

**FALL 2018**



**COURSE DESCRIPTIONS**

FALL 2018

**WARNING: COURSES ARE SUBJECT TO CHANGE FREQUENTLY PLEASE  
SEE TIMETABLE**

<u>Course</u>	<u>Time</u>	<u>Day</u>	<u>Instructor</u>	<u>Class</u>
306	11:10-12:25	TR	Stillman	Shakespeare and Film
331	10:10-1100	MWF	Gonzalez	Race and Ethnicity in American Literature
332	11:15-12:05	MWF	Jennings	Women in American Literature
332	12:20-1:10	MWF	Coleman	Women in American Literature
332	11:10-12:25	TR	Nicks	Women in American Literature
333	11:15-12:05	MWF	Havens, K.	Black American Literature & Aesthetics
334	9:40-10:55	T	Larsen	Film & American Culture
334	9:05-11:00	W	Larsen	Film & American Culture
334	9:40-10:55	R	Larsen	Film & American Culture
334	9:40-10:55	T	Maland	Film & American Culture
334	9:05-11:00	W	Maland	Film & American Culture
334	9:40-10:55	R	Maland	Film & American Culture
339	12:20-1:10	MWF	Billone	Children's/Young Adult Literature
341	12:40-1:55	TR	Haddox	Religion and Spirituality In American Literature
351	10:10-11:00	MWF	TBA	The Short Story
355	12:20-1:10	MWF	King	Rhetoric and Writing
355	2:10-3:25	TR	Saenkhum	Rhetoric and Writing
355	10:10-11:00	MWF	Snellen	Rhetoric and Writing
357	12:20-1:10	MWF	King	Honors: Rhetoric and Writing
360	2:30-3:20	MWF	Hirst	Technical & Professional Writing
360	8:10-9:25	TR	Morey	Technical & Professional Writing
360	11:10-12:25	TR	Harris	Technical & Professional Writing
360	12:40-1:55	TR	Harris	Technical & Professional Writing
363	10:10-11:00	MWF	Brouwers	Writing Poetry
363	2:10-3:25	TR	Smith, E.	Writing Poetry
364	5:05-7:45	T	Knight	Writing Fiction
364	11:10-12:25	TR	Weld	Writing Fiction
365	2:10-3:25	TR	Larsen	Writing the Screenplay
365	3:40-4:55	TR	Larsen	Writing the Screenplay
366	2:10-3:25	TR	Hoffer	Writing Creative Nonfiction
371	12:40-1:55	TR	Liuzza	Foundations of the English Language
372	11:15-12:05	MWF	Saeli	The Structure of Modern English
376	9:40-10:55	TR	Garner	Colloquium in Literature
381	12:40-1:55	TR	Lofaro	American Tales, Songs, and Material Culture: An Introduction to Folklore
389	3:40-4:55	TR	Dzon	Literature of the English Bible: The Bible and Literature in Early British Culture and Society
398	11:10-12:25	MWF	Schoenbach	Junior-Senior Honors Seminar: Law and Literature
401	11:10-12:25	TR	Howes	Medieval Literature
404	11:15-12:05	MWF	Hirschfeld	Shakespeare I: Early Plays
404	2:10-3:25	TR	Stillman	Shakespeare I: Early Plays
405	1:25-2:15	MWF	Hirschfeld	Shakespeare II: Later Plays
411	10:10-11:00	MWF	Anderson	Literature of the Restoration and Early 18 <sup>th</sup> -

420	12:40-1:55	TR	Henry	Century: The Coffee House
421	12:20-1:10	MWF	Schoenbach	The 19 <sup>th</sup> -Century British Novel
433	10:10-11:00	MWF	Papke	Modern British Novel
435	11:10-12:25	TR	Griffin	American Realism and Naturalism
436	2:30-3:20	MWF	Jennings	American Fiction to 1900
442	3:40-4:55	TR	Lofaro	Modern American Novel
451	2:10-3:25	TR	Lee	American Humor
453	12:40-1:55	TR	Garner	Modern British and American Poetry
455	2:30-3:20	MWF	King	Contemporary Drama
460	1:25-2:15	MWF	Hirst	Persuasive Writing
462	9:40-10:55	TR	Morey	Technical Editing
463	1:25-2:15	MWF	Smith, A.	Writing for Publication
464	5:05-7:45	R	Knight	Advanced Poetry Writing
470	12:40-1:55	TR	Atwill	Advanced Fiction Writing
471	10:10-11:00	MWF	Grieser	Special Topics: Histories of Rhetoric and Writing
482	9:40-10:55	TR	Hardwig	Sociolinguistics
482	1:25-2:15	MWF	Coleman	Major Authors: Cormac McCarthy
				Major Authors: Herman Melville

