

Graduate Course Descriptions

Spring 2019

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

CRN	Course	Time/Day	Instructor	Title
20728	402	11:15-12:05 MWF	Dzon	Chaucer
20730	405	9:40-10:55 TR	Welch	Shakespeare II: Later Plays
28108	406	11:15-12:05 MWF	Hirschfeld	Shakespeare Contemporaries I: Renaissance Drama
26410	409	2:10-3:25 TR	Stillman	Shakespeare Contemporaries II: Renaissance Poetry
28504	414	11:10-12:25 TR	Cohen-Vrignaud	Romantic Poetry/Prose I
24793	422	3:30-4:20 MWF	Dzon	Women Writers in Britain Medieval Women's Literary Culture
31897	424	10:10-11:00 MWF	Havens	Jane Austen
28107	432	2:10-3:25 TR	Coleman	American Romanticism/Transcendentalism
24795	436	2:10-3:25 TR	Jennings	Modern American Novel
27236	444	9:40-10:55 TR	Hardwig	Appalachian Literature/ Culture
20732	454	2:10-3:25 TR	Schoenbach	20 th C International Novel Somewhere, Everywhere, Nowhere- International Modernism and Its Legacies
20733	455	11:10-12:25 TR	Atwill	Persuasive Writing
20734	456	12:40-1:55 TR	Elias	Contemporary Fiction/Narrative Self and Identity in Contemporary Fiction
20735	460	2:10-3:25 TR	Hirst	Technical Editing
20736	463	12:20-1:10 MWF	Smith	Advanced Poetry Writing
20737	464	11:10-12:25 TR	Hebert	Advanced Fiction Writing
26396	476	12:40-1:55 TR	Saenkhum	Second Language Acquisition
27239	477	3:40-4:55 TR	Saenkhum	Pedagogical Grammar/ ESL Teacher
20739	482	2:10-3:25 TR	Blackwell	Major Authors: Nabokov
25423	482	12:20-1:10 MWF	Henry	Major Authors: George Eliot
20740	483	2:30- 3:20 MWF	Papke	ST in Literature: The Development of the American Mystery Story
20741	484	2:10-3:25 TR	Dean	Special Topics in Writing: The Art of Memoir, the Art of Reportage
27522	485	9:40-10:55 TR	Huth	Special Topics in Language: Pragmatics and interaction
29215	494	11:15-12:05 MWF	King	Cultural Rhetorics

20745	495	12:40-1:55 TR	Atwill	Intro to Rhetoric and Composition The Rhetoric of Democracy and Difference
20747	500			Thesis Hours
20748	502			Use of Facilities
20749	505	12:40-3:25 F	Ringer	Composition Pedagogy
27351	505	9:40-10:55 TR	King	Composition Pedagogy
26399	509	3:40-4:55 TR	Grieser	History of the English Language II
26393	513	11:10-12:25 MW	Liuzza	Readings in Medieval Literature
26400	540	2:10-3:25 TR	Billone	Readings in English Lit 19 th Century I
27241	551	12:40-1:55 MW	Haddox	Readings in American Lit II
27672	555			Creative Thesis
30050	576	9:40-10:55 TR	Dunn	Intro to Contemporary Criticism
20750	592		Anderson	Drama in New York
	593			Independent Study
20752	600			Dissertation Hours
26392	630	11:10-12:25 TR	Stillman	Studies in Renaissance Literature
20757	671	12:40-1:55 TR	Garner	Studies in 20 th Century Literature
26404	680	5:05-7:45 T	Morey	Advanced Studies in Rhetoric, Writing & Linguistics Digital Rhetoric, Writing, and Emerging Technologies
26416	686	6:30-7:45 T	Knight	Studies in Creative Writing: Forms of Fiction in Theory & Practice
25007	686	3:40-4:55 MW	Smith	Studies in Creative Writing: Still Under Construction: Modes and Measures in Contemporary American Poetry
25426	690	5:05-7:45M	Griffin	Special Topics: Poetry & the Nation: Whitman, Hardy, Yeats, Hughes

402 Chaucer

Dzon

Course description: This course will introduce students to the works of Chaucer (d. 1400) and their place in literary history. The first half of the semester will be devoted to Chaucer's *Canterbury Tales*, a collection of different narrative genres ranging from the bawdy, the pious, and the philosophical. To understand the latter aspect of Chaucer's writings, Boethius's *Consolation of Philosophy* will be studied at the beginning of the term. The second part of the course will concentrate on Chaucer's classically-inspired love poem *Troilus and Criseyde*. Exposure to a variety of related medieval and classical sources will help students gain an understanding of the historical and cultural context in which Chaucer lived. The reading of select secondary literature will introduce students to contemporary criticism of Chaucer's works. The overall aim of the course is to enable students to gain an appreciation of Chaucer's status as the father of English poetry, and an understanding of the multifacetedness of medieval culture. In addition, students will gain proficiency in Middle English by reading Chaucer's works in the original language and reflecting upon its characteristics.

