SPRING 2020

COURSE DESCRIPTIONS
Spring 2020 courses are subject to change. Please refer to timetable.

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Spring 2020 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 early medieval 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.

Requirements will include reading responses, a research paper, 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.

331  RACE AND ETHNICITY IN AMERICAN LITERATURE
CHILES
Was there writing on race and ethnicity in America prior to the Civil War? Absolutely! This course examines texts that address race and ethnicity in the eighteenth- and nineteenth-century US by a fascinating configuration of writers, including Anglo Americans, African Americans, and Native Americans. The class will investigate how these writers presented different perspectives on some of the biggest historical events of early America, including the American Revolution, the founding of the US nation-state, and the Civil War. We will also pay particular attention to slavery, settler colonialism, literacy, and sovereignty. Of key interest will be how African American and Native American writers used language and the written word for their own purposes. We will potentially read work by Phillis Wheatley, Samson Occom (Mohegan), John Marrant, Solomon Northup, William Apess (Pequot), Hendrick Aupaumut (Mohican), William Grimes, Frederick Douglass, Black Hawk (Sauk), and David Walker.

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

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

Requirements will include blogs, microblogs, a midterm, two major projects, and final exam.

333 BLACK AMERICAN LITERATURE AND AESTHETICS
TABONE
This course will examine the works of major Black American authors of the twentieth and twenty-first centuries with a focus on the interaction between aesthetics and politics. The course will begin with the generation-defining “protest” fiction of Richard Wright, traverse the Black Arts Movement of the 1960s and ’70s and conclude by examining how contemporary artists are engaging with the political issues of today. Readings will explore the ways in which artists experiment with aesthetic form and content to address the politics of race as well as other social questions. Possible authors include Wright, Hansberry, Baldwin, Baraka, Reed, Morrison, Walker, Suzan-Lori Parks, Colson Whitehead, and Claudia Rankine.

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

334 FILM AND AMERICAN CULTURE
PALIS, LARSEN
This course considers American films as works of art, as historical documents, and as powerful forms of cultural expression. Students will explore American film history, especially the consolidation of and aesthetic norms solidified by the so-called “classical Hollywood cinema.” Along the way, we will study American cinema through a variety of lenses, including formalism, genre theory, auteur theory, and ideological approaches including gender, race, class, and sexuality. As we move across time and across the country, students will explore the relationship between American cinema and the historical, cultural, and political contexts that have shaped American movies.

Along with course readings, students will view a variety of American films from the 1890s to the present, including *Citizen Kane* (Welles, 1941), *On the Waterfront* (Kazan, 1954), and *Daughters of the Dust* (Dash, 1991), the first film by an African American woman to be
distributed theatrically in the United States—a landmark that was less than 30 years ago! Although most films are shown during the Wednesday screenings, a few films will be assigned outside of class. The class proceeds lecture/discussion format, and students are expected to attend class regularly and complete readings by class time on the day they are assigned. We also have a Canvas site that includes 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 on Canvas; 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.

**335 AFRICAN LITERATURE**

**NDIGIRIGI**

Surveys the major works and issues that characterize contemporary African literature. Beginning with a general background of the “strategic essentialism” that characterized modern African literature’s responses to European representations of Africa and Africans, we ponder the confluence of art and social function in Africa. We pay attention to the challenges confronting writers in their attempts to construct an adequately differentiated African “subject.” The course covers some major themes in contemporary African literature including identity; art and political resistance; the politics of language choice; African feminism(s); power and performance; and magic realism. Modernist and postmodernist texts plus select readings in postcolonial criticism/theory and cultural studies will form the core reading requirements.

Major authors include: Achebe; Adichie; Dangarembga; Gordimer; Fugard; Ngũgĩ; and Soyinka.

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

**Requirements:** Regular attendance and meaningful participation (10%); four 2-page reaction papers (30%); a mid-term exam (30%) and a final exam (30%).

