FALL 2019

COURSE DESCRIPTIONS
### Fall 2019 courses are subject to change. Please refer to timetable.

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Fall 2019 courses are frequently subject to change. Please refer to timetable.
301 BRITISH CULTURE TO 1660: PRE-MODERN BEASTS

DZON
This course will cover some of the most well-known literary works and authors from the medieval and early modern periods as well as some minor and contextual writings. Our themes of pre-modern beasts and human-animal relations will enable us to sample a variety of genres and to explore some important questions about personal identity, human nature, and civilization. Readings include the medieval bestiary, the Lays of Marie de France, selections from Chaucer’s Canterbury Tales, Shakespeare’s King Lear, and Salisbury’s Beast Within. Assignments include response papers, a longer paper, a presentation, and two exams.

303 AMERICAN CULTURES

GRIFFIN
Most of the time, we have a relatively clear idea what American literary study involves, and if someone asks us suddenly to think about culture as a concept, we can often come up with a sensible description, if not a precise definition. But in another way it’s curious and even a bit problematic, as it makes us reconsider literature and drama (including music, movies, and TV) as both the embodiment of culture and also only a separate or subordinate department of it – maybe because culture is a term with a couple of different meanings. In English 303 our task will be, first of all, thinking about literary and dramatic works – from the early period of the United States until today – as art, and also thinking about them as expressions of and maybe challenges to American culture; and, secondly, trying to reach an understanding of what we are talking about when we say “American culture” or “American cultures.”

Requirements will involve participation in discussion to the best of one’s ability, two short papers, an in-class mid-term, and a final paper potentially based on a series of short postings on Canvas (probably one every two weeks or so – we can organize this at the time).

306 SHAKESPEARE AND FILM

STILLMAN
“Shakespeare and Film” gives equal time and attention to the plays and the films. A word to the wise: do NOT take this class if you do not want to read Shakespeare.

In response to the explosion of scholarly interest in Shakespeare and the cinema, this class explores what film contributes to an understanding of Shakespearean plays and what Shakespearean films contribute to an understanding of the culture that produced them. Hamlet may well be right to insist that “the play’s the thing,” only the sheer number, variety, and popularity of films that mark themselves as “Shakespearean” have challenged critical understandings about what that “thing” might be, how it is best represented, and who that Shakespeare was who wrote those plays. This course explores a variety of answers to such questions with double intent: both to explore the interpretation of Shakespeare’s plays across several genres and to call attention to a variety of modern and postmodern films that make their own claims to aesthetic achievement. The films will include Orson Welles’s Othello, Roman Polanski’s Macbeth, Peter Brook’s Lear, Akira Kurosowa’s Ran, Kenneth Branagh’s Henry V, Trevor Nunn’s Twelfth Night, Julie Taymor’s Titus, and John Madden’s Shakespeare in Love. Requirements: 2 exams, 2 papers, and scrupulous and thoughtful participation and attendance.
331  RACE AND ETHNICITY IN AMERICAN LITERATURE
GONZALEZ
This course is an interdisciplinary exploration of theories, histories, and scholarship that will provide students with an overview of cultural representations and political stakes relevant to gender and sexuality in Latin@ literature and culture. Students will engage with literary and cultural production of the U.S. Latin@ community such as Mexican Americans, Puerto Ricans, Central Americans, Dominicans, and Cubans. We will look at how gender and sexuality in cultural texts (film, music and literature) interact with notions of race, ethnicity and social class, while considering concepts such as colonialism and nationalism to explore the politics of violence, consumerism, mass media, and migration in the experience of U.S. Latin@s.

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

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


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 the antebellum period 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: TRADITION AND INNOVATION
LEE
A survey of some of the most dynamic and influential works of twentieth-century African American literature. Considering essays and creative works by Du Bois, Toomer, Hurston, Hughes, Ellison, Baraka, Sanchez, Shange, Morrison, Mullen, and Edward P. Jones, we’ll pay particular attention to the overlapping themes of music and memory, to
multi-generic or experimental works, and to the way aesthetic approaches and definitions of racial identity change over time and in response to changes in historical context.