Texts: *The Canterbury Tales*; *Troilus and Criseyde*; Boethius, *The Consolation of Philosophy*

Requirements: two short essays (40%); two exams (35%); several quizzes (24%); participation (1%)

405 Shakespeare II: Later Plays

Welch

A survey of Shakespeare's dramatic works after 1600, including the 'problem comedy' *Measure for Measure*, three great tragedies (*Othello*, *King Lear*, and *Macbeth*), and two enigmatic late romances (*The Winter's Tale* and *the Tempest*). In our journey across the dark and beautiful landscape of these plays, we will explore some key themes and problems that preoccupied Shakespeare in his final decade as a dramatist. We will ponder his language and dramaturgy, situate his writing in the social and political environment of Jacobean England, and see how his plays have been interpreted by generations of editors, performers, and literary critics. Several class sessions will take the form of case studies, showcasing some of the major scholarly tools, methods, and debates that have been brought to bear on Shakespearean drama.

Texts: *The Norton Shakespeare*, edited by Stephen Greenblatt et al., 3rd ed., vol. 2: Later Plays (W.W. Norton, 2015).

Requirements include active participation and short reading responses (20%), two papers (60%), and a final exam (20%).

406 Shakespeare Contemporaries I: Renaissance Drama

Hirschfeld

This class will pick up where Shakespeare classes leave off: with the provocative, rich, sometimes decadent plays written by the professional dramatists (Thomas Kyd, Christopher Marlowe, Ben Jonson, Thomas Middleton, John Webster, Francis Beaumont, and John Fletcher) whose work was essential to the flourishing of English Renaissance stage. The goals of this course are multiple. First and foremost, it will introduce students to the rich variety of playwrights and plays of the early modern period and the continuity of their thematic and dramaturgical concerns and conventions. In so doing it will also emphasize the development of a theatrical community in early modern London, paying attention to the growth of public and private stages in London and their audiences, charting the rise of certain acting companies and their "star" actors, considering popular and elite responses to playing, and evaluating the theater's place in the city and nation's economic and political life. The final goal is to understand the early modern theater as a total enterprise--as an entertainment industry and culture that involved more than just words on the page.

Requirements: Two short critical essays, one biography assignment, one anti-theatricality assignment, one exam, one final paper.

409 Shakespeare Contemporaries II: Renaissance Poets

Stillman

Shakespeare is brilliant, and his contemporaries just as brilliant, just as articulate, and often even more recognizably modern. This semester's readings will focus on early modern writers who challenged the culture and its values at the edges of orthodoxy—on politics, on sex, on gender, and on religion. We will read Thomas More's great prose fiction, the *Utopia* with its humanist critique of private property and its

call for economic justice. We will read Thomas Wyatt's smart and savvy poetic assaults against courtly values under Henry VIII. We will read Christopher Marlowe's *Hero and Leander*, with its reinvention of pagan love as an answer to the sentimental fictions of ordinary romance; and John Donne's *Songs and Sonnets* with their fiercely intelligent parodies of Petrarchan love poets; and Aemylia Lanyer's aggressively feminist account of Christ's Passion, the first poem written in English by a woman for women in celebration of women. Once more, we will study Edmund Spenser, the greatest English poet you are likely to know nothing about. He is the author of what is arguably the single best poem in the language, *The Faerie Queene*—an unfinished visionary epic in search of absent ideals that everywhere challenge the viability of fixed beliefs, however orthodox.

Requirements: two exams and two papers and regular class attendance.

414 Romantic Poetry/Prose I

Cohen-Vrignaud

This course looks at the Romantic movement that emerged in Britain between 1789 and 1832, in reaction to the norms of eighteenth-century art, to political events (the French revolution, Napoleonic wars, mass activism), and to economic changes (poverty, industrialization). We will primarily focus on the poetry of the Big Six authors (Blake, Wordsworth, Coleridge, Shelley, Byron, Keats) but we will also read other poets as well as Mary Shelley's *Frankenstein*.

