

Graduate Course Descriptions Fall 2018

Early registration for Fall semester begins **March 19**. Course descriptions for graduate level courses are attached. Time and day are subject to change; please check current online timetable for accuracy.

CRN	Course	Time/Day	Instructor	Title
41651	401	11:10-12:25 TR	Howes	Medieval Literature
41652	404	11:15-12:05 MWF	Hirschfeld	Shakespeare I: Early Plays
41653	404	2:10-3:25 TR	Stillman	Shakespeare I: Early Plays
41654	405	1:25-2:15 MWF	Hirschfeld	Shakespeare II: Later Plays
41656	411	10:10-11:00 MWF	Anderson	Literature of the 18 th C/Restoration: Dryden-Pope
48945	420	12:40-1:55 TR	Henry	19 th Century British Novel
48949	421	12:20-1:10 MWF	Schoenbach	Modern British Novel
47876	433	10:10-11:00 MWF	Papke	American Realism/Naturalism
48944	435	11:10-12:25 TR	Griffin	Modern American Literature
41659	436	2:30-3:20 MWF	Jennings	Modern American Novel
48946	442	2:40-3:55 TR	Lofaro	American Humor
47818	451	2:10-3:25 TR	Lee	Modern British/American Poetry
50749	453	12:40-1:55 TR	Garner	Contemporary Drama
41660	455	2:30-3:20 MWF	King	Persuasive Writing
41661	460	1:25-2:15 MWF	Hirst	Technical Editing
47236	462	9:40-10:55 TR	Morey	Writing for Publication
41662	463	1:25-2:15 MWF	Smith	Advance Poetry Writing
41663	464	5:05-7:45 R	Knight	Advanced Fiction Writing
41665	470	12:40-1:55 TR	Atwill	Special Topics in Rhetoric
45593	471	10:10-11:00 MWF	Grieser	Sociolinguistics
47013	482	1:25-2:15 MWF	Hardwig	Major Authors: Cormac McCarthy
41668	500			Thesis Hours
41669	502			Use of Facilities
41670	508	9:40-10:55 TR	Liuzza	History of the English Language I
47017	521	11:10-12:25 MW	Welch	Readings / Analysis 16 th - 17 th C Lit II
46382	541	11:10-12:25 TR	Henry	Readings English Lit 19 th Century II
47021	551	12:40-1:55 MW	Papke	Readings in American Literature II
47510	555			Creative Thesis
47814	560	2:10-3:25 TR	Ndigirigi	Readings in 20 th Century Literature
41672	580	5:05-7:45 W	Dean	Fiction Writing
47823	581	3:40-4:55 MW	Smith	Colloquium in Poetry Writing
41673	586	3:40-4:55 TR	Atwill	History of Rhetoric
	593			Independent Study
46385	594	2:10-3:25 TR 1:25-3:25 W	Maland	Film History/Form/Analysis
41675	600			Dissertation
46381	620	12:40- 1:55 TR	Dzon	Studies Medieval English Literature: <i>Literature, the</i>

46384	660	9:40-10:55 MW	Coleman	<i>Laity, and Spirituality in Late-Medieval England</i> Studies in American Literature: Religion and Secularity in 19 th -Century American Literature
45582	670	11:10-12:25 TR	Lee	Studies in 20 th C Literature : The New York School
47279	686	5:05-5:45 T	Harjo	Studies in Creative Writing: Poetic Memoir
47023	690	2:10-3:25 MW	Grieser	Special Topics: Language and Identity
48948	690	12:40- 3:25 M	Harjo	Special Topics: Native Poetry of North America

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 Eighteenth-Century

The Coffee House

Anderson

Our lives have been fundamentally shaped by new media, a condition we share 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 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 19th-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 midterm 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 McEwan.

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

433 American Realism/Naturalism

Papke

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

435 Modern American Literature

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 the 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 twentieth century with consideration of such humorists as James Thurber, Garrison Keillor, Woody Allen, Erma Bombeck, Fannie Flagg, and a selection of short films from Chaplin to Saturday Night Live also for the "text" of the course. Quizzes, two Tests, and a final project constitute the major components of the grade.

451 Modern British and American Poetry

Lee

This course is 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*, 4rd 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 russelhurst.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 get words on paper in the first place, 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.