### **306 SHAKESPEARE AND FILM**

#### **STILLMAN**

In response to the explosion of scholarly interest in Shakespeare and the cinema, this class explores what film contributes to an understanding of Shakespearean plays and what Shakespearean films contribute to an understanding of the culture that produced them. Hamlet may well be right to insist that “the play’s the thing,” only the sheer number, variety, and popularity of films that mark themselves as “Shakespearean” have challenged critical understandings about what that “thing” might be, how it is best represented, and who that Shakespeare was who wrote those plays. This course explores a variety of answers to such questions with double intent: both to explore the interpretation of Shakespeare’s plays across several genres and to call attention to a variety of modern and postmodern films that make their own claims to aesthetic achievement. The films will include Orson Welles’s *Othello*, Roman Polanski’s *Macbeth*, Peter Brook’s *Lear*, Akira Kurosowa’s *Ran*, Kenneth Branagh’s *Henry V*, Trevor Nunn’s *Twelfth Night*, Julie Taymor’s *Titus*, and John Madden’s *Shakespeare in Love*. Requirements: 2 exams, 2 papers, and scrupulous and thoughtful participation and attendance.

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

#### **GONZALEZ**

This course is an interdisciplinary exploration of theories, histories, and scholarship that will provide students with an overview of cultural representations and political stakes relevant to gender and sexuality in Latin@ literature and culture. Students will engage with literary and cultural production of the U.S. Latin@ community such as Mexican Americans, Puerto Ricans, Central Americans, Dominicans, and Cubans. We will look at how gender and sexuality in cultural texts (film, music and literature) interact with notions of race, ethnicity and social class, while considering concepts such as colonialism and nationalism to explore the politics of violence, consumerism, mass media, and migration in the experience of U.S. Latin@s.

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

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

#### **JENNINGS**

Will examine the novels of American women in the twentieth century that treat diverse geographical regions, ethnicities, social classes, and cultures. Discussions will emphasize various institutions—patriarchy, marriage, family, and motherhood—and their impacts on female selfhood and identity.

**Texts:** Kate Chopin, *The Awakening* (1899); Edith Wharton, *The House of Mirth* (1905); Toni Morrison, *Song of Solomon* (1977); Maxine Hong Kingston, *The Woman Warrior* (1976); Leslie Marmon Silko, *Ceremony* (1977); and Sandra Cisneros, *The House on Mango Street* (1984).

**Requirements:** Class participation and attendance, exams, two research papers.

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

#### **COLEMAN**

This course examines American women's literary writing between 1840 and 1930, from the dawn of the women's rights movement through the Nineteenth Amendment and the artistic innovations of Modernism. Focusing primarily on fiction and attending carefully to differences of race, region, and class, we will examine how American women authors represented women's lived experiences and imagined solutions to their social challenges and restrictions. Students will also gain a working knowledge of this period in American literary history and of terms and concepts relevant to studying literature of any era. Featured authors include Margaret Fuller, Fanny Fern, Harriet Wilson, Louisa May Alcott, Mary Wilkins Freeman, Frances Harper, Edith Wharton, Zora Neale Hurston, and Gertrude Stein.

**Requirements:** reading response papers, group presentations, active class participation, a midterm, and a final exam.

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

#### **NICKS**

This course traces the development of literature by American women from Anne Bradstreet through current authors like Louise Erdrich. Our focus will be on the ways that texts express developing views on gender roles, as well as the different approaches that each writer has in offering criticisms of her culture and engaging in political and social debates of her time. Authors may include Anne Bradstreet, Phillis Wheatley, Margaret Fuller, Harriet Beecher Stowe, Charlotte Perkins Gilman, Shirley Jackson, Toni Morrison, Amy Tan, Louise Erdrich, and others.

**Requirements** include close readings, a midterm exam, two papers/projects, and a final exam.

### **333 BLACK AMERICAN LITERATURE AND AESTHETICS**

#### **HAVENS, K.**

A survey of 20<sup>th</sup>- century intellectual and artistic movements in Black America, including a selection of novels, poetry, nonfictional prose, films, and music. Emphasis will be placed on the geographical movement of Black American intellectuals between the South, the North, and the Pan-African world; the representation of race, racial difference, and white supremacy; the understanding of class and gender in a racially stratified country; and on the points of political and aesthetic agreement and disagreement between Black Americans. (Same as Africana Studies 333).