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

422 Women Writers in Britain

Medieval Women's Literary Culture

Dzon

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

424 Jane Austen

Havens

Students in this class will read all six of Jane Austen's published novels and have the opportunity to watch a few of the related film adaptations. We will discuss excerpts from her letters and aspects of late eighteenth- and early nineteenth-century British political, cultural, and historical contexts that influenced her works. We will take a class trip to the Hodges Library special collections to view their 5 first-edition copies of Austen's novels, and we will also have class sessions in the letterpress studio and

McClung museum, as well as a Regency dance workshop. Requirements will include two essays, student-designed tests, and an open-ended final project.

432 American Romanticism/Transcendentalism

Coleman

This course dives deep into American literature written between 1820 and 1865, a period sometimes called the “American Renaissance” for its wealth of original creative writing. We will read fiction by Nathaniel Hawthorne, Catharine Sedgwick, Edgar Allan Poe, and Herman Melville; essays and autobiographical prose by Transcendentalists Ralph Waldo Emerson and Henry David Thoreau; the antislavery polemic of Frederick Douglass; and the poetry of Walt Whitman and Emily Dickinson. We will focus on our writers’ literary innovations and on major reformist themes and movements that define this period in American history, including abolitionism, Native American rights, women’s rights, and utopian communities. More broadly, we will consider how writers addressed questions of national identity and ethical action in a rapidly modernizing world. Course requirements include active class participation, reading response papers, a midterm exam, critical essay worksheets, an 8-page research paper, and a final exam.

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.

444 Appalachian Literature & Culture

Hardwig

In this class, we will investigate the complex history of the Appalachian region. By tracing key traditions and events in Appalachian history, literature and arts, we will examine the various ways in which Appalachia was understood and described (from within and from without). This class is interdisciplinary in design, and we will approach our topics by looking at literature, history, photography, music, and popular culture. Along the way, we will unearth the heterogeneity (of people, ethnicities, opinions and communities) in the region commonly known as Appalachia.

Tentative Texts: *Affrilachia*, Frank X. Walker; *Child of God*, Cormac McCarthy; *River of Earth*, James Still; *Saving Grace*, Lee Smith; *One Foot in Eden*, Ron Rash; *Storming Heaven*, Denise Giardina

Major Requirements:

- two out-of-class papers (6-8 pages) (45%)
- three exams (30%)

- several short, informal micro-essays (10%)
- quizzes (10%)
- participation (5%)

454 20th Century International Novel

Somewhere, Everywhere, Nowhere- International Modernism and Its Legacies
Schoenbach

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

455 Persuasive Writing

Atwill

Persuasion has been a subject of controversy throughout the history of rhetoric. Is the aim of persuasion simply to win at all costs? Or does the writer/speaker have ethical obligations both to the subject matter and the good of the community? What does contemporary research in persuasion psychology tell us about the reasons people act or change their minds? We will explore these questions as we begin to master various approaches to persuasion. Expect to write short response essays, formal discourses adapted to audiences, and to experiment with such digital formats as Adobe Spark and Microsoft Office Sway. A final project will be required that is the equivalent of 10 print pages. The course will also include advanced instruction in style.

Pre-requisite: English 355

Style: *Lessons in Clarity and Grace*, 12th ed. Joseph Williams, Joseph Bizup
(ISBN-13: 978-0134080413)

456 Contemporary Fiction/Narrative

Self and Identity in Contemporary Fiction
Elias

How do history and place define identity and the self? Do we create ourselves or are we created by the world? What separates the human self from other kinds of selves—animal, plant, mineral? In this course we'll read works of international fiction published after 1960 by writers of acclaim, as well as short pieces of literary and cultural criticism, that explore these questions. Authors may include Kazuo

Ishiguro, Toni Morrison, J.M. Coetzee, Edwidge Danticat, Junot Diaz, Alison Bechdel, Lydia Millet, Karen Joy Fowler, and Richard Powers. Course requirements: group presentation with poster for the Exhibition of Undergraduate Research and Creative Achievement (EURēCA) <https://eureca.utk.edu/>, midterm and final exams that include essay components, homework. This course should be of use to undergraduate and graduate students interested in learning about important writers of the contemporary period and theoretical/social questions related to international fiction of the postwar period. Graduate students: reading should be useful to the novel exam, the contemporary exam, and the 20th-century exams.