Purpose for students who are English majors: English majors who take this course are usually preparing to be technical editors, professional teachers of writing, or otherwise enter into publishing fields. In this course the English majors usually work as coaches, responding on a one-to-one (or two-to-one) basis to the writing of students who are not English majors. The coaches’ own writing will consist of rhetorical analyses of the documents they work on as coaches, as well as a revision of previous writing toward publication. The coaches’ writing will be held to the same high standard as that of the writers. Coaches’ final projects should total roughly 10 double-spaced pages, with their final article roughly 15-20 pages.

Purpose for students who are not English majors: This course is designed for graduate students (and an occasional advanced undergraduate) who face substantial writing projects and seek help with their writing. Students who enter the course need to have a particular writing project in mind, and successful completion of a well-written version of that project (a version directed more toward a scientifically educated non-expert) will thus be a major goal of each student in the course.

The composition of the course may change depending on the number of English majors to non-English majors.

Required Texts

- Swales, John M. & Christine B. Feak. *Academic Writing for Graduate Students*, 3rd edition. University of Michigan Press, 2012. ISBN: 978-0472034758

- Caplan, Nigel A. *Grammar Choices for Graduate and Professional Writers*. University of Michigan Press, 2012. ISBN: 978-0472035014
- Rocco, Tonette S. & Tim Hatcher. *The Handbook of Scholarly Writing and Publishing*. Jossey-Bass, 2011. ISBN: 978-0470393352

Course Assignments

Writers:

Letter of Introduction	10%
Weekly Writing	50%
Final Compilation	20%
Participation	20%

Total **100%**

Coaches:

Letter of Introduction	10%
Bi-Weekly Reports	10%
Assignment A	10%
Assignment B	10%
Assignment C	20%
Style Sheet	10%
Article for Publication	10%
Participation	20%

Total **100%**

463 Advanced Poetry Writing

Smith

Poetry writing, primarily free verse, with analyses of models from ancient Greece to contemporary America. Emphasis will be on the line, the stanza, the use of figurative language and rhythmic structures.

Requirements

There will be weekly reading assignments that will require a short written response. (30%)

Required attendance at two poetry readings, though this requirement may be met by viewing two of the readings online and writing a short analysis of each one. (30%)

A final portfolio of five poems. (40%)

Possible texts

The Great Fires, Jack Gilbert

Unincorporated Persons in the Late Honda Dynasty, Tony Hoagland

Without End, Adam Zagajewski

464 Advanced Fiction Writing

Knight

Development of skills acquired in basic Fiction Writing course.

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

470 Special Topics in Rhetoric

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* 2nd 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 draw conclusions about our own language and the language of those around us. By the end of the course, you will be able to design and conduct your own small-scale sociolinguistic inquiry.

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

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

482 Major 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%)

508 History of the English Language I

Liuzza

This course will examine English language and culture through the first half of the 1500-year history of English. The class begins with some basic concepts of language and language change, including phonology (where sounds come from and how they are made), orthography (spelling), morphology (how words are formed), syntax (how words are put together) and semantics (how words mean). From there we will move to the prehistory of English, including the Indo-European language family and its reconstruction, and then chronologically forward through Old English (before 1100), Middle English (12th-15th centuries), and Early Modern English (16th-18th centuries). Along the way we will explore a number of ideas about language – the notion of linguistic correctness, the construction of standard and non-standard English, ‘literary’ language, simplified or plain language, pidgins and creoles, lexicons and dictionaries, and issues of language contact, change, and variation.

REQUIREMENTS: attendance, participation, quizzes and take-home exercises, midterm and final exams, research project.

521 Readings /Analysis 16th-17th Century Literature II

Welch

This course explores the British poetry of the “short seventeenth century” from 1603 to 1660, including works by Donne, Jonson, Wroth, Lanyer, Herbert, Herrick, and Marvell, and culminating in Milton’s *Paradise Lost*. We will approach these writings from a wide range of critical perspectives, including recent scholarship on literary genre and poetics; authorship, audience, and canon formation; theories of gender, sexuality, and desire; patronage and power relations; and historicist approaches that try to make sense of this period’s massive social and political upheavals, from the scientific revolution to the rise of Puritanism and the English Civil Wars. The course is intended to serve as a broad introduction to late Renaissance poetry, and our syllabus will closely follow the MA and PhD comprehensive exam reading lists.

Required Texts:

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

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

Requirements: active class participation; an oral presentation; a book review; an annotated bibliography; and a conference paper (8-10 pp).