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

#### **LARSEN**

Films as art works, as historical documents, and as powerful forms of cultural communication. Students will learn about the history of American films, about the aesthetic norms of the "classical Hollywood cinema," and about a variety of approaches to the study of American movies, including formalist, auteur, genre, and ideological approaches. Students will also explore the relationship between American movies and

the historical periods in which they were made. Besides readings, students will view a variety of American movies from the 1890s to the present, including film classics like *Citizen Kane* (1941), *On the Waterfront* (1954), and *Bonnie and Clyde* (1967), a blockbuster film celebrating its 10<sup>th</sup> anniversary, and an independent film featuring UT graduate Dale Dickey, Debra Granik's *Wintersbone*. Although most films are shown during the Wednesday screenings, a few films will be assigned outside of class time. The class will use a lecture/discussion format, and students will be expected to attend class regularly and have readings completed by class time on the day they are assigned. We also will have a Canvas site that will include study questions, handouts, links to film sites, and other information related to the course.

**Requirements:**

Students will read two books, plus a series of essays in the Library's on-line reserve system; write two analytical papers of 1250-1500 words; take three exams, and a weekly quiz. Each paper and exam will count 16% of the final grade, as will the average of the student's ten highest weekly quiz scores.

**339 CHILDREN'S/YOUNG ADULT LITERATURE**

**BILLONE**

In this class we will watch the young adult as it floats from innocence to experience and back again in various genres ranging from fairy tales printed in the seventeenth century to the most popular appearances of the young adult in literature and various other forms of media today. We will ask the question both of what makes youth so attractive as a window to dream-states and fantasylands and also what makes innocence such a vulnerable state to remain imprisoned within. We will study fairy tales, *Alice in Wonderland*, *Peter Pan*, *Harry Potter*, *The Hunger Games* and a number of other works of interest to college students today. Grades are determined by weekly discussion questions, weekly quizzes, a midterm, a final exam and a final project.

**341 RELIGION AND SPIRITUALITY IN AMERICAN LITERATURE**

**HADDOX**

What's the relationship between religion and spirituality and being "American"? Many believe that the U.S. Constitution guarantees "freedom of religion," but what does that mean? What kinds of things are included under that phrase, and what kinds aren't? How have writers from different religious and spiritual traditions tried to answer these questions? How have nonreligious Americans reacted to them?

This course will serve as an introduction to how two major religious traditions (Christianity and Judaism) and a few less prominent spiritual attitudes are represented in (mostly) twentieth- and twenty-first-century American fiction and nonfiction. We'll read six excellent novels and a handful of essays and short stories. In them we'll investigate how some Christian and Jewish writers present their beliefs and practices and how they understand them in relation to American identity and history. We'll also see how some nonbelieving observers regard them. This course is not an attempt to convert anyone, either into or out of a faith tradition: religious believers and nonbelievers are equally welcome.

**What we'll read:** Harold Frederic, *The Damnation of Theron Ware*; Nathanael West, *Miss Lonelyhearts*; Flannery O'Connor, *Wise Blood*; Walker Percy, *Lancelot*; Bernard Malamud, *God's Grace*; Marilynne Robinson, *Gilead*; essays by Ralph Waldo Emerson, Zitkala-Ša, and Tom Wolfe; short stories by Sherwood Anderson, Jean Toomer, Charles Johnson, and Nathan Englander.

**Course requirements:** two papers (one 20% and one 25%), active class participation (15%), three critical evaluations (4% each, for a total of 12%), four reading quizzes (2% each, for a total of 8%), a final exam (20%).

### **351 THE SHORT STORY**

**TBA**

American, British, and International. Content Varies.

### **355 RHETORIC AND WRITING**

**KING**

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

This class is therefore designed to prompt critical thinking about how we use writing to engage our audiences and move our readers to action through shared/conflicting values and narrative frames. Major projects will involve students analyzing published writing from various critical perspectives as well as producing a variety of genres for rhetorical ends.

**Requirements:** Frequent reading, 10 short response essays, three to four major writing projects, class participation.

### **355 RHETORIC AND WRITING**

**SAENKHUM**

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

**Requirements:** 10 reader's responses, three major writing projects, final poster presentation, attendance & participation

### **355 RHETORIC AND WRITING**

#### **SNELLEN**

This section of 355 is an introduction to rhetoric as a brain-changing engine, including specific conversations regarding metaphor and figurative language, discourse analysis, audience and narrative, deliberation, and satire. The focus is multi-modal, with special attention on forensic and deliberative rhetoric. Some projects will be academic in style, though most will have a practical emphasis looking beyond the university.

