paper: 40%

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.

621 Studies in Chaucer*Medieval Affect***Howes**

Chaucer's works draw on the full range of human emotional experience, from his earliest dream-poems through to his late *Canterbury Tales*. Pairing essays devoted to affect, feeling and emotion in the Middle Ages with Chaucer's texts, we will engage the historical study of human affect, medieval theories of the emotions, and how these manifest in Chaucer's poetry.

Requirements for the course will include two oral presentations to the class (15% each), an extended research project, due in stages [an annotated bibliography (15%), a conference-type oral presentation (15%), a final paper (30%)]; and class participation (10%). Previous experience with Chaucer's language is not required or assumed. We will use the new *Norton Chaucer* [complete], ed. David Lawton, with extensive glosses and supplemental digital materials, or any other modern edition of Chaucer's complete works in Middle English.

640 Studies in Restoration and 18th-Century Literature

God on Stage: Political Theology and Theatre, 1660-1800

Anderson

This course sifts the theatrical record of the first period of commercial British theatre to find not secularism but religiously encoded, recoded, and invested performances that reveal the active mediation and remediation of religious feeling in liberal subjectivity. We begin with the political theology of the plays of the 1660s, including Dryden's *The Indian Queen*, Cavendish's *The Convent of Pleasure*, and the street theatre that was the coronation of Charles II, which do not privatize but instead circulate religious belief. We then turn to the sex comedies of the 1670s, which are animated and haunted by the devilish rake in plays like *The Country Wife*, *The Man of Mode*, and *The Rover*, as well as the second phase in the 1690s, including Vanbrugh's *The Provok'd Wife* and Congreve's *The Way of the World*. The advent of harlequinades and the black-masked harlequin coincides with the development of the afterpiece, which footmen and servants attended, and the rapid expansion of the slave trade. Behn's *The Emperor of the Moon*, Addison's *The Drummer* and Rich's *Harlequin Necromancer* include the elastic harlequin, black-faced and with an infinite capacity for resurrection. The rise of celebrity actors and actresses like Anne Oldfield, David Garrick, and Sarah Siddons also have a key role to play in the deification of Shakespeare. In the 1770s, designer Philippe de Louthembourg brought the otherworldly and the supernatural to the stage in captivating technical feats. Finally, the theatrical gothic through Horace Walpole's *The Mysterious Mother* and Inchbald's *Such Things Are* and *The Massacre*, which pave the way for Byron's *Cain* and Planche's *The Vampire*, the 1820 precursor to Stoker's *Dracula*. The course will feature guest theatre specialists, and will require an in-class presentation, regular participation, and a final paper or alternate final project.

661 Studies in American Literature II

The Expatriate Glance: Revisiting American Literature from Abroad

Griffin

As we have all, mostly, traveled nowhere recently, it might be an appropriate moment to revisit the journey overseas that enabled many American authors to begin or to continue their creative work. Although Paris was the legendary and also stereotypical destination, there were other places that beckoned, including Spain and North Africa.

We will begin with Henry James and Edith Wharton, who represent in different ways the flight from American materialism, with *The Ambassadors* being James's most complex and ambitious portrait of the phenomenon. With World War I as a bridging rather than a dividing moment, we can see Ernest Hemingway in a different kind of relationship to his predecessors, and also notice that Spain is at least as important a location for *The Sun Also Rises* as Paris. Spain was where Henry Miller did not go (also telling George Orwell, passing through Paris in 1937, that he was a fool to want to fight in the civil war), but Spain was where Richard Wright did go, giving us *Pagan Spain*, one of the most striking accounts of a European society by an African American author. Another Black expat, William Gardner Smith, enjoyed life in Paris but his novel *The Stone Face* confronts the tensions and violent conflict arising from France's colonial war in Algeria, which lasted from 1954 to 1962. Our question might then be: is the expatriate glance simply an interesting biographical footnote, or is American fiction from abroad a distinct cultural form?

Requirements for the class will involve a short paper, either one or two presentations (depending on how many people we are), and a final seminar paper of 18-20 pages incl. notes and works cited.