541 Readings in English Literature 19th Century II

Henry

This course will examine important examples of Victorian realist fiction. We will look particularly at the global contexts of domestic and provincial novels considering the implications of transatlantic and colonial economic networks. Primary texts may include: Gaskell’s *Mary Barton*, Dickens’s *Dombey and Son*, George Eliot’s *Middlemarch*, Trollope’s *The Prime Minister*, Oliphant’s *Kirsteen*, and Gissing’s *The Whirlpool*. Assignments will include a book review, short paper and research paper suitable for conference presentation.

551 Readings in American Literature II

Papke

This is as an intensive reading course in American literature; this term the class will focus on literary production from, roughly, the Civil War period to the start of World War I, from the last gasps of sentimental literature through the emergence and explosion of regionalist, realist, and naturalist literature. We will survey numerous forms of literary production in multiple genres and with particular attention to inclusion of ethnic, minority, and women writers. We will also discuss different types of categorization – such as immigrant, African American, or Southern literature – as well as the history of canonization and how these systems of classification affect our understanding of the literature in question. Our survey will cover the majority of authors cited on the Reading Lists for the MA comprehensive exam, for the time period under study, and the PhD American Literature, 1830-1914 examination. While we cannot possibly discuss every author in depth, I hope to provide you with the background necessary to understanding each work in its time and, through our discussion, its continued relevance (or not) to our time.

Course requirements include participation in class discussion and three examinations, which may include take-home essay questions similar to those found on the MA and PhD examinations.

560 Readings in 20th-Century Caribbean Literature

Ndĩgĩrĩgĩ

This course focuses mostly on contemporary Anglophone Caribbean literature. Described by Stuart Hall as “a place of continuous displacements,” the Caribbean has become generally accepted as the archetypal migrant space, a “contact zone” where creolisations and assimilations are consistently being negotiated. We focus on texts that force re-imagined relations between native and stranger, colonizer and colonized, and those that reverse the direction of adventure travel and migration from/into the metropolitan centers. We meditate upon the idea of Diasporas; politics of citizenship; the Commonwealth and its hierarchies; the transnational intra-territorial and extra-territorial flows that challenge the boundaries of the modern nation; tourism and commodification; history and historiography; postcolonial dystopias and dependency; and the global circular flows of fragments of India and Africa. We pay attention to the ways Caribbean writers “nativize” and “creolize” not only the space of their displacement, but also master and deform the English language, and imported genres of the novel, play, and poetry to represent an identifiably Caribbean experience. Borrowing a lens from Derek Walcott, we study these mongrelized parts like the fragments of a broken vase whose reassemblage is amplified rather than hidden.

We will read literary texts, criticism, and cultural analysis. From C. L. R. James to Aime Cesaire, Frantz Fanon to Stuart Hall, and Paul Gilroy, the Caribbean has produced some of the most insightful theorists in cultural, postcolonial, and diaspora studies and some select readings will be incorporated into the course.

Major authors include: Derek Walcott; George Lamming; Samuel Selvon; V.S. Naipaul; Paule Marshall; Earl Lovelace, Michelle Cliff and Jamaica Kincaid.

Course Requirements

- Class participation: **20%**
- A student presentation that is then developed into a 5-page paper: **30 %** of the course grade.
- A final 15-page research paper: **50%**

580 Advanced Fiction Writing

Dean

This course will explore the craft of fiction writing for serious practitioners. Readings will include published fiction (mostly contemporary) and craft essays. Students will be responsible for leading discussions of published work and for presenting craft talks on specific aspects of fiction. Stories and novel excerpts by students will be discussed in workshop throughout the semester, and written responses to workshopped pieces will be a significant part of the work of the course.

581 Colloquium in Poetry Writing

Smith

Under Construction: Modes and Measures in Contemporary American Poetry

In this colloquium we'll be investigating the development of poetry's two major components – modes and measures. Our reading – though primarily modern and contemporary poetry – will range from Sappho to Jorie Graham, from Horace to James Wright, from Pindar to the new formalists. If it's true, as Stan Rice says, that "Nothing human/is more primitive than a poem," then what is that human capacity that began it all? There will be frequent handouts of essays and poems, in addition to our readings from *Twentieth-Century American Poetics: Poets on the Art of Poetry*.