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

#### **Texts:**

Jay Heinrichs's *Thank You for Arguing*

Joseph Williams's *Style*

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

Canvas readings

### **357 RHETORIC AND WRITING (HONORS)**

#### **KING**

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

This class is therefore designed to prompt critical thinking about how we use writing to engage our audiences and move our readers to action through shared/conflicting values and narrative frames. Major projects will involve students analyzing published writing from various critical perspectives as well as producing a variety of genres for rhetorical ends.

**Requirements:** Frequent reading, 10 short response essays, four major writing projects, research conferences with instructor, class participation.

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

#### **HIRST**

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

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

Throughout the semester, you will:

- Learn principles of effective technical/professional communication,
- Apply those principles as you compose and deliver various communications, and
- Receive frequent evaluations of your progress from your instructor and your peers.

### **REQUIRED TEXT**

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

### **RECOMMENDED TEXT**

*Hodges Harbrace Handbook* (any edition).

### **ONLINE STYLE UNITS**

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

### **WORKLOAD**

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

### **ASSIGNMENTS, GRADING**

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

## **360 TECHNICAL AND PROFESSIONAL WRITING**

### **MOREY**

Since the summer of 2012, several purported zombie attacks have occurred throughout the country. These attacks prompt the question, “Have you prepared for the pending zombie apocalypse?” This class will create various genres of technical writing to disseminate to University of Tennessee students, staff, and faculty to prepare them for a potential zombie infestation in the Knoxville area. These documents might consist of memos, public service announcements, instructions, manuals, proposals, descriptions, definitions, illustrations, and videos to disseminate information to the UT community. To aid in our research of zombies, we will study Max Brooks’s two bestsellers, *World War Z*

and *The Zombie Survival Guide*. However, we will also conduct other research beyond these reference sources.

Tentative list of assignments:

Final Manual 30%  
Proposal 10%  
Instructions 10%  
Map 10%  
Resume/Cover Letter 10%  
PSA 10%  
Memo 10%  
Progress Reports 5%  
Class Discussion 5%

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

Designed for students who want to improve professional and technical communication skills. Students will learn to analyze the rhetorical situation (audience, context, goals) and revise messages based on that analysis. They will get practice by writing definitions, descriptions, instructions, proposals, executive summaries, reports, and other workplace-related documents.

**Prerequisite:** Junior standing in student's major or consent of instructor.

### **363 WRITING POETRY BROUWERS**

Introduction to writing poetry.

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

### **363 WRITING POETRY SMITH, E.**

This intermediate poetry writing course seeks to give a greater understanding of what goes into the creation of a poem, including form, structure, sound, and voice. The class also strives to promote a greater awareness of contemporary poets including Kaveh Akbar, Patricia Smith, and Karyna McGlynn as well as the workings of the modern publishing industry for new writers.

#### **Requirements**

This is a workshop-based creative writing course, so attendance and participation are of utmost importance. Your final grade will come from a mixture of workshop participation, weekly writing exercises, recitations, a journal presentation, and a final portfolio of revised work.

### **364 WRITING FICTION KNIGHT**

This class is designed to provide an introduction to the craft of writing fiction with a focus on the short story. Students should leave this class with a basic understanding of core elements of the short story form, the ability to recognize how those elements function in published fiction and the ability to put those core elements into practice in fiction of their own.

### **364 WRITING FICTION WELD**

An introduction to writing fiction with a focus on short stories. This class is for students interested in taking creative writing seriously, even if they have little or no experience. We will study the craft of writing through the discussion of daily readings, a variety of writing exercises, and the composition of short stories to be shared with and workshopped by the class. Students will also be responsible for writing careful responses to each other's work and revising at least one story during the semester.

### **365 WRITING THE SCREENPLAY LARSEN**

This course is designed for students who have at least some background in creative writing and who are willing to work independently, to share their writing with others, and to participate actively in class workshops and performance activities. In addition, previous course work in film studies will be beneficial (though NOT a prerequisite) for success in this course. Throughout the semester, we will undertake a variety of exercises (both in and outside class), each designed to address specific challenges, skills, and concepts of writing the screenplay. We also will read and examine a number of examples drawn from key points in the history of the cinema. In-class oral readings and improvisation activities will help the students prepare for the performance and criticism of the individual Final Projects. We will conclude the semester with a look at strategies for future production and/or publication.

**Requirements:** FREQUENT in-class and out-of-class activities and writing exercises; eleven out-of-class writing assignments, including a complete five-page short film script; a portfolio of selected revised writing assignments; a Final Project complete short film script of approximately twenty (20) pages; "Coverage Sheets" for the Final projects of all other class members; regular attendance is a MUST as well as enthusiastic class participation.

