

Graduate Course Descriptions

Spring 2021

Early registration for spring semester begins Monday, **November 2**. Course descriptions for graduate level courses are attached. Time and day are subject to change at instructor's wishes, please check current online timetable for accuracy. **MA students who wish to take a 400-level course must submit the proper request form to obtain approval and be added to the course.**

CRN	Course	Time/Day	Modality	Instructor	Title
20710	404	9:50-11:05 TR	Online-Sync	Stillman	Shakespeare I: Early Plays
20711	405	10:30-11:20MWF	Fully f2f	Welch	Shakespeare II: Later Plays
27593	406	1:10-2:25 TR	Fully f2f	Hirschfeld	Shakespeare's Contemporaries I
27943	414	1:00-1:50 MW	Online MW sync/ F-async	Cohen-Vrignaud	Romantic Poetry & Prose I
24500	422	4:30-5:45 TR	Online-Sync	Dzon	Women Writers in Britain: Medieval Women Voices and Literary Culture
33075	422	11:30-12:45 TR	Online-Sync	Seshagiri	Women Writers in Britain: Virginia Woolf and the Worlds of Modernism
26002	433	3:30-4:20 MWF	Online-Sync	Papke	American Realism/Naturalism
25970	434	11:45-12:35 MW	Online MW sync/ F-async	Schoenbach	Modern American Literature
26000	435	11:30-12:45 TR	Online-Sync	Griffin	American Fiction to 1900
25996	441	2:50-4:05 TR	Fully f2f	Haddox	Southern Literature
25987	451	9:50-11:05 TR	Online-Sync	Lee	Modern British & American Poetry
25080	452	1:00-1:50 MWF	Online MW Sync/ F async	Garner	Modern Drama
20714	455	11:30-12:45 T	Online T Sync / R Async	King	Persuasive Writing
20715	456	4:30-5:45 TR	Fully f2f	Elias	Contemporary Fiction/Narrative
20716	460	11:45-12:35MWF	Online-Sync	Hirst	Technical Editing
20717	463	2:50-4:05 R	Online R Sync / T Async	Rocha	Advanced Poetry Writing
20718	464	4:30-5:45 TR	Online-Sync	Knight	Advanced Fiction Writing
24504	466	ONLINE	Online-Aysnc	Morey	Writing, Layout, & Production Tech
27956	474	11:45-12:35 M	Online M Sync / WF Async	Saenkhum	Teaching English as 2 nd / Foreign Language
25985	476	1:00-1:50 W	Online W Sync / MF Async	Saenkhum	Second Language Acquisition
26796	477	9:15-10:05 MWF	Online M Sync / WF Async	Huth	Pedagogical Grammar for ESL
27672	480	1:00-1:50 MWF	Online-Sync	Billone	Fairy Tale, Legend, & Myth
20720	482	2:15-3:05 MWF	Hybrid-MF-IP / W-Sync	Blackwell	Major Authors: <i>Nabokov's Novel and Short Stories</i>
20721	483	1:10-2:25 TR	Online-Sync	Dzon	Topic: Visions of the End in Early English Lit
24505	483	11:45-12:35MWF	Online-Sync	Papke	Topic: Classic & Modern Mystery Stories

20722	484	3:30-4:20 MWF	Online-Sync	Hebert	ST in Writing: <i>The Art of the Novel</i>
20728	500				Thesis Hours
20729	502				Use of Facilities
26897	505	1:00-4:20 F	Online-Sync	Ringer	Composition Pedagogy
20730	505	9:50-11:05 TR	Online T Sync / R Async	King	Composition Pedagogy
25988	509	1:00-2:15 MW	Online-Sync	Grieser	History of the English Language II
25982	513	9:15-11:20 W	Online-M-Async/ W-Sync	Liuzza	Readings in Medieval Literature
33037	541	11:30-12:45 TR	Hybrid T-IP / R-sync	Henry	Readings in English Lit of 19 th C
26795	551	9:50-11:05 TR	Fully f2f	Hardwig	Readings in American Literature: <i>Race and Region in American Fiction, 1870-1940</i>
25084	552	9:15-12:35 F	Online-Sync	Chiles	Readings in Black American Literature
27195	555				Creative Thesis Hours
25081	560	2:50-4:05 TR	Online-Sync	Ndigirigi	Readings in 20 th C Literature: <i>Caribbean Literature</i>
	593				Independent Study
20733	600				Dissertation Hours
20735	631	2:15-3:30 MW	Fully f2f	Welch	Studies in Renaissance Literature:
25994	670	1:10-2:25 TR	Online-Sync	Lee	Studies in 20 th C Literature: <i>The New York School</i>
25993	680	6:00-8:05 T	Online-Sync	Morey	Advanced Studies in RWL
26005	686	6:00-8:05 W	Online-Sync	Dean	Studies in Creative Writing: <i>Reading and Writing Creative NonFiction</i>
24699	686	6:00-8:05 R	Online-Sync	Howell	Studies in Creative Writing: <i>Poetry</i>
25085	690	2:50-4:05 TR	Online-Sync	Seshagiri	Special Topics: <i>Virginia Woolf</i>