460 Technical Editing

Hirst

Course Description

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

Learning Outcomes

Students will be able to:

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

Required Texts

John Kirkman, *Good Style: Writing for Science & Technology*

Edmond Weiss, *The Elements of International English Style*

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

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

Points

30 Written responses (addressing questions in Willerton)

10 Written reflections (on other readings)

15 [Mini Article](#)

5 Class presentation on article in progress

25 Maxi Article

15 Final exam

463 Advanced Poetry Writing

Smith

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

Hebert

This class is for students with experience in fiction writing who are looking to deepen and sharpen their critical abilities and writing skills. Throughout the semester—through a combination of readings, workshops, and writing exercises—we will be revisiting and reinforcing the core elements of fiction, such as concrete detail, character, conflict, plot, and scene. But we will move beyond them as well, exploring new techniques and new complexities, seeking to broaden our understanding of how fiction works and what it can do. Students should expect to put significant time and effort into their own and their classmates' work. Students should also be prepared to participate in a class-wide revision project.

Requirements: Students will write up to two complete full-length stories and one substantial revision, along with occasional exercises focused on developing skills and exploring the role of revision. There will also be regular assigned readings of stories and essays on writing craft. Each student will have at least one workshop.

476 Second Language Acquisition

Saenkhum

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

Requirements (tentative):

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

Total = 100%

Required Text:

Ortega, L. (2009). *Understanding second language acquisition*. London: Hodder Education.

*Additional readings will be available on Canvas.

477 Pedagogical Grammar/ ESL Teach

Saenkhum

This course examines the structural features and aspects of English grammar in English language teaching and learning. It also explores different approaches to teaching grammar to non-native users of English in both ESL and EFL settings. Topics covered in the course include, but are not limited to, what it means to teach grammar, grammar lesson development, learner errors and error identification, and the role of error correction and grammar feedback in English language teaching. One of the major goals of this course is to develop students' knowledge and understanding of pedagogical choices for the teaching of grammar.

Required Textbook

Folse, K. (2009). *Keys to teaching grammar to English language learners: A practical handbook*. Ann Arbor: University of Michigan Press.

Additional readings (articles and book chapters) will be available on Canvas

Assignments (tentative)

Attendance & Participation	10%
Current events related to grammar	10%
Grammar book review	20%
Grammar teaching demonstration (Including a lesson plan and teaching reflections)	25%
Final project (topic proposal, written paper, presentation)	35%
Total	100%

482 Major Authors:

Nabokov: Nabokov's Novels and Stories

Blackwell

Nabokov has been called a modernist, a post-modernist, a mystic, a moralist, an a-moral author, and a consummate (but empty) stylist. Ever since *Lolita's* pedophilia-centered prose shook the world in 1957, Nabokov has been a subject of controversy. But his stature in his native Russian language was already unmatched by the late 1930s. Even today, after scores of books have been written about him, Nabokov remains elusive. Will we catch him and "fix him for all eternity" in this class? I doubt it—but we will explore what makes his work strange, funny, surprising, moving, and, finally, compelling to so much that is deeply human within every reader.

This year, the course will cover three or four Russian novels—probably *The Defense*, *Invitation to a Beheading*, *Laughter in the Dark* and/or *The Gift*, and three American novels—*Bend Sinister*, *Lolita*, and *Pale Fire*, along with several short stories, essays, and excerpts from his memoir, *Speak, Memory*.

Requirements: Two 5,000-word essays, an annotated bibliography of criticism, weekly quizzes, participation.

482 Major Authors:

George Eliot

Henry

The English novelist George Eliot (Mary Ann Evans) was born on November 22, 1819. This makes 2019 the 200th anniversary of her birth and the perfect year to devote a course to her life and work. She burst on the scene in 1859 with her bestseller *Adam Bede*, leading the public to wonder: who was George Eliot? With *The Mill on the Floss* and *Silas Marner*, she established the realist novel as the definitive genre of the Victorian period (1832-1901). With the later works *Middlemarch* and *Daniel Deronda*, she experimented with fictional form and engaged the most important religious, political, philosophical and scientific issues of her time. We will consider the controversies surrounding her life (why did she use a man's name?). Through careful readings of her novels, we will explore the questions: Why was she so popular with Victorian readers? How does her fiction remain relevant to readers today?

