

do us good (because
constantly at some times)
The Maid's
Miss Brooks had that kind of beauty
to be thrown into relief by her dress.
Wrist were so finely formed that she could
Sleeves not less have of style than those in
Blessed Virgin appeared to Italian painters
profile as well as her stature & bearing became
The more dignity from her plain formants, which
side of provincial fastidiousness, I have
diversity of a fine custation
elder poets, in a
She was very
clever

**COURSE DESCRIPTIONS
SPRING 2019**

The
today
The
today
The
today
The
today

Spring 2019 courses are subject to change. Please refer to timetable.

<u>Course</u>	<u>Time</u>	<u>Day</u>	<u>Instructor</u>	<u>Class</u>
301	12:40-1:55	TR	Howes	British Culture to 1660
302	9:05-9:55	MWF	Havens, H.	British Culture: 1660 to Present
321	9:40-10:55	TR	MacKenzie	Introduction to Old English
331	9:40-10:55	TR	Sheffield	Race and Ethnicity in American Literature
332	11:10-12:25	TR	Jennings	Women in American Literature
332	11:15-12:05	MWF	Papke	Women in American Literature
333	9:40-10:55	TR	Havens	Black American Literature and Aesthetics
334	9:40-10:55	T	Larsen	Film & American Culture
	9:05-11:00	W	Larsen	
	9:40-10:55	R	Larsen	
334	9:40-10:55	T	Metz	Film & American Culture
	9:05-11:00	W	Metz	
	9:40-10:55	R	Metz	
334	9:40-10:55	T	TBA	Film & American Culture
	9:05-11:00	W	TBA	
	9:40-10:55	R	TBA	
339	12:40-1:55	TR	Billone	Children's /Young Adult Literature
351	9:40-10:55	TR	Nicks	The Short Story
355	12:40-1:55	TR	Snellen	Rhetoric & Writing
355	9:05-9:55	MWF	Nicks	Rhetoric & Writing
355	2:10-3:25	TR	Snellen	Rhetoric & Writing
360	11:10-12:25	TR	Hirst	Technical & Professional Writing
360	9:05-9:55	MWF	Wallace	Technical & Professional Writing
360	10:10-11:00	MWF	Wallace	Technical & Professional Writing
360	3:40-4:55	TR	Barrow	Technical & Professional Writing
363	12:20-1:10	MWF	Smith, E.	Writing Poetry
363	3:40-4:55	TR	Brouwers	Writing Poetry
364	3:40-4:55	TR	Knight	Writing Fiction
364	12:40-1:55	TR	Hebert	Writing Fiction
365	2:10-3:25	TR	Larsen	Writing the Screenplay
365	3:40-4:55	TR	Larsen	Writing the Screenplay
366	1:25-2:15	MWF	Smith, E.	Writing Creative Nonfiction
371	2:10-3:25	TR	Grieser	Foundations of the English Language
372	11:10-12:25	TR	Saeli	The Structure of Modern English
376	11:10-12:25	TR	Schoenbach	Colloquium in Literature
376	1:25-2:15	MWF	Lee	Colloquium in Literature
402	11:15-12:05	MWF	Dzon	Chaucer
405	9:40-10:55	TR	Welch	Shakespeare II: Later Plays
406	11:10-12:25	TR	Hirschfeld	Shakespeare's Contemporaries I: Renaissance Drama
409	2:10-3:25	TR	Stillman	Shakespeare's Contemporaries II:

414	11:10-12:25	TR	Cohen-Vrignaud	Renaissance Poetry and Prose
422	2:30-3:20	MWF	Dzon	Romantic Poetry and Prose I
				Women Writers in Britain: Medieval
				Women's Literary Culture
424	10:10-11:00	MWF	Havens, H.	Jane Austen
432	2:10-3:25	TR	Coleman	American Romanticism and
				Transcendentalism
436	2:10-3:25	TR	Jennings	Modern American Novel
444	9:40-10:55	TR	Hardwig	Appalachian Literature and Culture
454	2:10-3:25	TR	Schoenbach	20 th -Century International Novel:
				Somewhere, Everywhere, Nowhere:
				International Modernism and Its
				Legacies
455	11:10-12:25	TR	Atwill	Persuasive Writing
456	12:40-1:55	TR	Elias	Contemporary Fiction/Narrative: Self
				And Identity In Contemporary Fiction
460	2:10-3:25	TR	Hirst	Technical Editing
463	1:25-2:15	MWF	Smith, A.	Advanced Poetry Writing
464	11:10-12:25	TR	Hebert	Advanced Fiction Writing
476	12:40-1:55	TR	Saenkhum	Second Language Acquisition
477	3:40-4:55	TR	Saenkhum	Pedagogical Grammar for ESL
				Teachers
482	2:10-3:25	TR	Blackwell	Major Authors: Nabokov's Novels
				and Stories
482	12:20-1:10	MWF	Henry	Major Authors: George Eliot
483	2:30-3:20	MWF	Papke	Special Topics in Literature: The
				Development of the American
				Mystery Story
484	2:10-3:25	TR	Dean, M.	Special Topics in Writing: The Art of
				Memoir, The Art of Reportage
485	9:40-10:55	TR	Huth	Special Topics in Language: Pragmatics
				Interaction
492	Dec.12-20		Anderson	Off-Campus Study: Drama in New
				York
494	11:15-12:05	MWF	King	Cultural Rhetorics
495	12:40-1:55	TR	Atwill	Introduction to Rhetoric and
				Composition: The Rhetoric of
				Democracy and Difference