404 Shakespeare I: Early Plays Stillman

So how did Shakespeare become Shakespeare? As a means of addressing this question, the course focuses on 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: One major paper, two major exams, and class participation.

405 Shakespeare II: Later Plays Welch

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

plays, we will explore some key themes and problems that preoccupied Shakespeare in his final decade as a dramatist. We will ponder his language and dramaturgy, situate his writing in the social and political environment of Jacobean England, and see how his plays have been interpreted by generations of editors, performers, and literary critics. Some class sessions will focus on methodological case studies, showcasing some of the major scholarly tools, critical approaches, and debates that have shaped the study of Shakespearean drama.

Requirements include active participation, weekly discussion board posts, and three essays.

406 Shakespeare's Contemporaries I

Renaissance Drama

Hirschfeld

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

Requirements: Two short essays, one biography assignment, one exam, one final paper.

414 Romantic Poetry & Prose I

Cohen-Vrignaud

This course looks at the Romantic movement in Britain between 1789 and 1832. As revolution rocked the world, writers reacted to sweeping political and economic changes in a variety of ways. We will primarily focus on the poetry

of the Big Six (Blake, Wordsworth, Coleridge, Shelley, Byron, Keats) but also read other writers and Mary Shelley's *Frankenstein*.

Requirements: class attendance, regular pop quizzes, 2 papers, and a digital project.

422 Women Writers in Britain

Medieval Women's Voices and Literary Culture

Dzon

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

422 Women Writers in Britain

Virginia Woolf and the Worlds of Modernism

Seshagiri

"What a lark! What a plunge!" thinks Virginia Woolf's Mrs. Dalloway on a June morning in London. This course takes students on a lark and a plunge through the extraordinary accomplishments of Virginia Woolf (1882-1941), author, publisher, critic, and center of modernist culture. We will study Woolf's reinventions of the English novel in *Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *The Waves*, *Flush*, and *Between the Acts*. We will read her influential feminist manifesto *A Room of One's Own*, as well as selected short stories, critical essays, and her memoir, "Sketch of the Past." Along the way, we'll meet members of the Bloomsbury Group, consider the impact of World War I on the arts, and trace developments in global modernism. The course includes literature by Woolf's contemporaries T.S. Eliot, Katherine Mansfield, and E. M. Forster, as well as recent interpretations of Woolf's work in film, dance, and photography (Sally Potter's *Orlando*, Stephen Daldry's *The Hours*, Wayne McGregor's *Woolf Works*). Finally, we will study Woolf's literary legacy in contemporary fiction by Rachel Cusk, Ian McEwan, Zadie Smith, or Elena Ferrante.

Requirements: regular homework responses and short essays, one in-class group presentation, midterm, final exam.

433 American Realism & Naturalism

Papke

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

Requirements include attendance, active participation in class discussion, several reading responses, two or three exams depending on teaching modalities, and an analytical paper.

434 Modern American Literature

Schoenbach

In this course we'll trace the development of American literature over the course of the twentieth century, during which American artists go from looking yearningly towards Europe to assuming a role of cultural dominance that comes with problems and worries of its own. We will explore U.S. literary movements from the transatlantic inceptions of modernism to its more local and regional incarnations, from the social realist novel of immigration to postmodernism, from "high modernism" to the vernacular and popular. We will read works by James, Hemingway, Faulkner, Cather, Yeziarska, Hurston, Eliot, Williams, Hughes, Diaz, and Cole.