Texts will include: *Adam Bede*, *The Mill on the Floss*, *Middlemarch* and *The Cambridge Introduction to George Eliot*.

Assignments will include reading quizzes, short papers on each novel and a final research paper.

483 Special Topics in Literature

The Development of the American Mystery Story

Papke

Will examine the emergence and development of the mystery story in American literature. We will begin in the early 1800's with such writers as Hawthorne and Poe, continue our survey into the later 1800's with Bierce, Twain, and Crane; the second half of the course will focus on great 20th century writers such as O'Henry, Glaspell, Hammett, Chandler, Faulkner, O'Connor, Oates, Leane and many more. Requirements include attendance, participation in class discussion, several reading responses and/or quizzes, three examinations, and one analytical paper.

484 Special Topics in Writing

The Art of Memoir, the Art of Reportage

Dean

This course will focus on building skills of writing the creative nonfiction essay—both the personal essay and the reported creative essay. (Students who have taken English 366 are encouraged to register, but there is no prerequisite for this course). Students will write two full-length essays and multiple smaller

assignments. In addition to workshopping student essays, the class will discuss recent essays by living writers such as Eula Biss, Mary Karr, Roxane Gay, Maggie Nelson, Sarah Smarsh, Esme Weijun Wang, and Kevin Young.

485 Special Topics in Language

Pragmatics and interaction

Huth

Sounds make words make sentences – these fundamentals in linguistics are described by research in phonetics, phonology, morphology, and syntax. This course is about what sounds, words, and sentences actually *mean* and how they are understood once they are launched by humans into real-life interaction. Linguistic pragmatics is the study of language use in social and cultural context and conceptualizes meaning as social action, positing that (1) what we *say* also always *does* something, and that (2) there are procedures for doing social action within and across languages and cultures that can be systematically researched and revealed. This course thus introduces the scope of linguistic pragmatics, but it also shows how interactional linguistics and conversation analysis have advanced the field by illuminating the many temporal, sequential, and embodied resources humans draw from when they take turns in interaction. As participants explore these fundamentals, they reflect on what human language is and how it works, how communication works within and across languages and cultures, how classroom interaction works, and how languages are learned.

Course requirements

Examinations about terms & terminology (30%)

Research project (20%)

Book/article reviews (15%)

Data transcription (15%)

In-class presentation (15%)

“CITI” IRB protocol completion (5%)

Texts

- *Required:* O’Keefe, A., B. Clancy, S. Adolphs (2011). *Introducing pragmatics in use*. Routledge.
- *Required:* Clift, R. (2017). *Conversation analysis*. Cambridge Textbooks in Linguistics.
- *+Journal articles as needed & assigned.*

494 Cultural Rhetoric

King

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

Required Texts and Materials:

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

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

495 Intro to Rhetoric/Composition

The Rhetoric of Democracy and Difference

Atwill

People are quick to define the political system of the US as a democracy, but what do they really mean? If democracy is defined by equality among citizens, we seem to have fallen far short of that goal. This course begins with a history of Western theories and practices of democracy. We will then explore the rhetoric of democracy's challenges, including discourses concerning economic inequality and cultural difference. We will conclude by examining the possibility (and desirability) of creating global democracy/ies. The course will require class presentations, response papers, and a substantial research project. As we engage controversial issues, we will work toward defining rhetorical strategies that enable rigorous debate in a context of respect and civility.

Textbooks:

- Miller, James. *Can Democracy Work?: A Short History of a Radical Idea, from Ancient Athens to Our World*. Farrar, Straus and Giroux, 2018.
- Stanley, Jason. *How Fascism Works: The Politics of Us and Them*. Random House, 2018.

505 Composition Pedagogy

Teaching First-Year Composition: Theory and Practice

King & Ringer

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

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

509 History of the English Language II

Grieser

This course examines Contemporary English language from a linguistic perspective. The first half of the term will focus on the changes in the language from Early Modern English to Present Day English, with a focus on the structural changes to the language and the internal and external causes of those changes. We will study in depth the way that contemporary English is constructed at the levels of phonology (sound), morphology (word formation), and syntax (grammatical structure). The second half of the term, we will examine contemporary theories about English use and its current state as a global lingua Franca, exploring such issues such as regional variation within and outside the U.S., prescriptive approaches to English, and language in specific social groups. We will conclude the course with an in-depth look at the effects of current technology on the spread and change of English—have we, as many scholars argue, already left the period of Present Day English for a new era of language?