**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.

**Requirements include** weekly discussion questions, weekly quizzes, a midterm, a final exam and a final project.
340 SCIENCE FICTION AND FANTASY: “APOCALYPSE, POST-APOCALYPSE, AND HOPE
ELIAS
Science fiction and fantasy literature today address “end of the world scenarios” such as climate change disasters, extinctions and plagues, cyborg dystopias, and oligarchic technocracies. All very upsetting—so where is the hope? What does this fiction want from us, and how does it speak to both traditional subgenres of SF and Fantasy and also update those in relation to today’s worldly concerns? This course will look at 20th- and 21st-century literature that addresses apocalypse and post-apocalypse in order to spark creative thinking about the present and the future. Texts may include fiction by J.G. Ballard, Kim Stanley Robinson, N.K. Jemison, Barbara Kingsolver, Paolo Bacigalupi, Cixin Liu, Jeff VanderMeer, Emily St. John Mandel, and/or Richard Powers.

Requirements: class presentation, two short comparison/contrast papers, and a final exam.

342 LITERATURE AND MEDICINE
GARNER
This course, which is being offered for the first time, examines literary representations of illness, medical care, and biotechnology through the study of fiction, drama, poetry, essays, nonfiction and film. It poses the following questions: How have writers represented and given meaning to illness and health? How are these states and experiences invested with social meanings, and in what ways are acts of medical diagnosis and treatment shaped by cultural and political factors? How has literature clarified the stakes of biomedical ethical debates? How do our understandings of the individual and its place in the world change when we pay attention to the body’s biological vulnerabilities and the historical, cultural, and political fields that shape medical knowledge and practice? In short, the course will explore the opportunities for understanding and creativity that illness opens up.

Requirements: (1) a critical analysis of one of the works from our syllabus (5-7 pages), (2) an illness narrative drawn from your own experience, that of someone you know, or a clinical case study (5-7 pages), (3) eight blog entries with reflections on the issues explored in our readings (400-500 words each), (4) midsemester and final exams.

351 THE SHORT STORY: WOMEN AND CRIME
PAPKE
The course will focus on mystery and suspense short stories from the Victorian period to today that feature female detectives, female victims of crimes, and female criminals. The majority of our readings will be fiction by women writers. Selections will include the work of such writers as Grant Allen, Susan Glaspell, Patricia Highsmith, Dorothy Sayers, Shirley Jackson, Ruth Rendell, and Sara Paretsky among others.

Requirements include active participation in class discussion, a series of short written responses to readings, at least one critical paper, and three examinations.

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

**ATWILL**

This section of English 355 has four objectives: to review grammar and research skills, to master techniques for developing written style, to apply basic principles of rhetorical and social movement theory, and, finally, to use a digital format (Adobe Spark) for presenting information and arguments. The course is organized around these four writing objectives. Project 1 engages ongoing debates about persuasion and belief. Project 2 applies these theories to analyze a persuasive text or speech. Project 3 engages the social movement theory of Manuel Castells to analyze the way a specific group either challenges mainstream discourse or to tries to enter it from the outside. Project 4 is an electronic portfolio of writing, based on the first three projects.

**Texts:** Material on Canvas

**Requirements:** drafts and final revisions of four writing projects; Canvas assignments

### 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.

**Texts:**
Jay Heinrichs’s *Thank You for Arguing*
Joseph Williams’s *Style*
Requirements: Qualitative research project, textual/genre analyses, exam.

360 TECHNICAL AND PROFESSIONAL WRITING
HIRST
Course description
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 provides instruction and practice in visual and oral communication.

Learning outcomes
Students will learn principles of effective technical/professional communication and become skilled at applying those principles as they compose and deliver various communications.

Required text

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

Workload
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 deliver an oral presentation in class and produce well-designed professional documents—many of them incorporating illustrations, graphs, and tables—including an approximately 20-page final report.

Assignments and grading
Memo of Self Introduction 0 100 — 90 = A
Resume 5 89.9 — 85 = B+
Letter of Application 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: Junior standing in student’s major or consent of instructor.