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

334 FILM AND AMERICAN CULTURE
PALIS and LARSEN
Films as art works, as historical documents, and as powerful forms of cultural communication. Students will learn about the history of American films, about the aesthetic norms of the “classical Hollywood cinema,” and about a variety of approaches to the study of American movies, including formalist, auteur, genre, and ideological approaches. Students will also explore the relationship between American movies and the historical periods in which they were made. Besides readings, students will view a variety of American movies from the 1890s to the present, including film classics like Citizen Kane (1941), On the Waterfront (1954), and Bonnie and Clyde (1967), a Blockbuster film celebrating its 42nd anniversary, and a relatively recent independent film, 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 also will have a Canvas site that will include study questions, handouts, links to film sites, and other information related to the course.

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

336 CARIBBEAN LITERATURE
NDIGIRIGI
Focuses on contemporary Anglophone Caribbean literature. Leading Caribbeanist Edouard Glissant observes that the phase is marked by a departure from European literary conventions and a synthesis between writing and orality that signal the region’s “irruption into modernity.” We will study the literary manipulation of popular cultural forms and their role in fostering pan-Caribbeanness, while exploring language and form as reflections of the creolized cultures of the Caribbean. Representative realist, modernist, postmodernist/magical realist texts included. Major themes like creolization, cosmopolitanism, transnationalism, notions of the local and the dislocated, migration, mastery of form and its deformation will be our main focus. Major authors include: V.S. Naipaul, Derek Walcott, Paule Marshall, Michelle Cliff, Caryl Phillips, Jamaica Kincaid, and Earl Lovelace.

This is a writing-emphasis course that meets the Upper Level Distribution Foreign Studies and the new Global Challenges requirements.

Course Requirements:
- Regular attendance; meaningful participation (10%).
• 2-page reaction papers to four texts studied. Papers should display a sophisticated engagement with the texts; their milieu; mastery of the language of criticism and the application of relevant critical theory (30%).
• A mid-term exam (30%).
• A final exam accounts for 30% of the course grade.

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

341 RELIGION AND SPIRITUALITY IN AMERICAN LITERATURE
HADDOX
What’s the relationship between religion and spirituality and being “American”? Many believe that the U.S. Constitution guarantees “freedom of religion,” but what does that mean? What kinds of things are included under that phrase, and what kinds aren’t? What happens when people perceive a tension between their religious and their national identity? How have American writers from different religious and spiritual traditions tried to answer these questions? How have nonreligious Americans reacted to them?

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

What we’ll read: Harold Frederic, The Damnation of Theron Ware; Nathanael West, Miss Lonelyhearts; Flannery O’Connor, Wise Blood; Walker Percy, Lancelot; Bernard Malamud, God’s Grace; Marilynne Robinson, Gilead; essays by Ralph Waldo Emerson, Zitkala-Ša, and Tom Wolfe.

Course requirements: two papers (one 15% and one 20%), active class participation (10%), three critical evaluations (10% each, for a total of 30%), five reading quizzes (2% each, for a total of 10%), a final exam (15%).
345   GRAPHIC NOVEL AND COMICS: REDEFINING SUPERHEROES
ELIAS
To date, the movie *Black Panther* has grossed more than $700 million; *Thor: Ragnorok* more
than $310 million in domestic box office alone. Comic books and graphic novels—as well as the
blockbuster films they spawn—present us with ancient gods, mutant good guys, cybernetic
witches, and violent mystics; today we read about Native American superheroes and Muslim
women superheroes, Afrofuturist and transgender superheroes. Who are these supers who sit
somewhere between the perfect gods and flawed human people? What is the history of the
superhero comics genre, and how are today’s comics by independents, fans, and even major
studios redefining the traditional superheroes of the DC and Marvel universes? This course will
look at the development of the superhero comics genre primarily in the US, with reference to
other national traditions; we’ll discuss literary history, comics form, and the sociocultural
meanings of this genre. Readings will include primary texts (a range of comics and graphic
novels) as well as critical studies on superhero comics; we’ll read DC and Marvel classics as
well as books that expand or reframe the genre.