513 Readings in Medieval Literature

Liuzza

This course surveys the corpus of medieval literature, mostly English, from early Anglo-Saxon (Bede's *Ecclesiastical History*) to the end of the Middle Ages (Malory's *Morte Darthur*). Our primary texts will consist of shorter and longer texts in various genres from Anglo-Saxon elegies and heroic poems to Middle English romances and lyrics, histories and travel writings. Secondary readings will help us develop a critical vocabulary for the discussion of early literature and a sense of the cultural contexts in which this material was produced. We will spend some time learning about the manuscript remains of medieval texts, and we will pay particular attention to the particular practices—textual, contextual, linguistic, critical, interpretive, and cultural—which underwrite their study. Most texts will be read in translation; a few will be in Middle English.

Requirements: attendance and participation, in-class presentations, short response papers (2-4 pages each), one longer research paper (6-10 pages).

540 Readings in English Literature 19th Century I

Billone

This course offers a survey of the Romantic period, focusing on a comprehensive range of poets. We will also study important novels from the period. Overall, we will explore the intersections between opposing genres, gender ideologies and newly revived or freshly discovered poetic and narrative forms during an exciting period in intellectual history.

551 Readings in American Literature II

Haddox

Course Description: This is a course in literary history--or, perhaps more precisely, in literary and cultural metahistory. We'll read ten significant works of U.S. fiction (novels and collections of short stories) published between 1919 and 1938, as well as some influential critical works (two full-length

books and a number of articles) that provide very different interpretations of this period. Along the way, we'll touch on how anthropology and cultural criticism of the period came to shape notions of American literature. Though the rubrics "modernism" and "modernity" will figure in the course, this is not, strictly speaking, a course in aesthetic or economic theories of the modern. In the broadest sense, this will be an inquiry into the vicissitudes of literary canonization and their relation to several competing definitions of "culture" during this period.

Required Primary Texts: Sherwood Anderson, *Winesburg, Ohio*; Jean Toomer, *Cane* (Norton Critical Edition, 2nd ed.); Ernest Hemingway, *The Sun Also Rises*; Willa Cather, *The Professor's House*; Nella Larsen, *Passing* (Norton Critical Edition); William Faulkner, *The Sound and the Fury* (Norton Critical Edition, 3rd ed.); Nathanael West, *Miss Lonelyhearts*; Djuna Barnes, *Nightwood*; Zora Neale Hurston, *Their Eyes Were Watching God*; Richard Wright, *Uncle Tom's Children*.

Required Secondary Texts: Susan Hegeman, *Patterns for America: Modernism and the Concept of Culture*; Walter Benn Michaels, *Our America: Nativism, Modernism, and Pluralism*; additional shorter critical readings to be posted on Canvas or accessed via the MLA Bibliography.

Course Requirements: bibliographic essay (40%), one in-class presentation (10%), one conference paper (35%), active classroom participation (15%), credo (required but ungraded).

576 Intro to Contemporary Criticism

Dunn

This course is an introductory survey of twentieth and twenty-first century literary criticism from the New Criticism to the present. It will provide a historical account of the development of the major schools of twentieth-century literary criticism, examine the theoretical differences between these schools, and consider their impact upon various fields of literary study. By placing modern literary criticism in a historical perspective, the course should help students to understand the complex interrelationships of various critical schools and methodologies and also to appreciate some of the institutional as well as the theoretical reasons for the dramatic changes in literary studies over the past century. In particular, the new edition of the Norton Anthology of Theory will help us map the developments of the past ten years.

The course will provide a general introduction to such critical movements as the New Criticism, Russian formalism, structuralism and post-structuralism, Marxist and feminist theories, and cultural studies and post colonialism. The reading will include both critical theory and the application of that theory which means that we will also read some literature. As is the case for all readings courses, this course will require a limited amount of writing. Requirements include a 5-10 page annotated bibliography and a 12 page critical essay, as well as a midterm and final examinations.

Required texts: Vincent Leitch: *The Norton Anthology of Theory and Criticism*, 2nd edition.

592 Drama in New York

Anderson

A three-credit hour course offered during Spring Semester. The off-campus portion of this year's course will take place December 12-20, 2018, with the first play on December 13.