Spring 2019 courses are frequently subject to change. Please refer to timetable.

301 BRITISH CULTURE TO 1660

HOWES

A survey of several aspects of British culture, from Celtic and Anglo-Saxon England, through the late Middle Ages and the reign of Queen Elizabeth I, to the restoration of King Charles II in 1660. Topics for discussion include developments in literature, art, architecture, and religion, as well as important historical events and social trends. Writing requirements will include reading responses, a research paper, oral report, and midterm and final exams.

302 BRITISH CULTURE: 1660 TO PRESENT

HAVENS, H.

This class will examine British plays, poems, and novels written from the Restoration of the monarchy in 1660 to the present. We will generally read canonical works that contain “romantic” themes, as a way of focusing our discussions on changing gender relations and important social, cultural, and historical contexts. We will also look at parallel developments in history, art, architecture, and music during our class discussions. We will take class trips to the Hodges Library special collections, the letterpress studio, and the McClung museum and have a Digital Humanities interactive learning session. Requirements will include two essays, student-designed tests, and an open-ended final project that encourages you to think about how British culture is relevant to you.

321 INTRODUCTION TO OLD ENGLISH

MACKENZIE

An introduction to the language, literature and culture of Anglo-Saxon England (roughly 500-1100 CE). This course will give you a reading knowledge of Old English, the language spoken by the Germanic conquerors of Britain and the ancestor of the language we speak today. The language is different enough from modern English that it needs to be learned and studied, but similar enough that you can become reasonably proficient in one semester. In the first half of the class we will concentrate on the structure and vocabulary of Old English; after the midterm exam we will have more time to spend on outside reading and critical analysis, and more opportunities to discuss the history and culture of the Anglo-Saxons. Our texts will include works in prose and poetry.

Requirements: quizzes, midterm and final exams, research project.

331 RACE AND ETHNICITY IN AMERICAN LITERATURE

SHEFFIELD

Examines the relationship between ethnic and racial identity in American literature. Various critical and non-critical texts will investigate how concepts such as ethnicity, race, humanity, and language are influenced by a white America that depicts itself as the ideal. Course content will vary but may include the writings of a single ethnic group (for example, Asian-American, Jewish, Native American, Mexican-American), a comparative perspective on ethnic writing in several traditions, the interplay between different peoples in the development of racial and ethnic identities, or the role of race in both white and black literary traditions. (Same as Africana Studies 331.)

Requirements: One 5-6 page analytical essay, one 5-6 page research report, one 6-8 page research paper, 2 cumulative exams, quizzes, and active class participation

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

PAPKE

Will examine representations of women's lives in the fiction of American women writing between colonial times and the present day. Authors studied may include Susanna Rowson, Louisa May Alcott, Kate Chopin, Edith Wharton, Toni Morrison, Sandra Cisneros, Leslie Marmon Silko, and Bobbie Ann Mason, among others.

Requirements include attendance, participation in class discussion, several reading responses and/or quizzes, three examinations, and one analytical paper.

333 BLACK AMERICAN LITERATURE AND AESTHETICS

HAVENS

A survey of 20th- 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 *The Graduate* (1967), a Blockbuster film celebrating its 42nd anniversary, and a recent independent film like Debra Granik's *Winter's Bone*. 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 will also 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.

**351 THE SHORT STORY
NICKS**

The course will cover the short story from its earliest appearance through the present. We will examine short stories from the US and around the world. Writers may include Jorge Luis Borges, William Faulkner, Louise Erdrich, Gabriel Garcia Marquez, James Joyce, Jamaica Kincaid, Stephen King, Ursula K. Le Guin, Herman Melville, Tim O'Brien, Edgar A. Poe, Amy Tan, John Updike, and Eudora Welty among others. Requirements include reading responses, analysis papers, and a final exam.