Course requirements include short, written responses to our weekly readings (30%), one conference-adaptable paper or comparable review of a new book of poems (approx. eight pages) (30%), and a final portfolio of seven poems with a short preface regarding the poet's incorporation of these two major components (40%). Poems turned in approx. every two weeks.

This course will be especially useful to those students readying themselves to take the PhD exam in Poetry, and it may be very useful in helping those students who are preparing the critical introductions to their creative theses or dissertations.

586 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/Analysis

Maland

This course is designed as an introductory film course for graduate students in English. It does not require that students have previous coursework in film studies—just an interest in film as an art form and a curiosity about how it can be studied on its own and in relation to literary study.

The course will focus on three areas: the historical development of narrative film, both within and outside of the United States; the neoformalist approach to film study, including an intensive examination of the "language" of film; and various other approaches to the study of film, such as genre, cultural studies, literary adaptation, and auteur approaches. The course will include readings, screenings (usually one common screening on Wednesdays and sometime another out of class—usually one or two feature films a week), lectures, and discussions. I hope that by the end of the course, students will have had a broad enough introduction to film studies to be able to design their own film course if called upon to do so. The Wednesday screening may be optional for those students who would have another class conflict on Wednesdays.

This will be primarily a readings course, if by "reading" we mean both the reading of books and the reading of films. At present I plan to include such "canonical" films as *The Last Laugh*, *Citizen Kane*, *The Bicycle Thief*, and *The 400 Blows* in the class, as well as some other, perhaps less canonical, narrative films. I also expect that we will read one novel and see a film adaptation of that novel, perhaps Edith Wharton's *The Age of Innocence* and the Martin Scorsese adaptation, Alice Walker's *The Color Purple* and the Stephen Spielberg film, or maybe even Susan Orleans' *The Orchid Thief* and the Spike Jonze/Charlie Kaufman collaboration, *Adaptation*. Readings specifically on film will include David Bordwell and Kristin Thompson's *Film Art*, Robert Carringer's *The Making of Citizen Kane*, perhaps a casebook on a single film (like one of the Cambridge Film Handbook series), and a history of narrative film, perhaps Mast and Kavin's *A Short History of the Movies*. There will also be a series of essays available on reserve, and I also plan to make use of Canvas.

Students will probably do one paper of no more than 8-10 pages and take two or three exams. The likely grade breakdown will be as follows: first two exams and paper, 20%; class participation, 10%; and final exam, 30%. I hope the course will be intellectually challenging and pleasurable, as education at its best should be.

620 Studies in Medieval English Literature

Literature, the Laity, and Spirituality in Late-Medieval England

Dzon

A large quantity of religious literature was produced in late-medieval England, some of it by the best poets of the age. Great diversity exists among religious texts, especially with respect to their genre and the viewpoints and practices they advocate. In this course, we will survey literature from late-medieval England that engaged in vernacular theology, explore the interaction and connections between sacred and secular literature, language and social status,

and consider the contours of late-medieval religiosity more broadly. We will attend to orthodox clerical voices as well as those of Christians not officially authorized to speak on religious matters or who represent voices from the margin.

Primary texts included: biblical paraphrases and expansions, (e.g., *Cursor Mundi* and the apocryphal childhood of Jesus poems), *Golden Legend*, anchoritic literature, devotional treatises and works on meditation (e.g., Nicholas Love's *Blessed Mirror of Jesus Christ*, Richard Rolle's *Meditations on the Passion*, and the *Cloud of Unknowing*), Marian miracles, St. Bridget of Sweden's *Revelations*, debate poetry, selections from Chaucer, the Gawain-poet, and the *Book of Margery Kempe*.

Requirements: several short responses, a few informal presentations, an annotated bibliography, a research paper

660 Studies in American Literature

Religion and Secularity in 19th-Century American Literature
Coleman

As Charles Taylor writes in *A Secular Age*, Europe and North America experienced a “nova effect” in religion in the middle of the nineteenth century: an explosion of new possibilities for religious belief and unbelief. In an attempt to grapple with the literary significance of this cultural shift, which in the United States might be said to begin in the late 1830s with Transcendentalism, we will examine literature from throughout the nineteenth century, written from a wide variety of perspectives. Critical readings will include selections from recent theorists of secularism (e.g., Taylor, Modern, Asad, and Fessenden) as well as from numerous literary critics who address the relationship of religious history, belief, and practice to American literature. Primary readings will include works by a range of authors, many of whom appear on the MA or PhD exam lists: Tocqueville, Bryant, Longfellow, Holmes, Emerson, Douglass, Hawthorne, Fuller, Thoreau, Melville (*Moby-Dick*), Stowe, Dickinson, Adams, Frederic, and Harper. Students will have significant latitude in pursuing final projects and may address American writers of any period provided the topic is relevant to this course.