As its title indicates, **ENGLISH 592 calls for a week spent in New York seeing plays**, one which will be a musical. As in years past, **the group will stay at the Vanderbilt YMCA**, an “upscale” dormitory-style facility in east Midtown (47th Street between Second and Third Avenues). The Vanderbilt Y offers safe, clean, and convenient accommodations, within walking distance of the Broadway theater district and within several blocks of two major subway stations. Rooms are double-occupancy, with bathroom facilities down the hall. Guests at the Vanderbilt Y have access to a ground floor restaurant and a health facility (with swimming pool). If you do not wish to stay at the Y, then you should not sign up for the class. In addition to 2 or 3 group meetings and the plays themselves, students will have considerable free time to spend sightseeing in New York City.

The course fee for ENGLISH 592 is \$1395.00. This includes all theater tickets and accommodations. The course fee does **NOT** include airfare to New York, meals, or transportation to or from the airport and within the city. Participants will have the option to add on additional shows at their own expense.

To receive course credit for ENGLISH 592, students will be asked to keep a journal with three pages or so about each of the plays we see. Journals will be due at the end of the first full week of classes in the spring semester. Students will also write a research paper (10 pages) dealing with the plays we have seen in New York or with New York theater as an institution. This paper will be due later in spring semester at a time scheduled by the instructor. Students will also be expected to attend and participate in the group discussions in New York.

Space is strictly limited, and the course fills quickly. Contact Dr. Misty Anderson manderson@utk.edu; 974-6996).

630 Studies in Renaissance Literature

Stillman

This seminar begins with questions. What can film contribute to an understanding of Shakespearean plays and what do 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,” and yet the sheer number, variety, and popularity of films that mark themselves as “Shakespearean” have challenged critical understandings about what that “thing” might be, about how it is best represented, and about who that Shakespeare is for the directors adapting his plays into film. This seminar explores a variety of answers to such questions with double intent: both to examine 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. In particular, this seminar will focus on Shakespeare as an entertainer—and the efforts of contemporary directors from Franco Zeffirelli and Kenneth Branagh to Baz Luhrmann and Joss Whedon to create Shakespearean films that seek to popularize his works in our own contemporary moment. The 1990s saw a tremendous explosion of Shakespearean adaptations and the history of that decade has significant implications for rethinking the divide between high culture and low, mass culture and popular, academic representations of Shakespeare and media representations, with implications for contemporary pedagogical and scholarly pursuits in literary studies here and now. We use Shakespeare to do what, and why?

671 Studies in 20th Century Literature

Garner

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

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

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

680 Advanced Studies: Rhetoric, Writing, & Linguistics

Digital Rhetoric, Writing, and Emerging Technologies

Morey

This seminar considers the relationship between emerging writing technologies and the ways in which we produce and circulate writing. This course will consider histories of the technology-writing relationship, but will focus primarily on theories and practices of digital writing and rhetoric. Included in these discussions, this course will examine civic writing, public writing, and place-based writing. The course will address the role of mobile technologies in how we understand writing. Likewise, the course will take up the role of multimodal and assemblage writing. The course will also look specifically at Augmented Reality (AR) and Virtual Reality (VR) as emerging writing spaces. Similarly, the course will address digital literacy and digital creativity, as well as the concept of electracy.

Required Texts (tentative)

Anderson, M.T. *Feed*.

Bolter, J. David and Richard Grusin. *Remediation: Understanding New Media*. MIT Press, 1999.

Boyle, Casey. *Rhetoric as Posthuman Practice*.

Eyman, Douglas. *Digital Rhetoric: Theory, Method, Practice*.

Greene, Jacob. *Mobilizing Digital Rhetorics: Emerging Modalities of Location-Based Writing*.

Gries, Laurie and Collin Gifford Brooke. *Circulation, Writing, and Rhetoric*.

Hodges, Justin. *The New Aesthetic*.

Landow, George P. *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization*.

Maughan, Tim. *Paintwork*.