Requirements: course media project; 3 tests; homework and quizzes.

351   THE SHORT STORY
HENRY
We tend to think of the short story as a twentieth-century genre, but its roots were well
established during the Victorian period (1837-1901). Many authors best known as novelists also
wrote short stories, contributing to the emergence of sub-genres such as the ghost story and
detective story. We will concentrate on Victorian short stories by authors such as Charles
Dickens, George Eliot, Elizabeth Gaskell, Charlotte Riddell, Margaret Oliphant, Anthony
Trollope, Henry James, Rudyard Kipling and Sir Arthur Conan Doyle.

Requirements include class participation, written responses to the reading and two
examinations.

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

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

Requirements: Frequent reading, 10 short response essays, three major writing projects, class
participation.
355 RHETORIC AND WRITING
SAENKHUM
This course provides students with a foundation in the theory of rhetoric and writing. Through readings, class discussions, and major writing projects, the course explores contemporary theories of rhetoric and their relationships to writing and, subsequently, develops students’ knowledge of rhetoric and writing skills. We will consider ways in which rhetorical situations contribute to strong, audience-focused, organized, and well-established arguments. Specifically, we will closely examine how writers construct their identities, engage audiences, and move readers to action through shared/conflicting values. Major writing projects will involve students analyzing published writing from various critical perspectives as well as producing a variety of disciplinary/community genres for rhetorical ends. In the end, students will be able to understand the relationships between community expectations and the individual writer.

Required Texts:
- Additional readings will be available on Canvas.

Requirements: attendance & class participation, a current event related to disciplinary/community writing presentation & written summary, three major writing projects & a final project presentation, and a final reflection.

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.

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

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

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

**360 TECHNICAL AND PROFESSIONAL WRITING**

MOREY

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

Tentative list of assignments:

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

**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**

SNELLEN

Several attacks are occurring throughout the galaxy, rumored to have something to do with an unknown being and, reportedly, Infinity Stones. The Avengers were able to defeat Thanos when this happened before. Now, S.H.I.E.L.D. is preparing to defend Earth if attacked again. This
class will use genres of technical writing to create an Earth Defense Guide for S.H.I.E.L.D. and the Avengers. These documents might consist of PSAs, instructions, manuals, proposals, illustrations, and videos. We will study the known history of the Infinity Stones with help from the Marvel Cinematic Universe as well as conducting research beyond these sources.

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

### 363 WRITING POETRY
**COOLEY, E.**
In Poetry Writing, students will have the opportunity to explore the major elements of poetry writing, including voice, sound, image, and structure. Throughout the course, we’ll practice with plenty of in-class writing prompts and exercises like exquisite corpses and nonsensical sound exercises, and we’ll workshop each other’s original poems. Along the way, we’ll read published contemporary poetry from an artist’s perspective, looking at what makes Danez Smith, Kaveh Akbar, Cathy Park Hong, Terrance Hays, Beth Ann Fennelly, Richard Siken, and others’ poems work. Ultimately, we’ll discover the lively place poetry has in contemporary society and learn the most important skills any business leader, anthropologist, historian, engineer, or human can master: how to think, problem solve, and be flexible and creative. Please note that this course has no prerequisites, and no previous experience is required. All are welcome!

### 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.

### 364 FICTION WRITING
**GREENE**
Open to all majors, this course is designed for students wanting to hone their fiction writing skills and gain experience in writing and responding to one another's work. We will pay particular attention to plot, characterization, setting, and point of view through weekly workshops and will look to contemporary writers for guidance in how to better our writing. At the end of the course, we will also have a discussion on how to go about publishing our work.