Requirements: Regular homework assignments, two 5-page papers, a midterm, and a final.

435 American Fiction to 1900

Griffin

Although Americans read novels and short stories from England and Europe in the late eighteenth century, poetry and rhetoric enjoyed a much higher status among the educated classes. Fiction was treated with some skepticism and the new form of the novel was regarded by many as a cheap and sensational genre. Nevertheless, fiction from its beginnings in the early national period reveals American authors trying energetically to mold the cultural shape of a new type of society. Some voices were kept at a distance, others were given space, but the particular confrontations and tensions associated with life in the United States could not be avoided or suppressed. Our class will follow the work of early practitioners such as Hannah Webster

Foster via Hawthorne and Melville in the American Renaissance to the radically different but distinctly American fiction on the cusp of twentieth-century modernity.

Requirements: two take-home papers of around 6 pages, an in-class mid-term, potentially regular short Canvas postings, a final paper incorporating the postings (or similar).

441 Southern Literature Haddox

This course will be a broad survey of southern fiction, poetry, drama, and essays from the early nineteenth century to the present. We will adopt a cultural and historical approach to these texts, focusing on a number of questions that have remained hotly contested: What does it mean to be “southern”? How does one define a southern identity or a southern literature? How does it change over time? How is it related to other things that define one’s identity, such as race, gender, class, sexuality, nationality, or religious belief?

Required texts: *The Literature of the American South (A Norton Anthology)*, eds. William L. Andrews and others (first edition); Charles W. Chesnutt, *The Marrow of Tradition* (Bedford Critical Edition); William Faulkner, *Absalom, Absalom!*; Flannery O’Connor, *Wise Blood*; Jesmyn Ward, *Salvage the Bones*

Requirements: two argumentative essays, two exams, reading quizzes, regular attendance, active class participation.

451 Modern British & American Poetry Lee

Designed to help students develop a rich and complicated sense of the poets and poetic approaches that helped constitute what we now call modern poetry. We’ll survey British and American poetry during the first half of the twentieth century, reading poets in relation to one another and in light of wider cultural and historical developments (including abstract art, industrialization, mass culture, and WWI).

Among the poets we’ll consider are Yeats, Eliot, Pound, H.D., Hughes, Stein, Stevens, Williams, McKay, and Auden. Key terms orienting our discussions will include symbolism, imagism, avant-gardism, and vernacular modernism.

Students will write two essays, a midterm, and a final exam.

452 Modern Drama

Garner

This course will explore the development of modern 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 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, Yeats, Gregory, Synge, Tagore, O’Neill, Glaspell, Treadwell, Tzara, Cocteau, Artaud, Hughes, Pirandello, Brecht, Williams, and Garro.

Requirements: production analysis (20% of final grade), drama resource portfolio (20%), mid-semester and final examinations (30%), play blog entries (15%), and regular attendance and participation (15%).

456 Contemporary Fiction/Narrative

Just Environments

Elias

How do our lives alter the environments into which we are born, and how do those environments in turn determine who we are? What separates the human self from other kinds of selves—animal, plant, mineral? What constitutes a healthy and just relationship to the natural world? In this course we’ll read works of fiction published after 1960 by North American and UK writers of international acclaim, watch related films, and read short pieces of literary and cultural criticism that explore these questions. Reading is chosen to reflect a number of styles and worldviews and will be chosen from the following: Octavia Butler’s *Parable of the Sower*, Nick Hayes’s *The Rime of the Modern Mariner* (graphic novel), Linda Hogan’s *Power*, Ruth Ozeki’s *My Year of Meats*, Ann Pancake’s *Strange as This Weather Has Been*, Richard Powers’ *The Overstory*, and Jesmyn Ward’s *Salvage the Bones*. Films may include *Daughter of the Lake* and *Uniontown*. Course requirements: participation in class discussion, weekly responses, recorded group presentation, 2 essay exams. Graduate students: reading should be useful to the novel exam, the contemporary exam, the 20th-century exams, and special topics in environmental studies and ecofiction.