### **366 WRITING CREATIVE NONFICTION HOFFER**

Writing Creative Nonfiction is a workshop course where students read, draft, and discuss various genres of nonfiction: we'll investigate forms such as the personal essay, memoir, literary journalism, and travel essay. We'll read for depth, but also breadth, as we explore a wide range of subjects as well as aesthetic approaches via the work of established and emerging writers, including David Sedaris, Roxane Gay, Leslie Jamison, and Virginia Woolf.

**Requirements:** Students in this course will write in multiple formats, producing several short, polished exercises as well as longer essay pieces. The masterpiece assignment will be a portfolio of work that includes two pieces of original nonfiction in genres chosen by the students from those we study.

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

This course examines English language and culture through the 1500-year history of our language. We begin with some basic concepts of language and language change, including phonology (how sounds are made and understood), morphology (how words are formed), orthography (how speech is represented in writing), syntax (how words are put together), and semantics (how words mean). From there we move to the prehistory of English, including the Indo-European family of languages and its reconstruction, then chronologically through Old English, Middle English, and Early Modern English. We will look at issues of language use, notions of linguistic correctness, regional and social variation, lexicons and dictionaries, pidgins and creoles and other effects of language contact and change. We will see how the language we speak is the living embodiment of a complex history; historical and cultural events continue to shape our language today.

**Requirements:** readings, exercises in and out of class, midterm, final exam.

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

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

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

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

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

### **376 COLLOQUIUM IN LITERATURE**

#### **GARNER**

What is literature, and why do we read it? How did the idea of “literature” assume its present form, and what values has this term been invested with? What does it mean to read a literary text, and what are the many ways that such texts can disclose meaning to us? In the most practical terms, the Colloquium in Literature is designed to introduce reading strategies and other skills that prepare students for college-level literature courses. This course provides an introduction to literary studies as a discipline and cultural arena; to the debates that have shaped, animated, and sometimes divided it; and to the many pleasures, insights, and intellectual opportunities afforded by works of literature. Though this course is required for students who are pursuing the literature concentration, it has also proved valuable in the past to any English major (or non-major) interested in the ways we read and why we do it.

**Requirements:** three papers, midsemester and final examinations, worksheets and other out-of-class exercises, regular attendance and participation.

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

#### **LOFARO**

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

### **389 LITERATURE OF THE ENGLISH BIBLE: THE BIBLE AND LITERATURE IN EARLY BRITISH CULTURE AND SOCIETY**

#### **DZON**

This class will study the reception of the Bible in pre-modern Western culture, with emphasis on the Bible’s influence upon literary, intellectual and political activities within medieval and Reformation England. Primarily using the King James Version, we shall read and analyze select texts from the Hebrew Bible and the New Testament (Genesis, Job, the Gospel of Matthew) and will also study related apocryphal texts (the *Life of Adam and Eve* and the *Infancy Gospel of Thomas*), considering their stylistic qualities, historical contexts, and possible meanings. Our consideration of approaches to biblical interpretation over the centuries will include reflection upon the academic study of the “Bible as literature” and the wider question of the intersection of religion and literature as disciplines and modes of understanding and formation.

**Requirements:** participation, a few short response papers, one longer paper, a midterm and a final exam.

Readings include: *New Testament*, ed. Hammond (Norton); and *The Bible in Western Culture: The Student’s Guide*, ed. Dyas and Hughes (Routledge).

### **398 JUNIOR-SEMINAR HONORS SEMINAR: LAW AND LITERATURE SCHOENBACH**

Law and Literature are two subjects that have long had, in Richard Posner's words, "a misunderstood relation," and this course will begin to address some of their key connections and misunderstandings. Though we will read a few of the literary works most noted for their reflections on the law and legal questions (including Shakespeare's *The Merchant of Venice*, Kafka's *The Trial*, and Melville's *Billy Budd*), we will also look in more unexpected places to examine the philosophical, theoretical, political, and aesthetic intersections of law and literature. We will consider debates within legal theory. We will read seminal legal opinions such as *Brown v. Board of Education*, using the tools of literary analysis. And we will read literary texts less commonly considered in this context, including recent novels from J.M. Coetzee and China Miéville. This course will serve both as an introduction to law and humanities scholarship and a chance to reflect on how literary texts construct different understandings of the law through their various approaches to concepts such as duty, norms, contracts, justice, and fairness.