360 TECHNICAL AND PROFESSIONAL WRITING
SNELLEN
Several hacks have occurred throughout the 12 Colonies. Though there is no proof, the Colonial Fleet worry these hacks may precipitate a larger event and ask, “have we adequately prepared for a full-scale Cylon attack?” To prepare, we must create appropriate technical documentation to
guide the crew through the crisis. These documents might consist of memos, PSAs, instructions, manuals, proposals, descriptions, definitions, illustrations, and videos to disseminate information to the community. To aid in our research, we will study Battlestar Galactica as well as primary sources from Hersey's Hiroshima, Terkel’s The Good War, and the Atomic Archive.

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

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

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

**360 TECHNICAL AND PROFESSIONAL WRITING**
**HARRIS**
Students develop rhetorical strategies for professional and technical communication, including genres such as definitions, process descriptions, proposals, abstracts, executive summaries, and major reports.

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

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

**363 WRITING POETRY**
**HANSON**
In this intermediate poetry course, we will study and write in a variety of forms. We will also read work by contemporary poets such as Ocean Vuong, Tiana Clark, and Kaveh Akbar in order to better understand the craft of poetry. Each student will submit a portfolio of revised poems at the end of the semester, and will receive instruction regarding opportunities for publication.

**Requirements:** As this is a workshop-based course, attendance is extremely important. Your final grade will be calculated based on workshop attendance and participation, in-class writing exercises, a poetry journal, and your final portfolio.

**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.

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.

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 of a 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 not only in memoir, but also in 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 important, 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 Virginia Woolf, Sarah Einstein, Rax King, Silas Hansen, Gabrielle Hamilton, and more.

Requirements: Assignments include a class presentation, two 4-7-page essays, one 15-20 page essay, plus in-class work and attendance.

371  FOUNDATIONS OF THE ENGLISH LANGUAGE
GRIESEER
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.

Requirements: 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
GRIESE
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 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.


Requirements: Assessment will be by means of a midterm, final, and three 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
GRiffin
Introduction to the various genres of literature and the key issues that surround the writing, reading, and critical analysis of literary texts. A reasonably wide range of fiction (one novel, a couple of short stories), poetry (of various types) and drama (one older and one contemporary play) will be on the menu, as well as a sprinkling of critical and theoretical texts.
**Requirements:** two short papers, an in-class mid-term, one small presentation (2 students), a final in-class exam.

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**401 MEDIEVAL LITERATURE: JOURNEYS, TRANSFORMATIONS & COMMUNITY IN MEDIEVAL LITERATURE**

DZON

This course provides an overview of medieval literature that introduces students to common genres from the time period as well as key aspects of medieval culture. Some of the readings deal with the theme of journeying and the related concepts of quest, pilgrimage, exile and spiritual progress, while some focus on relationships between humans involving love and trust, as well as relationships between humans and the divine or non-human. After looking briefly at late-antique and early-medieval sources that set the stage for the later Middle Ages, we will turn our attention to influential medieval texts from the twelfth to fifteenth centuries that feature such themes as well as other issues. We will read translations and modernizations of medieval English texts, though students are encouraged to study Chaucer’s *Canterbury Tales* in the original, using a facing-page or interlinear version. Texts include selections from Old English poetry; Beroul’s *Romance of Tristan*; the lais of Marie de France and Sir Orfeo; the letters of Abelard and Heloise; *Sir Gawain and the Green Knight*; selections from Geoffrey Chaucer’s *Canterbury Tales*; and tales of medieval saints and sinners.

**Requirements** include a few short papers, one longer paper, and two exams.

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**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 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 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 two exams.

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**405 SHAKESPEARE II: LATER PLAYS**

STILLMAN

Shakespeare’s Later Plays is the study of the best of the best—a survey of the mature dramatic work from the problem comedies (like *Measure for Measure*) to the major tragedies (*Othello*, *King Lear*, *Macbeth*) to the late tragicomedies (*The Winter’s Tale*, *The Tempest*).

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

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**410 DONNE, MILTON, AND THEIR CONTEMPORARIES**

WELCH
This course explores the poetry and prose of seventeenth-century Britain, from John Donne’s racy love poems to John Milton’s astonishing religious epic, *Paradise Lost*. Sampling a range of writers, including Herbert, Jonson, Lanyer, Herrick, and Marvell, we will find that their work, for all its playful wit, elegance, and poise, took shape in an era of violent social and intellectual upheaval. We will read their writings against the backdrop of the scientific revolution, global exploration and trade, religious conflict, gender debate, and a bloody civil war. We will also check up on the latest critical approaches and controversies that have sprung up around these writers and their turbulent times.