455 Persuasive Writing King

Every day we are inundated with multiple streams of information in countless forms: online news channels, newspapers, social networks, blogs, political satires and cartoons, advertisements, and much more. We navigate them constantly, but to what extent are we aware of how this information affects us? Given there is no “neutral” statement, how attentive are we to the way information is shaped as it is communicated? What functions as persuasion?

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

- Required Texts: Gerald Graff and Cathy Birkenstein’s *They Say, I Say*, 4rd ed. ISBN 978-0-393-63167-8
- Required writing: 10 short response essays, four formal writing projects, and construction of a digital media scrapbook.

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. Major assignment for the course is a paper analyzing and improving a real-world document of your choosing, while discussing the knowledge and techniques that enabled you to improve it.

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.

Points

- 30 Written responses to questions in texts
- 10 Written reflections on other readings
- 15 Mini Article
- 5 Class presentation on article in progress
- 25 Maxi Article
- 15 Final exam

463 Advanced Poetry Writing **Rocha**

A continuation of English 363, this course is an intensive practice in the craft of poetry and exploration of the imaginative process. Readings and assignments will investigate different impulses—formal, textual, tonal, thematic—in order to generate our own poetry, as well as ask us to develop a sense of poetics (why and how we write). We will also consider how contemporary poets, specifically, raise personal, communal, ethical, and political dilemmas. As an advanced poetry workshop and reading seminar, we will delve into these contentions while building and contributing to our literary communities. We will work in the spirit of a shared experiment, as the goal of this course is to launch from introductory groundwork into advanced risk-taking.

464 Advanced Fiction Writing **Knight**

Development of skills acquired in basic Fiction Writing course.

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

Prereq: 364 or consent of instructor.

466 Writing, Layout, & Production Technical Documents **Morey**

This class explores how to incorporate visual design into the production of professional and technical documents. We will study and develop writing practices based in visual rhetorics and investigate theories of visual perception and how rhetorics of images function. In addition to learning these rhetorics,

we will also engage with some of the software used to make visuals, learning how to create and write with visuals with the same rhetorical focus that we do with traditional alphabetic writing. However, we will also examine how visuals and print interact with each other as imagetexts and with the mediums in which they might appear.

Probable Required Texts

- Williams, Robin. *The Non-Designer's Design Book*, 4th edition. Peachpit Press, 2015. ISBN: 978-0133966152

Possible Course Assignments:

Final Portfolio	10%
Branding Suite (Logos, Business Card, Letterhead)	10%
Visual Resume	10%
Opening Presentation	5%
Closing Presentation	5%
Infographic Flyer/Poster	10%
Brochure	10%
Information Booklet	10%
PSA Video	10%
Design Critiques	10%
Participation	10%
Total	100%

474 Teaching English as 2nd/ 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; and

- 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 (project proposal, presentation, project paper)	= 35%
Total	= 100%

Required Texts:

- Larsen-Freeman, D., & Anderson, M. (2011). *Techniques and principles in language teaching* (3rd ed.). New York: Oxford University Press.
- Lightbown, P. M., & Spada, N. (2013). *How languages are learned* (4th ed.). New York: Oxford University Press.

Additional readings will be available on Canvas.

476 Second Language Acquisition
Saenkhum

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

Requirements (tentative):

Attendance + Participation	= 10%
Current Event related to SLA presentation and written analysis	= 10%
Mini Debate on Key Controversies in SLA + reflection	= 20%
SLA Interview Essay	= 25%
Final Project (topic proposal, final paper, presentation)	= 35%
Total	= 100%

Required Text:

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

Additional readings will be available on Canvas.

477 Pedagogy Grammar for ESL

Huth

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

Required Textbook (tentative)

Celce-Murcia, M., & Larsen-Freeman, D. (1999). *The grammar book: An ESL/EFL teachers' course* (2nd ed.). Boston, MA: Heinle.

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

Assignments (tentative)

Discussion Questions	10%
Grammar Exams (grammar terms & English structures)	25%
Grammar Teaching Demonstration & Lesson Plan	20%
Final Project (topic proposal, final paper, presentation)	30%
Attendance & Participation	15%

480 Fairy Tale, Legend, and Myth

Folk Narrative

Billone

What makes fairy tales popular today? In this class we will study the evolution of popular fairy tales from Chinese legends and Greek mythology to the *Arabian Nights* through versions of stories by Basile, Straparola, Perrault, the Brothers Grimm and Hans Christian Andersen. Among others, we will read versions of "Snow White," "Sleeping Beauty," "Beauty and the Beast," "Cupid and Psyche," "Aladdin," "Hercules," "Mulan," "Rapunzel," "Little Red Riding Hood," "Rumpelstiltskin," "Hansel and Gretel" and "Jack and the Beanstalk." We will simultaneously trace the cinematic and televised adaptation of these stories by Disney and other major media outlets.