### **401 MEDIEVAL LITERATURE HOWES**

Meet Hrothgar of the Spear-Danes; Sir Bertilak de Hautdesert; Margery Kempe, pilgrim to Jerusalem and mother of 14 children; and many more odd and interesting characters in this survey of Old and Middle English literature. Most of what we'll read will be in modern English translation. Some Middle English works will be taught in the original, but no previous knowledge of Middle English is necessary.

Texts will include *Beowulf*, selected Old English lyrics, *Sir Gawain and the Green Knight*, and selections from: *The Book of Margery Kempe*, William Langland's *Piers Plowman*, Geoffrey Chaucer's *Canterbury Tales*, Malory's *Morte Darthur*, and the Mystery Plays. Writing requirements include two exams (40%), one 6-8 page paper (30%), and several shorter writing assignments and/or projects (30%).

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

Will explore the shape of Shakespeare's early career as a writer for the page and stage. Our texts will represent a variety of dramatic and literary forms, including comedy (*Comedy of Errors*, *Two Gentlemen of Verona*, *Merchant of Venice*, *Much Ado about Nothing*, and *Twelfth Night*), history (*Henry V*), and tragedy (*Titus Andronicus*, *Hamlet*). The goals of the class are multiple: to become careful, responsive readers of Shakespeare's dramatic language; to evaluate his stories and plots in terms of inherited literary/dramatic traditions and contemporary theatrical conventions; and to understand his recurrent themes and interests in terms of his immediate cultural and political contexts.

**Requirements:** One short paper, one performance history, one essay exam, one critical summary, one short-answer exam, one final paper.

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

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

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

##### **HIRSCHFELD**

Will explore Shakespeare's dramatic achievement after 1600. We will begin with the ironic, demanding *Troilus and Cressida* and *Measure for Measure* before turning to Shakespeare's tragic mindset, including *Macbeth*, *Othello*, and *King Lear*. We'll conclude with the romances of *The Winter's Tale* and *Two Noble Kinsmen*. Readings will include primary and secondary sources. Our goals are multiple: to become careful and creative readers of Shakespeare's dramatic verse and structures; to be able to imagine possibilities for the staging of his work; to evaluate his plots in terms of Renaissance theatrical conventions and conditions of performance; to understand recurrent themes and issues in terms of Shakespeare's cultural and political contexts; and to become familiar with some of the major currents of criticism of his work in our time.

**Requirements:** One short paper, one performance history, one essay exam, one critical summary, one short-answer exam, one final paper.

#### **411 LITERATURE OF THE RESTORATION AND EARLY 18<sup>TH</sup>-CENTURY: THE COFFEE HOUSE**

##### **ANDERSON**

Our lives have been fundamentally shaped by new media, a condition we share in common with Britons who lived from 1660-1740. Like us, they saw the number of their print sources explode. They also grappled with the effects of new financial markets; entertainment as big business; ideas about sex and gender being politicized and changing; and the potential for revolution everywhere. Our discussions will shuttle between political ideologies and literary forms, between historical changes and poetic responses, in order to better understand both literature and history. We will read works by Behn (the first professional woman writer), Rochester, Hobbes, Wycherley, Defoe, Centlivre, Swift, and Pope, among others. Every Friday, we will move outside the classroom to work with historical artifacts in McClung Museum, handle rare books in Hodges Special Collections, learn to set moveable type in the UT Letterpress shop and, after Fall Break, to visit that great eighteenth-century venue, the coffeehouse, the "penny university," for which you will write a newspaper column. Assignments include two short papers, three brief unit tests, a final project, and regular, engaged class participation. Graduate students will be able to develop a more specific project that meets their academic objectives.

#### **420 THE 19-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, Elizabeth Gaskell, George Eliot (Marian Evans), Anthony Trollope, Margaret Oliphant and George Gissing 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%).

#### **421 MODERN BRITISH NOVEL SCHOENBACH**

This course explores the confluence of two powerful and overlapping legacies: the legacy of the British Empire and the legacy of the British novel. As the British novel struggled to reinvent itself through radical innovations in form, style, and subject matter, it was continually forced to reckon with its own literary-historical, national, and political pasts. We'll examine modern British novels that imagine narrative innovation by returning to established narrative traditions, that articulate new freedoms by returning to convention, and that can only imagine new social relations by remembering political histories of domination. Readings from Wilde, Joyce, Woolf, Conrad, Ford, Waugh, and McEwen.