**Requirements** include active participation, brief reading responses, two papers, and two exams.

**420 THE 19TH-CENTURY BRITISH NOVEL**

**HENRY**

Realism sounds like a straightforward description of a literary style, but in fact realism as it developed in the nineteenth century encompassed a variety of narrative modes including the sensational, sentimental, gothic and melodramatic. This class focuses on the history of the nineteenth-century British novel with particular attention to the emergence and predominance of realism in the Victorian period (1837-1901). We will trace the strategies used by nineteenth-century novelists such as Charles Dickens, Emily Bronte, George Eliot (Marian Evans) and Thomas Hardy to represent the past and present British world to their readers. Examining the moral, social, economic and political critiques that became central to the novel form, we will also consider the history of literary critical approaches to interpreting these novels.

Assignments will include mid-term and final examinations (20% each), two research papers (20% each), as well as quizzes and class participation (20%).

**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 5 first-edition copies of Austen’s novels, and we will also have class sessions in the letterpress studio and McClung museum, as well as a Regency dance workshop.

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

**433 AMERICAN REALISM AND NATURALISM**

**PAPKE**

Will examine the development and varieties of regionalism and local color, realist, and naturalist fiction in American literature. Authors studied may include Twain, Jewett, Freeman, Chopin, Bierce, James, Crane, Norris, and Dreiser, among others.

**Requirements** include attendance, participation in class discussion, several reading responses and/or quizzes, three examinations, and an analytical paper.
While the reading schedule follows a more or less a chronological order, by no means is this course designed to be a comprehensive survey course. Instead, we will hop, skip, and jump through a variety of historical periods and literary movements. We will start with what some have called the “High Modernism” of the teens and 1920s, move through the “social document” literature of the middle of the century and postmodernism towards the century’s end, and finish finally with what some call “post-postmodernism.” Through our exploration of these various literatures and eras, we will examine how literary movements and strategies emerge from, and are entrenched in, rich social and historical fabrics. Along the way, we will read some of the most enjoyable and significant American literature created in the last century.

Potential texts: *As I Lay Dying*, William Faulkner; *Beloved*, Toni Morrison; *My Antonia*, Willa Cather; *There, There*, Tommy Orange; *White Noise*, Don DeLillo.

Requirements: 2 papers, midterm and final exams, short micro-essays, quizzes, and active class participation.

**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.

What is an international novel? This course is about a wide range of fiction that asks complex, exciting questions about the world we live in and its national, international, and transnational boundaries. We will study early twentieth-century fiction from the Harlem Renaissance and war-torn Hungary, mid-century postcolonial narratives about the Caribbean and Egypt, and late twentieth-century stories about the racially mixed worlds of London, New York, Capetown, and Bombay. We will read novels in translation and novels written in the idiom of so-called “world English.” Students will examine how writers reinvent the forms of the novel to tell new stories in new voices. Primary readings include works by authors such as Nella Larsen, Agota Kristof, Nawal el-Saadawi, Junot Díaz, Jhumpa Lahiri, Kazuo Ishiguro, and J. M. Coetzee. Along the way, we’ll watch films by Pedro Almodóvar, Mira Nair, Jafar Panahi, and Ang Lee. Finally, we will read essays and criticism by Martin Puchner, David Damrosch, Salman Rushdie, and Zadie Smith.

Requirements: one short (6 pp.) and one long (8-10 pp.) paper; reading journals; midterm examination; in-class presentations.
455 PERSUASIVE WRITING
KING
Every day we are inundated with multiple streams of information in countless forms: online news channels, newspapers, social networks, blogs, political satires and cartoons, advertisements, and much more. We navigate them constantly, but to what extent are we aware of how this information affects us? Given there is no “neutral” statement, how attentive are we to the way information is shaped as it is communicated? What functions as persuasion?