Requirements include class participation, weekly discussion posts, weekly participation in breakout groups, a take-home final exam and a final project.

482 Major Authors

Nabokov: Nabokov's Novels and Stories

Blackwell

Nabokov has been called a modernist, a post-modernist, a mystic, a moralist, an a-moral author, and a consummate (but empty) stylist. Ever since *Lolita's* pedophilia-centered prose shook the world in 1957, Nabokov has been a subject of controversy. But his stature in his native Russian language was already unmatched by the late 1930s. Even today, after scores of books have been written about him, Nabokov remains elusive. Will we catch him and “fix him for all eternity” in this class? Not likely—but we will explore what makes his work strange, funny, surprising, moving, and, finally, compelling to so much that is deeply human within every reader.

This year, the course will cover three or four short Russian novels—probably *Mary, Glory, The Defense, and Despair*, and three American novels— *Lolita, Pnin, and Pale Fire*, along with several short stories, essays, and his memoir, *Speak, Memory*.

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

483 Special Topics in Literature:

Visions of the End in Early English Literature

Dzon

This course will examine how medieval writers and artists envisioned the end of human history and the transition from death to eternity of every individual. The majority of our literary sources will be from fourteenth- and fifteenth-century England, but we will also consider some earlier sources from Late Antiquity and the earlier Middle Ages, including biblical and 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, 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 “Purgatory,” medieval views of God’s wrath as the cause of earthly calamities such as the plague, as well as modern appropriations of apocalyptic themes. We will study related art works, including those from the recent McClung Museum exhibit “Visions of the End, 1000-1600.” We will also have the opportunity to listen to experts from other

institutions during the UTK Spring 2021 “Visions of the End” virtual symposium.

Readings include selections from Geoffrey Chaucer’s *Canterbury Tales*, works by the Gawain-poet, some medieval British homilies, the plays *Everyman* and “The Chester Antichrist,” the female-authored “Revelation of Purgatory,” as well as selections from other visionary texts.

Requirements include Response Papers, a midterm exam, a PowerPoint presentation, and a term paper.

483 Special Topics in Literature:

Classic and Modern Mystery Stories

Papke

Will examine the emergence and development of the mystery short story. We will begin with a few classics such as works by Poe, Arthur Conan Doyle, and G.K. Chesterton and then move chronologically forward to the present day. The majority of the works to be studied are 20th century classics by such writers as Glaspell, Christie, Hammett, Chandler, Simenon, Oates, Paretsky, and Borges. Because this is a capstone course for English majors, we will also focus on research skills, including database research, and incorporation of secondary sources into academic writing. We will become literary detectives investigating the mysteries presented to us in these enticing short works.

Requirements include attendance and active participation in class discussion, one or two essay examinations on our readings, and a critical analysis paper.

484 Special Topics in Writing:

The Art of the Novel

Hebert

This class is for students with previous fiction writing experience who are interested in exploring the art of novel writing. Throughout the semester we will read a variety of novels featuring literary as well popular influences. In addition to the readings, students will be working on novels of their own, which we will workshop as 40–50 page excerpts. Students should expect to put significant time and effort into their own and their classmates’ work.

Because this advanced writing course presumes knowledge of, and experience with, the fundamentals of fiction writing (such as from ENGL 364/464), enrollment in this class requires **permission of the instructor**.

505 Composition Pedagogy

Teaching First-Year Composition: Theory and Practice

King & Ringer

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

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

509 History of the English Language II

Grieser

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

Readings for this course will primarily consist of primary source articles and book chapters. Assessment will consist of an in-class presentation on a popular or academic title related to English language study, periodic short papers, and a final empirical project.