**Requirements:** Two papers, short written responses, active class participation, final exam.

#### **433 AMERICAN REALISM AND 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.

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

Although Americans read novels and short stories from England and Europe in the late eighteenth century, poetry and rhetoric enjoyed a much higher status among the educated classes. Fiction was treated with some skepticism and the new form of the novel was regarded by many as a cheap and sensational genre. Nevertheless, fiction from its beginnings in the early national period reveals American authors trying energetically to mold the cultural shape of a new type of society. Some voices were kept at a distance, others were given space, but the particular confrontations and tensions associated with life in the United States could not be avoided or suppressed. Our class will follow the work of early practitioners such as Hannah Webster Foster via Hawthorne and Melville in

the American Renaissance to the radically different but distinctly American fiction on the cusp of twentieth-century modernity.

**Requirements:** two take-home papers of around 6 pages, an in-class mid-term, potentially regular short Canvas postings, a final paper incorporating the postings (or similar).

### **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.

### **442 AMERICAN HUMOR**

#### **LOFARO**

A look at what made Americans laugh from the colonial period to the present. The course begins with the early humor of New England and Southern frontier and then proceeds to that of the “literary comedians” and the local colorists. We will read a collection of shorter pieces by Mark Twain and then move into the twenty-first century with consideration of such humorists as James Thurber, Garrison Keillor, Woody Allen, Fannie Flagg, and Margaret Cho. A selection of short films from Chaplin to *The Daily Show* also form the “text” of the course.

### **451 MODERN BRITISH AND AMERICAN POETRY**

#### **LEE**

Designed to help students develop a rich and complicated sense of the poets and poetic approaches that helped constitute what we now call modern poetry. We’ll survey British and American poetry during the first half of the twentieth century, reading poets in relation to one another and in light of wider cultural and historical developments (including abstract art, industrialization, mass culture, and WWI). Among the poets we’ll consider are Yeats, Eliot, Pound, H.D., Hughes, Stein, Stevens, Williams, McKay, and Auden. Key terms orienting our discussions will include symbolism, imagism, avant-gardism, and vernacular modernism. Students will write two essays, a midterm, and a final exam.

### **453 CONTEMPORARY DRAMA**

#### **GARNER**

This course will explore the principal movements, playwrights, and dramatic works that characterize American, British, and world drama since 1945. In addition to studying the range of styles and techniques that this drama presents, we will consider the following issues: absurdism and the crisis of meaning; the politics of gender, race, and sexuality; metatheater; drama and popular culture; theater and performance; postmodernism and the

staging of history; globalism in the theater; reimagining “America”; drama on film. Dramatists will include the following: Williams, Miller, Beckett, Stoppard, Baraka, Churchill, Soyinka, Shepard, Mamet, Hwang, Kushner, Parks, and Garro.

**Requirements:** two papers analyzing film interpretations of the plays (35%), midterm and final examinations (30%), production worksheets (20%), attendance and participation (15%).

## **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.

## **460 TECHNICAL EDITING HIRST**

A better name for this course is Word Craft for the World of Work.

Our focus is writing and editing for science, technology, government, industry, and business. The course offers theory, practice, and evaluation of editing skills, as well as orientation to careers and concerns in technical/professional communication. Though it concentrates on text editing, this course embraces a larger range of editing considerations, such as organization, layout, and visuals.

In this course, we don’t focus on documents staggering under the weight of abstruse mathematical, scientific, and engineering terms. Rather, we develop a philosophy of communication for the world of work in general and apply it to professional documents in order to significantly improve them.

Readings and homework assignments (reflections on readings, online style lessons) are frequent. The major assignment for the course is an extended editing project that you can later use as a portfolio piece.

### **Learning Outcomes**

Students will be able to:

- analyze and improve professional documents.
- demonstrate effective writing and editing skills.
- demonstrate knowledge of professional communication contexts and opportunities.
- express and employ an intelligent philosophy of communication for the world of work.

### **Required Texts**

John Kirkman, *Good Style: Writing for Science & Technology* [buy the least expensive edition]

Edmond Weiss, *The Elements of International English Style* (2005)

The online syllabus is linked to additional readings. See Courses in menu at [russelhirst.wordpress.com](http://russelhirst.wordpress.com).

**Points** (percentage of final grade)

Quizzes 10; Mid-term exam 15; Mini-article 10; Final exam 20; Homework 10; Editing Project 35

## **462 WRITING FOR PUBLICATION MOREY**

This course teaches the kind of writing involved in proposals, scholarly articles, theses, and dissertations. While the primary focus is on the “nuts and bolts”—how to organize a writing project, how to revise, how to edit—it also considers the writing of abstracts, different documentation styles, proper use of visuals, guidelines and procedures for manuscript submission, the process of editorial review, and a number of other related topics.