This class is designed to prompt critical thinking and writing about how communication and persuasion are constructed, consciously and unconsciously, in public, academic, and personal contexts. Beginning with a review of rhetorical basics from the Greco-Roman tradition and then working through contemporary theories of persuasion, in this class you will have a chance to explore how those principles of persuasion function. Student work will involve tracking what and how local, state, and national issues are debated, analyzing persuasive strategies, and critically engaging in those debates yourself for a variety of audiences.

- Required writing: 10 short response essays, four formal writing projects, and construction of a digital or hardcopy media scrapbook.

456 CONTEMPORARY FICTION/NARRATIVE
HADDOX
In this course, we’ll read seven acclaimed novels written by American writers and published during the Cold War (1945-1989). Although the Cold War itself will be the historical frame within which we consider these works, we’ll also consider how that frame affected and was affected by other significant social, political, cultural developments, including struggles against racism and for women’s rights, as well as changing understandings of national history and the way individual American selves related to it.


Requirements: Two short papers, a midterm and a final exam, occasional quizzes and short entries in a reading journal, active class participation.

459 CONTEMPORARY POETRY
LEE
Examines formal, cultural, and thematic movements in poetry published since 1950. Among the poets we’ll consider are Lowell, Bishop, Brooks, Brathwaite, Plath, Ginsberg, Ashbery, Heaney, Hejinian, and Walcott. Key terms will include formalism, globalization, open form, and confessional poetry; we’ll focus throughout on the tension between artifice and intimacy in contemporary verse. Students will write two short response essays, one listening assignment, two exams, and a final essay.
**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 significantly to 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 enabling 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*  

Additional readings on Canvas.

**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

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**463  ADVANCED POETRY WRITING**  
NGUYEN

This seminar-workshop will facilitate a community of writers who become adept at reading published texts as well as each others' works. We will explore how the art and craft of language can challenge, deepen, and expand ways of knowing. We will study and experiment in a range of poetry forms and techniques, focusing on the diverse currents in contemporary American poetry, with some forays into other relevant periods and movements.

This course aims to (1) hone investigation skills and cultivate your individual poetic aesthetic, imagination, and creative-critical “voice” as a poet-thinker, and (2) establish an open, stimulating space in which you will generate/produce creative work based on our discoveries.
**Requirements**
Attendance & participation (including in-class activities)
Assigned Discussion Leading
Creative-critical and descriptive responses on assigned texts and peer workshop poems
Midterm Poetry “Mixtape” Anthology
Final long-form research project: chapbook, installation, etc.

**Probable texts**

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

**474 TEACHING ENGLISH AS A SECOND OR FOREIGN LANGUAGE**
**SAENKHUM**
This course provides an introduction to some of the major basic theories, trends, and issues surrounding teaching English as a second/foreign language. We will consider various topics related to English language teaching, including first language acquisition, second language learning, learner variables in language learning, and traditional and innovative approaches to language teaching.

By the end of the semester, students should be able to:
- Explain various approaches to English language teaching.
- Consider various topics related to English language teaching.
- Design or modify a language course in ways that are appropriate for the institutional context, student population, and learning goals and objectives.
- Share your ideas, teaching materials, and research effectively through oral presentations and written documents.

**Requirements (tentative):**
Attendance + Participation = 10%
Discussion Questions = 10%
Teaching Observation or English Language Teaching Book Review = 20%
Teaching Demonstration = 25%
Final Research Project = 35%
(project proposal, poster presentation, project paper)
Total = 100%

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

476 SECOND LANGUAGE ACQUISITION
HUTH
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.

Required Text:

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%

479 LITERARY CRITICISM
DUNN
In this course we will survey major works of literary criticism from the classical to the modern periods, and we will also consider some of the major works of literature that inspired this criticism. Thus, for instance, we will look at Plato's argument for banning poetry from his ideal republic and at some of the poetry that Plato might have wanted banned. When we discuss Shelley's claim that poets are the "unacknowledged legislators of the world," we will investigate what, exactly, his poetry might be legislating. We will also analyze the complex relationship between the values expressed in each of the critical works and the ethical, political, and cultural values of their time. Finally, we will consider what remains valid in the literary criticism of the past and how we might use it to enhance our own appreciation of literature today.