**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 media and how Big Data engines collate large corpuses of language. 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

355 RHETORIC AND WRITING

NICKS

This course serves as an introduction to the rhetoric and writing concentration of the undergraduate major in English and covers both theory and practice, focusing on multiple modes and genres of writing. Students will learn rhetorical theory, discourse analysis, and social movement theory, among other theories and genres. The course requires extensive reading, class participation, and writing, with review and revision at all stages of the writing process. Requirements include three major projects, presentations, and daily writing in class and/or as homework.

Textbooks will include *The History and Theory of Rhetoric, Alternative and Activist New Media*, and Canvas readings.

360 TECHNICAL AND PROFESSIONAL WRITING

HIRST

Theory and practice of effective communication for students planning careers in science, technology, business, education, and government. Though the course focuses on technical and professional *writing*, it also offers instruction and practice in principles of visual and oral communication that good communicators must master. Throughout the semester, students will:

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

REQUIRED TEXT

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

RECOMMENDED TEXT

Hodges Harbrace Handbook (any edition).

ONLINE STYLE UNITS

Professional Writing Style, free Hirst tutorials linked on syllabus (Canvas)

WORKLOAD

The workload for this course is demanding. You will read much of Anderson's 500-page text and work through homework assignments based on that text. You will work through 10 of the 12 Hirst style tutorials. In addition, you will 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 final report.

ASSIGNMENTS, GRADING

Letter of Self Introduction	0	100 —90= A
Resume & Letter of Application	5	89.9—85= B+

In-class Business Letter	5	84.9—80= B
Set of Instructions	15	79.9—75= C+
Proposal for Report	10	74.9—70= C
Report	35	69.9—60= D
Oral Presentation	15	59.9—00= F
Homework	10	
Participation	5	

Prerequisite: At least junior standing in the student’s major, or instructor’s permission.

360 TECHNICAL AND PROFESSIONAL WRITING

WALLACE, D.

This course will introduce you to genres of professional and technical writing, such as brochures, instructions, proposals, reports, and manuals. We will consider generic expectations, the rhetorical situation, design and layout, style and clarity, restrictions of the medium, and how all these elements interact.

Prerequisite: At least junior standing in the student’s major, or instructor’s permission.

360 TECHNICAL AND PROFESSIONAL WRITING

BARROW-NICHOLS

This course focuses on writing for a variety of professional and technical contexts, with an emphasis on clarity and concision. Students will become familiar with various genres of professional and technical writing (instructions, proposals, reports, manuals, etc.) and will gain practice developing, organizing, designing, evaluating and revising professional documents. Additionally, students will learn to analyze writing situations (purposes for writing, settings for writing, multiple audiences) and to make appropriate rhetorical choices, including information design. Typical writing assignments include definitions, instructions, process descriptions, descriptions of mechanisms, proposals, abstracts, executive summaries, and formal reports. An oral presentation will be required. Significant use will be made of Canvas and MS Word.

Prerequisite: At least junior standing in the student’s major, or instructor’s permission.

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, Tiana Clark, 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.

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.

364 FICTION WRITING 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 HEBERT

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 (mostly short stories from contemporary authors), through a variety of writing exercises, and through the composition of a full-length short story. These full-length stories will be shared with the class, discussed, and revised. The peer workshopping of student work allows for the introduction and sharpening of critical skills vital to the development of astute readers and writers.

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 SPEC SCRIPT examples and articles. 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; ten 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; readings from our four (4) textbooks and various items available on our Canvas site; regular attendance is a MUST as well as enthusiastic class participation.

366 WRITING CREATIVE NONFICTION

SMITH, E.

Creative nonfiction, as a literary genre, has roots in not only memoir, but also journalism, letter-writing, biography, and more. This class will look at the history of the form, read essays and memoirs by contemporary CNF authors, research publishing markets, and, most importantly, learn to write within the boundaries of the genre while discussing and exploring elements such as truth-telling, memory, research, and form. Authors who we will read in this class may include Sarah Einstein, Saeed Jones, Michael Martone, Paul Guest, Joan Didion, and more.

Requirements: Frequent writing assignments, short research paper, class presentation, one short essay, a proposal, and one longer essay, plus in-class work and attendance.