670 Studies in Twentieth-Century Literature

Contemporary Drama

Garner

This seminar is a study of post-1945 drama and how to write about it. We will read a number of canonical and not-so-canonical plays from this period in light of the theatrical, cultural, and ideological currents they represent, and we will pair each of these plays with scholarly essays that reflect a range of positions and critical approaches: cultural studies, gender and sexuality studies, postcolonial theory, American studies, performance studies, and studies of race and ethnicity. Unlike course that study general works of literary or dramatic theory, our focus will be on applied theory and criticism. In what ways can theory and other external resources be brought to bear on a play by Tennessee Williams, Caryl Churchill, or Wole Soyinka? How does a text change when considered from different perspectives? In addition to getting to know an exciting sample of plays from the last seventy years, this course will focus on the practical skills of thinking and writing about literature, dramatic and otherwise.

Our chief text will be volume 2 of *The Norton Anthology of Drama*, which includes most of the plays we'll be discussing. This anthology will be supplemented with individual editions of three or four plays not included in the anthology.

Requirements: (1) 12-15-page course paper with bibliography [45% of final grade]; (2) two in-class presentations on the syllabus readings [30% of final grade]; and (3) regular class participation [25% of final grade].

686 Studies in Creative Writing

The Art of Revision

Hebert

“My first draft usually has only a few elements worth keeping. I have to find what those are and build from them and throw out what doesn't work, or what simply is not alive.” —Susan Sontag

“I have rewritten—often several times—every word I have ever published. My pencils outlast their erasers.” —Vladimir Nabokov

Ask any writer and they will tell you, the bulk of the work that goes into any piece of writing actually comes via *re*-writing. Of course, we all know this, at least intellectually, but what it means in practice is another matter. Revision, like many aspects of writing process, is often hidden from us. When we read a published novel or a story in a literary journal, we see only the outcome, not the struggle that went into producing it.

In this class our goal is to demystify and concretize the revision process. Our exploration will be guided in part by *The Art of Revision: The Last Word*, by Peter Ho Davies (2021), the latest volume in Graywolf Press's celebrated *Art of writing* craft series. In addition, we will be examining and

comparing unpublished and published drafts of various works of fiction and using them as a means of understanding how to approach the revision process ourselves.

Simultaneously students will be generating their own original and revised fiction, which will be shared and discussed via workshop. This graduate-level class is for highly advanced fiction writers only.

Permission of the instructor required for enrollment.

686 Studies in Creative Writing

Form as a Radical Act

Rocha

This course provides focused instruction on received and classical forms, along with contemporary iteration and invention. We will engage with and compose alongside formal properties, paying special attention to how poets of color like Wanda Coleman, Jericho Brown, and Terrance Hayes reconceptualize what form is and does. Craft texts will help inform and contextualize form while providing opportunities for writers to disrupt the tradition. In general, the poets we will read continue to have a major impact on contemporary poetry and on our understanding of form, and we will prioritize voices that have been historically absent from the canon. Students will write in a new form each week, lead class discussion on a form, invent a new form, and, finally, produce a chapbook showcasing their forms.

Permission of the instructor required for enrollment.

690 Special Topics:

Reading 1922 in 2022

Schoenbach

How do we read a year? This course marks the centenary of what many refer to as the “annus mirabilis” of modernism: the year in which Joyce published *Ulysses* and T.S. Eliot published *The Waste Land*. In *Reading 1922: A Return to the Scene of the Modern*, Michael North undertakes the thought experiment of responding to that year’s masterpieces by stepping away from them. “I wanted to approach the materials of this single, important year without a priori distinctions and hierarchies,” he writes, “though I was well aware that I could hardly approach them without preconceptions.” “I read everything I could get my hands on,” he continues, “assuming that sooner or later it would probably bring me back to those works, quite possibly from a new and unexpected direction.” We will take North’s experiment as inspiration and conduct our own literary historical analysis of 1922 from a century’s vantage point. We will spend time with Eliot and Joyce, but we will also explore a wide range of works published that year, with the goal of encountering work in a range of genres and speaking from a diversity of perspectives. Other texts we may consider include Woolf’s *Jacob’s Room*, Proust’s *Guermantes’ Way*, Fitzgerald’s *The Great Gatsby* (set in 1922), Sinclair Lewis’s *Babbitt*, Claude McKay’s *Harlem Shadows*, Wittgenstein’s *Tractatus Logico-Philosophicus*, John Dewey’s *Human Nature and Conflict*, and works by Agatha Christie, G.K. Chesterton, H.G. Wells, and P.G. Wodehouse.

Requirements will include a research project and presentation, short response papers, and a final conference paper with abstract and bibliography.