513 Readings in Medieval Literature

Liuzza

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

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

541 Readings in 19th Century British Literature

Henry

This course will examine important examples of nineteenth-century British fiction. We will look at the global contexts of domestic novels, considering the implications of transatlantic and colonial economic networks for concepts such as realism, provincialism and industrial fiction. We will use various critical lenses to foreground discussions about race, class, gender, crime and punishment among other topics.

Primary texts may include: Elizabeth Gaskell's *Mary Barton*, Charles Dickens's *David Copperfield*, George Eliot's *Middlemarch* and Thomas Hardy's *Tess of the D'Urbervilles*.

Assignments will include: a book review, short papers and a final research paper.

551 Readings in American Literature

Race and Region in American Fiction, 1870-1940

Hardwig

In his book *Strange Talk*, Gavin Jones has written about how dialect literature of the late-1800s had the ability to stereotype marginalized people through insulting linguistic distortions. However, he claims, it also “could encode the

possibility of resistance, not just by undermining the integrity of a dominant standard, but by recording the subversive voices in which alternate versions of reality were engendered.” One might say, then, that the battles around the issues of racial and regional difference of this era crystalized in the local color fiction of the era, and especially in the recording of marginalized voices and experiences. This class will start with the thorny issues embedded in Jones’s claim and trace them forward into the first half of the twentieth century, examining how race and region are represented in American literature between the Civil War and World War II.

Tentative texts: Sherwood Anderson’s *Winesburg, Ohio*, Abraham Cahan’s *Yekl* and *The Imported Bridegroom*, Willa Cather’s *My Antonia*, Charles Chesnutt’s *The Marrow of Tradition*, Kate Chopin’s *Bayou Folk* and *A Night in Acadie*, William Faulkner’s *The Sound and the Fury*, Zora Neale Hurston’s *Their Eyes Were Watching God*, Sarah Orne Jewett’s *Country of the Pointed Firs*, Nella Larsen’s *Quicksand*, Jean Toomer’s *Cane*, Mark Twain’s *Pudd’nhead Wilson*, and Edith Wharton’s *Summer*.

Requirements: a periodical research project (6 pgs.), a final “conference” paper (10-12 pgs.), a few short writing assignments, class presentations, and active class participation.

552 Readings in Black American Literature

Early African-American Literature

Chiles

This course offers a survey of African-American writing in the United States from its beginnings to the late nineteenth century. Reading poetry, slave narratives, autobiographies, and novels, we will pay close attention to the historic contexts of these texts and how they engage issues of slavery, literacy, racism, and citizenship. Furthermore, we will familiarize ourselves with both canonical African-American literary criticism and the most recent, groundbreaking work that is pushing the field in new directions.

Primary readings might include:

- Olaudah Equiano’s *Interesting Narrative*,
- Phillis Wheatley’s *Poems on Various Subjects*,
- Harriet Jacobs’s *Incidents in the Life of a Slave Girl*, *Narrative of the Life of Frederick Douglass*,
- Martin Delany’s *Blake*,
- Charles Chesnutt’s *The Marrow of Tradition*,
- W.E.B. DuBois’s *The Souls of Black Folk*,
- Frances Harper’s *Iola Leroy*, and

- Paul Laurence Dunbar's poetry.

Literary criticism might include:

- Andrews's *To Tell a Free Story*,
- Nelson's *The Word in Black and White*,
- Gates's *Signifying Monkey*,
- Hartman's *Scenes of Subjection*,
- Morrison's *Playing in the Dark*,
- Sundquist's *To Wake the Nations*,
- Baker's *Blues, Ideology, and Afro-American Literature*, and
- Gilroy's *Black Atlantic*.

Requirements include active participation, a presentation, informal writing assignments, and a final paper.

560 Readings in 20th C Literature

Caribbean Literature

Ndĩgĩrĩgĩ

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

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

Major authors include: Derek Walcott; George Lamming; Samuel Selvon; V.S. Naipaul; Zadi Smith; Earl Lovelace, Nalo Hopkinson, and Jamaica Kincaid.