McLuhan, Marshall. *The Medium is the Massage: An Inventory of Effects*. Bantam, 1968.
Morey, Sean and John Tinnell, eds. *Augmented Reality: Innovative Perspectives across Art, Industry, and Academia*.
Ong, Walter J. *Orality and Literacy: The Technologizing of the Word*.
Rieder, David M. *Suasive Iterations: Rhetoric, Writing, and Physical Computing*.
Starosielski, Nicole. *The Undersea Network*.
Tinnell, John. *Actionable Media*.
Ulmer, Gregory. *Internet Invention: From Literacy to Electracy*.
Vee, Anette. *Coding Literacy: How Computer Programming is Changing Writing*.
Vinge, Vernor. *Rainbows End: A Novel with One Foot in the Future*.

Required Projects

- Pedagogical Module 30%
- Disciplinary Research 30%
- Multimodal Project 20%
- Seminar Discussion Leader 10%
- Tech Trick 10%

686 Studies in Creative Writing

Forms of Fiction in Theory and Practice

Knight

In “The Art of Fiction,” Henry James writes that, “The only obligation to which in advance we may hold a novel without incurring the accusation of being arbitrary is that it be interesting,” an assertion as applicable, at least for the purposes of this course, to the short story and the novella. He goes on to assert that, “the ways in which [the novel] is at liberty to accomplish this result strike me as innumerable and such as can only suffer from being marked out, or fenced in, by prescription.” Mr. James, however, does not shed a great deal of light on what it means exactly to be interesting or how the fiction writer might achieve the state of being interesting or even what separates a good fiction from bad.

This course will begin with the assumption that Henry James, however quick he might be to dismiss “prescription,” is in fact correct and then pick up where he left off in a discussion of how fiction works in all its methods and modes and of what differentiates its various forms—the short story from the novella, the novella from the novel—beyond the generalization of page count. In these discussions and in the workshop process, we might also hash out elements of craft that all good fiction, regardless of style or content, has in common, as well what constitutes “interesting” in a work of fiction. The reading list may include, among other works, short stories by Anton Chekhov, Alice Munro and Claire Vaye Watkins, novellas by Phillip Roth and Yusinari Kawabata and novels by Jesmyn Ward and Gustave Flaubert.

Students will be required to read all fiction on the syllabus, be prepared to discuss that fiction in class and compose a typed response (**3-5 pages**) to each reading assignment. In addition, students will be required to write at least one full-length short story (15-25 pages) or one novella or novel excerpt (25-50 pages), which will be workshopped in class. Each student will also write an **extensive revision** of his or her story or excerpt using workshop comments as a reference.

686 Studies in Creative Writing

Still Under Construction: Modes and Measures in Contemporary American Poetry

Smith

In this semester we will investigate the development of poetry's two major components – modes and measures. This creative writing course will enable the student to identify and illustrate the historical development of literary, cultural, and/or theoretical texts on the development of prosody. Students will be able to construct original and effectively written arguments that intervene productively with ongoing conversations in English studies. This course will be especially useful to those students readying themselves to take the PhD exam in Poetry. It will be useful to MFA students as they prepare the critical introductions to their creative theses.

Requirements:

One page written responses to weekly readings (20%)

One conference-adaptable paper (6-8 pages) dealing with some aspect of prosody (30%).

A final portfolio of seven poems with a preface (6-8 pages) regarding the issues of modes and measures as they are embodied or reflected in your own poems (30%). Attendance at two poetry readings during the semester, with a one page analysis of each reading (20%).

690 Special Topics: Poetry and the Nation

Whitman, Hardy, Yeats, Hughes

Griffin

We will read as much of Walt Whitman as we can reasonably manage (including the prose pieces such as *Democratic Vistas* and *A Backward Glance o'er Travel'd Roads*) with a view to understanding how and why Whitman imagined poetry to be a type of national endeavor, and what that says about the relationship between nation and literature in American history. Moving across the Atlantic, we will read two poets after Whitman whose work involves, in very different ways, a strong sense of national identity in respect of England (Thomas Hardy) and Ireland (W.B. Yeats). Our return will be to Langston Hughes, whose career ran from the 1920s to the 1960s and whose poetry involves the refusal to accept black exclusion from the American nation (as conceived by Whitman). We will also read a selection of theoretical works on nationality and national culture e.g. Gellner, Geertz, Anderson, Nairn, and Pecora, to gain some alternative perspectives associated more closely with cultural studies, politics, and social anthropology. Students interested in poetry from the creative angle are welcome.

Requirements: Active class participation; a short in-class presentation on theoretical or historical texts; a short response paper halfway through the semester; a final paper of 18-20 pages (with some flexible parameters as to topic).