371 FOUNDATIONS OF THE ENGLISH LANGUAGE

GRIESER

This course traces the 1200-year history of the English language, from its beginnings as a West Germanic dialect spoken on an island in Europe (i.e., England) to its rise as a global *lingua franca* in the 21st century. We'll focus on the changes in the language's linguistic structure—sounds, words, grammar, and discourse—and uncover the dramatic shifts that have rendered the language's earliest forms completely unintelligible to modern speakers. Along the way, we'll explore many fascinating questions: Where did the “v” come from in *knife/knives*? When was double negation (e.g. don't nobody want...) the rule? What, exactly, are txtng nd teh interwebs doing to the language? And how did English spelling become, according to linguist Mario Pei, the “world's most awesome mess”? We will especially focus on how the history of English is a social one, and how English's status as an ever-changing language shapes the way we know and use it today.

Students will have the opportunity for hands-on exploration of the history of the language through regular homeworks and two short written assignments, and have opportunities to demonstrate mastery of the material on a midterm and final exam. (Same as Linguistics 371.)

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*. 3rd Ed. Pearson Longman.

376 COLLOQUIUM IN LITERATURE SCHOENBACH

Poses two related questions: "What is literature?" and "What should we do about it?" The "we" of the second question could be broad or specific enough to include readers, literary critics, students of literature, English majors, or the members of this class. We will spend the semester trying to figure out what it means to be a reader of literature. What intellectual, artistic, psychological, and ethical lessons are we trying to learn from literature? What different modes of reading are available to us? Why do different texts seem to invite or benefit from different sorts of readings? We will focus these questions around a variety of theoretical approaches, including New Critical, feminist, Marxist, psychoanalytic, post-structuralist, postcolonial, and historicist. We will spend time developing a shared vocabulary for literary study, sharpening our close reading skills, developing literary arguments, and considering current critical debates.

Readings will include a variety of critical texts, poems, Emily Brontë's *Wuthering Heights*, Henry James's *The Turn of the Screw*, and short stories by Haruki Murakami, Junot Diaz, Alice Munro, and Jhumpa Lahiri.

376 COLLOQUIUM IN LITERATURE LEE

Invites students to ask broad questions about literature while also thinking carefully about specific texts and critical approaches. What is literature? Why and how should we read it? What effect does it have on the world? We'll grapple with such questions while working closely with individual texts (Shakespeare's *Hamlet*, Wharton's *House of Mirth*, poems by Yeats and Gwendolyn Brooks) and familiarizing ourselves with five influential approaches to literary study. As we work to understand formalist, psychoanalytic, deconstructive, feminist, and historical approaches, our focus will often be on their practical application—on how students can use these approaches to make clearer and more sophisticated arguments about literary texts.

Requirements: three short essays, a final exam, and frequent short assignments.

402 CHAUCER DZON

Will introduce students to the works of late medieval poet Chaucer 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 to 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; two exams; several quizzes; participation

405 SHAKESPEARE II: LATER PLAYS

WELCH

A survey of Shakespeare's dramatic works after 1600, including the 'problem comedy' *Measure for Measure*, three great tragedies (*Othello*, *King Lear*, and *Macbeth*), and two enigmatic late romances (*The Winter's Tale* and *The Tempest*). In our journey across the dark and beautiful landscape of these plays, we will explore some key 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.

Requirements: active participation, short reading responses, two papers, and a final exam.

406 SHAKESPEARE'S 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'S CONTEMPORARIES II: RENAISSANCE POETRY AND PROSE

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 AND 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 medieval misogyny, the rise of courtly love, female mysticism and heterodoxy, and the cult of female saints, including 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, H.

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 five 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 AND 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 AND 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 may include works by Djuna Barnes, Joseph Conrad, Thomas Mann, Marcel Proust, Jean Toomer, Nella Larsen, Langston Hughes, Christopher Isherwood, W.G. Sebald, Roberto Bolaño, 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. **Students are strongly encouraged to take English 355 before enrolling in this course.**

Text: *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, 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**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 FOR ESL TEACHERS**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'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 2,500-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, Lehane 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, M.

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.

492 OFF-CAMPUS STUDY: 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.

As its title indicates, **ENGLISH 492 calls for a week spent in New York seeing plays**, one of 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 3 or 4 group meetings and the plays themselves, students will have considerable free time to spend sightseeing in New York City.

The course fee for ENGLISH 492 is \$1350.00. 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.

To receive course credit for ENGLISH 492, 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 at least two of 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).

494 CULTURAL RHETORICS

KING

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

Required Texts and Materials:

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

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

495 INTRODUCTION TO RHETORIC AND 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.

Cover image: George Eliot, *Middlemarch* (1871-72), authorial manuscript (British Library Add MS 34034-34037): <https://www.bl.uk/works/middlemarch>