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

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

371  FOUNDATIONS OF THE ENGLISH LANGUAGE
MACKENZIE
The goal of the course is to trace the evolution of English through its 1500-year span utilizing literary and cultural documents. We will isolate its position in the Indo-European language family and examine Old English’s development as Germanic dialect. Next we will witness its proliferation by writers such as Chaucer, Shakespeare, Spenser and Milton. Lastly we will study contemporary British and American speech and writing through authors such as Jefferson, Dickens, Twain, Faulkner and Welty.
Additionally, we will focus on social concerns about language use, variety, and change. These include the relationship between spelling and pronunciation; the role of the dictionary in describing and prescribing usage; dialect and variation across geographical and social boundaries; the status of a standard English. (Same as Linguistics 371.)

Requirements:

Mid-Term Exam
Final Exam (cumulative)
Quizzes scattered randomly throughout the course
Essay 8-10 pages on a topic to be discussed with me
Etymological project

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.

The 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)


376 COLLOQUIUM IN LITERATURE
HADDOX
What is literature? How should it be defined? What kinds of texts does it include and exclude? Why bother reading it? Why study it, as opposed to simply reading it for pleasure? What kind of knowledge does literature provide that other kinds of writing do not? How, exactly, should one analyze literature and what should one be looking for in the analysis? These are just a few of the questions that we will consider in English 376, which is required for all English majors concentrating in literature. In this section of 376, you’ll consider how some critics have answered the question “What is literature and what is it for?”; you’ll be introduced to a variety of critical approaches to literature, including formalism, psychoanalysis, deconstruction,
Historicism, and feminism; and you’ll develop your skills in the close reading and written analysis of literary texts. In short, this course will attempt to show you just what it is that scholars of literature do and why. This is a WC course; it is also a required course for English majors who have a literature concentration.

**Requirements**: three short papers (15% each, for a total of 45%), two exams (30%), three short writing assignments (5% each, for a total of 15%), active class participation (10%).

**398 JUNIOR-SENIOR HONORS SEMINAR: LITERATURE, CIVIL RIGHTS, AND HUMAN RIGHTS**

**GRIFFIN**

Literature and drama have given imaginative depth to the principle that the individual, the self, is an entity deserving of protection – both as a citizen of a nation-state and as simply an inhabitant of the planet. The readings for this class take in fiction and poetry, non-fictional reporting on war crimes trials and the civil rights struggle in the United States, and political and legal documents such as the Bill of Rights and the UN Charter.

The aim is to encourage students to explore the interactions between, at one end of the spectrum, the universalizing, denotative language of legal and constitutional declaration and, at the other, the individualizing, connotative language of literary works. The relationship – sometimes mutually supportive, sometimes antithetical – between these modes of expression reflects our evolving perceptions of both the ideal and the reality of civil and human rights. This course will seek to make students more aware of the complex of ideas and metaphors with which we attempt to determine the values of selfhood in our local, national, or global communities. Of course, the Anglophone understanding of these terms is quite influential while being just one particular slice of the human perspective on rights, status, and identity, and in the class we will try to see where the claim to universality can be defended, and where not.

**Requirements** will include participation in discussion to the best of one’s ability, two short papers, an in-class mid-term, and a final exam combining a take-home and an in-class component.

**401 MEDIEVAL LITERATURE**

**HOWES**

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

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

Text:


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.

404 SHAKESPEARE I: EARLY PLAYS
WELCH
This survey of Shakespeare’s early plays and poetry spans the first half of his career, culminating in Hamlet. We will read six to eight plays, including romantic comedies (such as A Midsummer Night’s Dream), histories (such as Henry V), and early tragedies (such as Titus Andronicus). Tracing Shakespeare’s evolution as a playwright and thinker, we will also explore Elizabethan acting and stagecraft, and we will survey the social and intellectual landscape of Shakespeare’s London. Along the way, we will sample a variety of critical approaches to Shakespeare—from rhetorical and formalist studies to psychoanalysis and gender criticism—and we will glance at the plays’ rich performance history, both on stage and on film.