Course requirements: active class participation; informal homework assignments; a presentation on a nineteenth-century periodical; a five-page paper; a final seminar paper of at least 15 pages; and several assignments leading up to the final paper, including an abstract with annotated bibliography, a three-page draft, and a final presentation.

670 Studies in 20th Century Literature

The New York School

Lee

A course on the New York School of poetry, meant to familiarize students with an idiosyncratic and influential group of twentieth-century American poets, including John Ashbery, Amiri Baraka, Ted Berrigan, Joe Brainard, Barbara Guest, Kenneth Koch, Bernadette Mayer, Alice Notley, Frank O'Hara, James Schuyler, and Eileen Myles. We'll use these poets – all of whom have been associated with the New York School – as well as the *idea* of a school of poetry to ask questions about how contemporary critics categorize and assess poets. We'll pay special attention to the importance in recent New York School criticism of notions of friendship and coterie, gender and sexuality, personhood, personality, and the market economy. Requirements include active participation, a class presentation, a number of short written assignments, and a final seminar paper.

686 Studies in Creative Writing

Poetic Memoir

Harjo

This course is designed for graduate students deeply invested in creative writing and is limited to those students who have taken 581 or who have obtained permission of the instructor.

This course will reflect the multi-faceted nature of the poetic memoir. We will study examples of the genre and practice writing the kind of prose that shares a border with poetry while telling a story about who we are and what we remember. With short response papers, presentations, and writing assignments throughout the semester, the final project will be a 15 page, polished poetic memoir piece.

Possible Texts: *The Light of the World* by Elizabeth Alexander, *Too Afraid to Cry* by Ali Cobby Eckermann, *The Art of Memoir* by Mary Karr, *Ordinary Light* by Tracy K. Smith, *Black Eagle Child*, *The Facepaint Narratives*, by Ray Young Bear, *The Way to Rainy Mountain* by N. Scott Momaday, *The Winged Seed*, *A Remembrance* Li-Young Lee, *Gabriel: a Poem* by Edward Hirsch

690 Special Topics

Language and Identity

Grieser

This course will examine the connection between the language we use as everyday speakers, and the identities that our language use allows us to inhabit. We will take our approach from the fields of Interactional Sociolinguistics, Sociolinguistic Variation, and Linguistic Anthropology, and think about how language use at the macro level – how "big D" Discourses which reflect larger ideologies about what it means to be a particular kind of person – is reflected in language use at the micro level in what kinds of language features we choose to express in different contexts. We will focus in particular on ethnoracial identity and identities of place, but we will touch on adjacent identities of gender, age, cross-cultural interaction, and

others. We will also think about language from the lens of ourselves as educators – what does it mean to respect our students' various language identities in the classroom, especially when we are charged with helping them understand the academic discourse community?

The course will include hands-on work with collecting language data, which will be written up in a series of shorter assignments designed to teach students to think and write about language from the descriptive perspective of linguistics. Students will learn and practice qualitative research methods of discourse analysis and grounded theory and quantitative methods of variation analysis. Readings will include works from Gee, Heath, Tannen, Bordieu, Eckert, Bucholtz, Rickford, and others. Assessment will be based on in-class participation, leading class discussions, the short assignments, and a seminar project consisting of a project proposal, workshopping of data, and a final oral presentation ahead of the 12-15 page final write-up.

690 Special Topics

Native Poetry of North America

Harjo

In this course, students will learn about Native poetry and the politics of anthology-making at the same time they will be helping assemble the *Norton Anthology of Native Poetry*. Over the semester, students will work in teams to research and write about regions of Native poetry, speak with Norton editors and Native poets about the anthology, and discuss in detail what poems should be included and the ethical questions underlying our project. This course will be of interest to English graduate students interested in Native literatures, poetry, editorial work, and cultural rhetorics. Requirements will include group presentations, research reports, and gathering permissions from publishers. The final paper will be a book proposal for an anthology related to your teaching and research interests.