The course is organized as a workshop and requires regular writing submissions from students. Graduate students should be prepared to submit sections of articles and dissertations. Undergraduates can workshop honors theses, writing samples for graduate school, or writing for publications in various venues.

Requirements for Grad Students include weekly writing of 5-10 pages and class participation. Requirements for Undergraduate Students include bi-weekly reports, three rhetorical analyses, and class participation.

## **463 ADVANCED POETRY WRITING SMITH, A.**

Poetry writing, primarily free verse, with models from contemporary poetry. Emphasis will be on the line, the sentence, the stanza, the use of figurative language and rhythmic structures.

## **Requirements**

There will be weekly reading assignments requiring a one page response (20%).

Also required, a mid-term portfolio of 3 poems (30%),

And a final portfolio of 7 poems (30%),

Attendance at two poetry readings during the term is required, although that requirement may be met by viewing online two readings recorded in our own library auditorium, and writing a one-page critique of each (20%).

## **Probable texts**

*The Great Fires*, Jack Gilbert, Knopf.

*Unincorporated Persons in the late Honda Dynasty*, Tony Hoagland, Graywolf Press.

## **464 ADVANCED FICTION WRITING**

### **KNIGHT**

This course is designed as a continuation of ENGL 364 and will be focused on workshopping original student fiction with the goal of preparing student fiction for submission to magazines, literary journals, literary agents and publishers.

## **470 SPECIAL TOPICS IN RHETORIC: HISTORIES OF RHETORIC AND WRITING**

### **ATWILL**

“History” in the singular is inadequate to account for the wide range of debates, practices, and texts associated with rhetoric and writing. This course will focus on several junctures that provide both background and context for understanding the current field of rhetoric and writing. These junctures include “Classical” or Greco-Roman rhetoric; Medieval and Renaissance rhetorical practices; and the emergence of English studies and its institutionalization in nineteenth-century American universities. We will conclude by examining rhetorical practices of resistance and revolution in the forms of Afro-centric rhetorical theory, queer rhetorics, and the radical pedagogies informed by Paolo Freire.

Course expectations: in-class presentations and short papers

Course texts:

- Online sources, readings on OneDrive and OneNote
- *Aristotle On Rhetoric: A Theory of Civic Discourse* 2<sup>nd</sup> ed., trans. George Kennedy. Oxford UP, 2006.
- Berlin, James. *Writing Instruction in Nineteenth-Century American Colleges*. Southern Illinois University Press, 1984.

## **471 SOCIOLINGUISTICS**

### **GRIESER**

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

This class probes language as it is socially situated. In what ways does our talk change depending on who we are as people, who we interact with and what those interactional goals are, and what linguistic repertoires are available to us? We will read about the theories that inform our understanding of socially-situated language, explore them by

reading the work of others who have applied (and in many cases, been the origin of) these theories, and use our knowledge to draw conclusions about our own language and the language of those around us. By the end of the course, you will be able to design and conduct your own small-scale sociolinguistic inquiry.

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

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

#### **482 MAJORS AUTHORS: CORMAC MCCARTHY HARDWIG**

Cormac McCarthy was raised in Knoxville, went to UT, and published his first stories in our own literary magazine, *The Phoenix*. Since these local beginnings, McCarthy has become one of the most important writers of fiction alive today. This class will explore his work from his early novels set in East Tennessee to his mid-career interest in the American West to his more recent works, including the much-acclaimed *The Road*. Alongside these texts, we will consider the sudden rise in popularity of movie adaptations of his novels.

Tentative Texts: *The Orchard Keeper*, *Outer Dark*, *Child of God*, *Suttree*, *Blood Meridian*, *All the Pretty Horses*, *No Country for Old Men*, *The Road*

Tentative Films: *No Country for Old Men*, *All the Pretty Horses*, *The Counselor*, *The Road*, and *Child of God*

Major Requirements:

- One shorter paper (20%)
- Longer final essay (30%)
- Final exam (15%)
- Several short micro-essays (10%)
- Quizzes (20%)
- Participation (5%)

#### **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 an unparalleled opportunity to study in depth 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, still-relevant insight. 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. Next up are the enigmatic classic of modern office life, "Bartleby, the Scrivener"; the meditation on slavery, *Benito Cereno*; excerpts from a book of Civil War poetry, *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.

Front cover: "Cormac McCarthy's Bleak Road," *1843 Magazine*:  
<https://www.1843magazine.com/content/ideas/anonymous/landscapes-mind>