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

404 SHAKESPEARE I: EARLY PLAYS
STILLMAN
Shakespeare’s dramatic achievement before 1601. Selected plays from the festive comedies (e.g. *Twelfth Night*), the English histories (e.g. *1 Henry IV*), and early tragedy (e.g. *Hamlet*).

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

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

**Requirements**: Two short papers, two short-answer exams, one critical summary, one final paper.

### 412  LITERATURE OF THE LATER 18TH-CENTURY: JOHNSON TO BURNS: JANE AUSTEN’S BOOKSHELF
**HAVENS, H.**
This class will read two novels by Jane Austen, the most famous English author writing at the end of the long eighteenth century, as well as some of the late eighteenth-century novels, poems, and plays that inspired her. This class will examine eighteenth-century political, cultural, and historical contexts that influenced the works of Austen and her predecessors. 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.

**Requirements** will include two essays, student-designed tests, and an open-ended final project.

### 421  MODERN BRITISH NOVEL
**SESHAGIRI**
This course will introduce students to the radical, controversial, and beautiful fiction that came out of the modernist movement in England. Focusing on modernist representations of time, space, and consciousness, we will examine the relationships between social change and artistic experimentation in the early twentieth century. We’ll also explore various cultural discourses that circulated in England between the turn of the century and the 1930s: aesthetics, psychology, industrialization, mass culture, the decline of the British Empire, debates about gender, and, perhaps most crucially, the trauma of the Great War. We’ll investigate the modern era’s promises and anxieties not only through modernist novels and short stories, but also through artwork from the women’s suffrage campaign, manifestoes by Imagists and Vorticists, and contemporary film adaptations of literary texts. Authors include Conrad, Ford, Mansfield, Forster, Lawrence, Joyce, Woolf, and Rhys. By the end of the semester, students should be
familiar with the complex fields of meaning – aesthetic, social, political – that accrued around the word “modern” in twentieth-century England’s dynamic artistic circles.

431 EARLY AMERICAN LITERATURE
LOFARO
Surveys the major themes and achievements of early American literature. The course focuses on European and indigenous strains in our literary heritage and examines early American literature as a series of cultural and literary transformations. Readings will be drawn from such authors as Cortez, Cabeza de Vaca, Smith, Bradstreet, Taylor, Rowlandson, Byrd, Edwards, Wheatley, Franklin, Jefferson, Madison, Freneau, Brackenridge, Brown and Irving.

435 AMERICAN FICTION TO 1900
COLEMAN
“Plutarch—the Greeks and the Romans—their troubles and ours are the same,” sings Captain Vere as he reads the classics alone in his cabin in Benjamin Britten’s operatic adaptation of Herman Melville’s novella Billy Budd. Vere is defending Britain against Revolutionary France in 1797, looking back on events of 2000 years before.

How more easily can we recognize ourselves in the literature written by Americans a mere century or two ago. Their troubles and ours are the same: racism, economic inequality, threats to democracy, regional tensions, rigid gender expectations, and modernity’s disruption of traditional familial and communal relationships. In this course, we will examine how some of the most compelling American fiction of the nineteenth century explores these problems and their potential solutions.

Readings will include Nathaniel Hawthorne’s Blithedale Romance, Melville’s “Benito Cereno,” Frank J. Webb’s The Garies and Their Friends, Elizabeth Stuart Phelps’s The Silent Partner, Henry James’s The American, and William Dean Howells’s The Hazard of New Fortunes. Course requirements include active class participation, three two-page papers, a midterm, worksheets on assigned critical essays, a 7-8 page researched 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.