Requirements include midterm and final examinations and two papers on topics which will be assigned in class. The first paper will be three to five typed pages, the second five to seven pages. The midterm and final examinations and the first paper will have approximately the same weight in determining your final grade. The second paper will have approximately twice the weight of your other grades. Occasionally I will ask you to prepare brief in-class presentations or to write brief responses to questions about the reading; these will not be graded, but failure to hand in three or more of these may lower your grade. Three or more unexcused absences may also lower your final grade, while class participation will improve it.
482 MAJOR AUTHORS: HERMAN MELVILLE COLEMAN

“Hast thou seen the white whale?” So demands Captain Ahab of every ship he meets. The question is: have you? Are you an English major who has yet to read Moby-Dick? Or a major in another field who believes the college experience should include reading the great books of world literature? In this course, you will have the opportunity to study one of the most engaging and sophisticated of American authors, a writer of unforgettable stories that explore literary, religious, philosophical, and political issues with stunning language and surprising insights. We begin with Typee, in which Melville narrates his sojourn among cannibals on a South Pacific island while pondering Western culture from the outside. We then turn to the centerpiece of the course, Moby-Dick, for six weeks of immersion in his ambitious and exhilarating magnum opus. Then we turn to other Melville classics: “Bartleby, the Scrivener,” an enigmatic tale of modern office life; Benito Cereno, a suspenseful story of a mysterious ship off the coast of South America; Civil War poems from Battle-Pieces; and the extraordinary novella Billy Budd. We will read these works alongside a recent biography of Melville, excerpts from nineteenth-century writers such as Ralph Waldo Emerson and Frederick Douglass, select critical essays, and twentieth and twenty-first century art inspired by Melville’s work. Even if you don’t learn to love Melville by the end of the course (and most students do), you will understand him thoroughly.

Requirements: reading journals, a paired or group presentation, a midterm, a final exam, and a final research paper, along with several assignments leading up to it.

483 SPECIAL TOPICS IN LITERATURE: VISIONS OF THE END IN EARLY ENGLISH LITERATURE

DZON

This course will examine how writers and artists in medieval Britain and Europe envisioned the end of human history and the transition from death to eternity. Most of the material we will cover dates from fourteenth- and fifteenth-century England, but we will also consider some earlier sources from Late Antiquity and early-medieval England, including biblical and other early apocalyptic texts. Besides considering the broad question of how approaches to eschatology changed over time, we will focus on recurrent motifs and issues, such as the Fifteen Signs of Doomsday, legends of the Antichrist, reformist movements and ideologies, representations of Christ as Judge and the role of angels, saints and demons at the Last Judgment, depictions of heavenly joys and the pains of Hell, the development of the idea of Purgatory, medieval views of God's wrath and vengeance as the cause of earthly calamities, the year 1000 (and 2000), as well as modern takes on the theme of the Apocalypse. Since this course will run at the same time as the “Visions of the End, 1000-1600” art exhibit at the McClung Museum and the Annual Symposium sponsored by UT’s Marco Institute for Medieval and Renaissance Studies, students will go on at least one field trip and will have a chance to hear outside speakers. No prior coursework on (or familiarity with) medieval cultures or languages is assumed.

Texts include Old English homilies in translation, such as Wulfstan's famous "Sermon of the Wolf to the English People"; the dream vision Pearl by the Gawain-poet; the morality play Castle of Perseverance; the "Antichrist" and "Last Judgment" plays from the Chester Cycle;
lyrics and liturgical texts on death; the allegorical *Pilgrimage of the Soul*; selections from Chaucer's *Canterbury Tales*; as well as selections from Anselm, Bonaventure and Joachim of Fiore.

**Requirements** include a number of Response Papers, a Class Presentation, and a Term Paper.

**483 SPECIAL TOPICS IN LITERATURE: CIVIL RIGHTS, HUMAN RIGHTS, AND LITERATURE**

**GRIFFIN**

Literature and drama have given imaginative depth to the principle that the individual, the self, is an entity deserving of protection – either as citizen of a nation-state or simply as an inhabitant of the planet Earth. In the class we will read literary works and non-fictional reporting about war crimes trials and the civil rights struggle in the United States, among others, as well as some political and legal documents such as the Bill of Rights and the UN Charter.