452 MODERN DRAMA
GARNER
This course will explore the development of modern British, Irish, American, and continental drama from the realist revolution of the late nineteenth century through the Second World War. In addition to studying important playwrights and plays, we will consider a range of issues that characterize this, one of the greatest and most daring periods of dramatic art. Because plays are designed for the stage
as well as the armchair, we will also consider the challenges and opportunities involved in reading dramatic texts. By seeing clips of videotape productions, attending a live performance at the university’s Clarence Brown Theater, and by attending to the performance dimensions of individual plays, we will cultivate the art of “theatrical” reading. We will read and discuss plays by the following playwrights: Ibsen, Strindberg, Chekhov, Shaw, Synge, O’Neill, Glaspell, Treadwell, Tzara, Cocteau, Hughes, Odets, Pirandello, Brecht, Lorca, and Williams.

**Requirements:** two film production analyses (40% of final grade), mid-semester and final examinations (30%), play blog entries (10%), theater production worksheet (10%), and regular attendance and participation (10%).

**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.

Course Material on Canvas.

**460  TECHNICAL EDITING**
**HIRST**
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

461 GLOBAL COMMUNICATION FOR SCIENCE AND TECHNOLOGY
HIRST
Theories, methods, and practices of global communication (in English) for science and technology, with focus on communication for nuclear security and safety.

This course examines rhetoric as a global practice in connection with governments, universities, industry, experts, and the public. Students will develop rhetorical understanding through analysis of language, argumentation, political scenarios, scientific developments, and international dynamics.

As taught by Dr. Russel Hirst, director of the English department’s concentration in technical communication, and editor of the International Journal of Nuclear Security, the course deepens students’ understanding of rhetorical practice and production connected with global conversations about nuclear security and safety. Building on students’ knowledge and experience of rhetorical theory and practice for the world of work, the course provides an opportunity for them to grapple with large issues challenging our world. The course is especially important and professionalizing for students in that it connects them as consultants and contributors (researchers, writers, editors) to international professionals communicating to global audiences.

Points
15 Written-responses/reflection on readings
25 Real-world work (writing, editing, research, designs) completed for international clients
20 Team presentations, in class, on work for clients
25 Final written report
15 Final exam

462 WRITING FOR PUBLICATION
MOREY
This course will explore digital, sometimes experimental forms of publication that go beyond traditional print formats. While we will focus on these emerging formats, we will also incorporate a few traditional genres such as proposals, abstracts, and submitting digital publications to appropriate academic journals. Toward such publication, the course will still discuss the “nuts and bolts”—how to plan, organize, and draft—no matter what medium. We
will also substantially workshop these projects in class and become editors of works for publication.

Readings may include:


Assignments may include:

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<td>Major Publication Project</td>
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463 ADVANCED POETRY WRITING
TBA
Development of skills acquired in basic poetry-writing course.

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.

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

Course expectations: in-class presentations and short papers
Course texts:
• Online sources, readings on Canvas

471  **SOCIOLINGUISTICS**  
**GRIESER**

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

This class probes language as it is socially situated. In what ways does our talk change depending on who we are as people, who we interact with and what those interactional goals are, and what linguistic repertoires are available to us? We will read about the theories that inform our understanding of socially-situated language, explore them by reading the work of others who have applied (and in many cases, been the origin of) these theories, and use our knowledge draw conclusions about our own language and the language of those around us. By the end of the course, you will be able to design and conduct your own small-scale sociolinguistic inquiry.

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


477  **PEDAGOGICAL GRAMMAR FOR ESL TEACHERS**  
**GRIESER**

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.

480  **FAIRY TALE, LEGEND, AND MYTH: FOLK NARRATIVE**  
**LOFARO**

The purpose of this course is to evaluate the longer forms of folk narrative in regard to their historical and cultural significance for the individual and for the larger communities to which he or she belongs. We shall begin with shorter forms such as proverbs, superstitions, and jokes and then deal in depth with folk tales from around the world. Our particular emphases will be upon those told in the United States, such as The Jack Tale cycle of Southern Appalachia, upon the folk tales of Ireland, and upon the stories of the Brothers Grimm and Hans Christian Andersen.