“Civil Rights, Human Rights, and Literature” seeks to make students more aware of the complex of ideas and metaphors with which we have tried to determine the status 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, values, and identity, and in the class we will investigate where the claim to universality can be defended, and where not.

**Requirements** will involve 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.

**489 SPECIAL TOPICS IN FILM: RACE AND ETHNICITY IN AMERICAN CINEMA: FROM MARGINS TO THE MAINSTREAM**

**PALIS**

From protest of the 2016 Academy Awards’ racial exclusion (“#OscarsSoWhite”) to perennial debates about “white-washing” and cultural appropriation, American cinema is simultaneously fascinated by and continually struggling with representations of race and ethnicity. This course focuses on race and ethnicity in American film as social issues and spectacles, reading the ways American culture “visualizes” racial difference. We will trace the persistent, problematic histories, institutions, and images that confront contemporary filmmakers and how representational codes and conventions have evolved in American culture.

This course is broadly structured around genre, as we trace stereotypes and narratives, racialized characters, and exoticized spaces across quintessential American genres, including the Western, the *film noir*, the road movie, the musical, and science fiction. Our dual-focus on canonical American film and more marginalized voices begins by reading Oscar Micheaux’s *Within Our Gates* (1920) as a race film revising D.W. Griffith’s white-nationalist *The Birth of a Nation* (1915). From there, we explore the racialized codes that policed Hollywood screens throughout the “classical period.” Then, we will turn to a series of genre films. Potential films include: neo-noir films, such as *Chan is Missing* (Wayne Wang, 1982), revisions of the classical Hollywood musical, such as *Illusions* (Julie Dash, 1982), Westerns, including *Lone Star* (John Sayles, 1996),
road movies, such as *Powwow Highway* (Jonathan Wacks, 1989) and *Smoke Signals* (Chris Eyre, 1998), horror/science fiction films, such as *A Girl Walks Home Alone at Night* (Ana Lily Amirpour, 2014) and *Get Out* (Jordan Peele, 2017), ensemble films, such as *Babel* (Alejandro González Iñárritu, 2006), romantic comedies, such as *Crazy Rich Asians* (Jon Chu, 2018), and more personal engagements with Hollywood’s racist histories, including *History and Memory: For Akiko and Takashige* (Rea Tajiri, 1991) and *The Watermelon Woman* (Cheryl Dunye, 1994). Throughout, we will follow the work of black feminist scholar Kimberlé Crenshaw, attending to the ways race and ethnicity intersect with sexuality, gender identity, class, and ability.

**Requirements:** The class proceeds lecture/discussion format, and students are expected to attend class, watch and take notes on all assigned films, and keep up with weekly readings. Course grades will be determined by regular attendance, three analytical papers of 5 pages each, weekly quizzes, and a final annotated bibliography.

**492 OFF-CAMPUS STUDY: DRAMA IN NEW YORK**

**GARNER**

This course is designed to provide intensive exposure to drama in performance by introducing students to the best that New York theater has to offer. During an eight-day stay in New York City (which will take place this year on **13-21 December**), students will be introduced to New York theater and the richness of its dramatic offerings. In addition to seeing seven plays, students will have ample time to take advantage of New York’s other cultural attractions.

**Requirements:** 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 class in Spring semester. Students will also write a research paper (10 pages) dealing with the plays we have seen in New York or with New York theater as an institution. This paper will be due at the end of February. In addition to attending all plays, students will be expected to attend and participate in the group discussions in New York and individual meetings with the instructor during Spring semester.

The course fee ($1425) includes all theatre tickets and housing at the Vanderbilt YMCA, a dormitory-style hotel in midtown Manhattan. Students are responsible for transportation to, from, and within New York and meals. Enrollment is limited to 20 students, and the course can fill quickly. For further information on English 492, students should contact Dr. Garner (sgarner@utk.edu).

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