482  **MAJOR AUTHORS: FREDERICK DOUGLASS**  
**CHILES**
Before Black Lives Matters activists like DeRay Mckesson, Civil Rights advocates like Martin Luther King, and anti-lynching warriors like Ida B. Wells, Frederick Douglass was one of the most powerful and well-known Black leaders who fought against slavery and anti-Black oppression in antebellum America. This course focuses on Douglass in all his many roles—anti-slavery lecturer, Black newspaper editor, autobiographer, novelist, politician, abolitionist, women’s suffrage advocate, and anti-racist leader. In addition to reading Douglass’s many varied writings, we will also read what historians and literary scholars have had to say about this amazing and complex man. Requirements include active participation, a presentation, informal writing assignments, two formal papers, and a final exam.

483 SPECIAL TOPICS IN LITERATURE: CELEBRITY FROM ROMANTICISM TO THE PRESENT
BILLONE
What does it mean to be a celebrity? How did the idea of celebrity develop historically? What, specifically, is the connection between celebrity, confession and scandal? In “English 483: Celebrity from Romanticism to the Present,” we will begin our study in the Romantic period by reading poems by one of the first celebrities, Lord Byron. We will compare the confessions and scandals that helped both to sensationalize and ultimately to destabilize Byron’s celebrity in his lifetime to those that magnified and eventually ended the career of Oscar Wilde in the late 19th century. Part of our focus on the 19th century will be on the origin of fictional characters such as Sir Arthur Conan Doyle’s Sherlock Holmes and Bram Stoker’s Dracula who continue to influence the media today. We will look, too, at fictional child celebrities from the Golden Age of Children’s Literature who were based on real-life children such as Lewis Carroll’s Alice and J.M. Barrie’s Peter Pan. As we move further into the twentieth century, we will analyze the astonishing invention of James Bond, comparing scenes from Ian Fleming’s original novels to scenes from recent film versions. In both our study of music stars and in our study of actors as high-powered celebrities, we will examine the intersection between modeling, links to popular young adult franchises, sexualization and the reality television component to fame. We will investigate how the concept of celebrity is changing in the 21st century with the rise of YouTube stars, K-pop stars, Bollywood, new media stars and social media.

Your grades will be divided into the following categories: Attendance/Participation (15%); Canvas Posts (20%); Quizzes (15%); Midterm (15%); Final Exam (20%); Final Project (15%)

489 SPECIAL TOPICS IN FILM: CHAPLIN AND HITCHCOCK: AUTEUR, GENRE, AND FILM FORM
MALAND
Hollywood established itself as a center of movie production in the decade of the 1910s and solidified itself as an industry of international influence by the 1920s. Since then, many filmmakers from other countries—including directors like Ernst Lubitsch, Billy Wilder, F.W. Murnau, and Milos Forman, and more recently, Alejandro Inarritu—were lured to Hollywood and have enjoyed successful careers. Perhaps the two most widely known and important émigré directors to work in Hollywood were the British-born filmmakers Charlie Chaplin and Alfred Hitchcock. This special topics course will trace the evolution of both filmmakers’ careers and study the achievements of representative films within the social and industrial contexts of their production. We will study Chaplin’s emergence as a silent film comedian and trace his evolution
as a filmmaker even after sound was introduced and on into the 1950s. We will also look first at Hitchcock’s early achievements as a filmmaker in the British film industry and then explore how his career evolved after coming to Hollywood in the later 1930s and thriving into the 1960s. In comparing, contrasting, and writing about these two filmmakers, I hope we will get a firmer understanding of how we can define the achievements of these auteurs (and their collaborators) and the essence of their development as filmmakers.

**Requirements:** All students will read a book each on the career and work of Chaplin and Hitchcock, plus some selected readings on film history and various critical approaches to film study, including the auteur, genre, and formalist approaches; screen a number of films (some out of class), take a mid-term and a final exam, and write either two shorter papers of 4-5 pages or one longer paper or 8-10 pages. Both filmmakers have drawn the attention of many scholars, and all students will be required to do research for the second shorter paper or the longer paper.