Course Requirements

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

631 Studies in Renaissance Literature

John Milton

Welch

This course explores the writings of John Milton (1608-1674), the English poet, political revolutionary, and author of the greatest epic poem in our language. Few writers have had so profound an influence on world literature, and few have been so controversial in their own time and ours. We will spend several weeks studying Milton's *Paradise Lost* from a variety of critical perspectives. We will also read Milton's biblical poems *Paradise Regained* and *Samson Agonistes*, a selection of his early lyric poetry, and excerpts from his prose pamphlets on divorce, censorship, and regicide. Some of the key issues we'll explore are Milton's evolving religious identity, his gender politics, his radical views on liberty, slavery, rebellion, race, and nationhood in an era of violent political upheaval, his engagements with literary predecessors from Homer to Shakespeare, and his wide-ranging impact on later generations of writers.

Texts:

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

John Milton, *Paradise Regained, Samson Agonistes, and Complete Shorter Poems*, ed. William Kerrigan, John Rumrich, and Steven M. Fallon (Modern Library, 2012)

Requirements include an oral presentation, a critical summary of an article or book chapter, an annotated bibliography, and a final research paper.

670 Studies in 20th C Literature

The New York School

Lee

A course on the New York School of poetry, meant to familiarize students with an idiosyncratic and influential group of twentieth-century American poets,

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

680 Advanced Studies in RWL

Technical Communication Theories, Practices, & Pedagogies

Morey

This seminar examines the field of Technical Communication, including the theories and practices that drive research within the academic field, as well as theories and issues as applied to workplace situations. The course will examine the current state of the field, as well as how the field might better incorporate factors such as race, ethnicity, social justice, citizenship and advocacy, digital literacy, and visual rhetorics. The course also examines pedagogical approaches to teaching technical communication at the university level.

Required Texts (tentative)

- Bridgeford, Tracy. *Teaching Professional and Technical Communication: A Practicum in a Book*. Utah State UP, 2018.
- DeWinter, Jennifer and Ryan M. Moeller. *Computer Games and Technical Communication*. Routledge, 2017.
- Fountain, T. Kenny. *Rhetoric in the Flesh: Trained Vision, Technical Expertise, and the Gross Anatomy Lab*. Routledge, 2014.
- Hass, Angela and Michelle F. Eble. *Key Theoretical Frameworks: Teaching Technical Communication in the Twenty-First Century*. Utah State UP, 2018.
- Hughes, Michael A. and George F. Hayhoe. *A Research Primer for Technical Communication*. Routledge, 2007.
- Johnson-Eilola, Johndan and Stuart A. Selber. *Solving Problems in Technical Communication*. U of Chicago P, 2013.
- Kostelnick, Charles. *Humanizing Visual Design: The Rhetoric of Human Forms in Practical Communication*. Routledge, 2019.
- Matveeva, Natalia and Godwin Y. Agboka. *Citizenship and Advocacy in Technical Communication*. Routledge, 2018.
- Spilka, Rachel. *Digital Literacy for Technical Communication*. Routledge, 2009.
- Walton, Rebecca, Kristen R. Moore, and Natasha N. Jones. *Technical Communication After the Social Justice Turn*. Routledge, 2019.

- Willerton, Russell. *Plain Language and Ethical Action*. Routledge, 2015.
- Williams, Miriam F. and Octavio Pimentel. *Communicating Race, Ethnicity, and Identity in Technical Communication*. Routledge, 2014.

Required Projects

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|-----------------------------|-----|
| • Pedagogical Module | 25% |
| • Disciplinary Research | 25% |
| • Book Review | 20% |
| • Annotated Bibliography | 10% |
| • Seminar Discussion Leader | 10% |
| • Participation | 10% |

686 Studies in Creative Writing

Reading and Writing Creative NonFiction

Dean

By permission of the instructor only.

In 1966, Truman Capote published *In Cold Blood*, *The New Yorker* published John McPhee's "Oranges," and *Esquire* published Gay Talese's "Frank Sinatra Has a Cold." The following year saw the publication of Joan Didion's "Goodbye to All That," Vladimir Nabokov's *Invitation of a Beheading*, Tom Wolfe's *The Electric Kool-Aid Acid Test* and Norman Mailer's *The Armies of the Night*. Something was going on: literary journalism was merging with the personal essay, the lyric essay, and the memoir to create the large-tent genre we now refer to as creative nonfiction.

This course will explore some of the world-changing publications of the big bang of creative nonfiction as well as some of the contemporary practitioners keeping alive the hybrid strains that were born in that generation. Possible readings include Eula Biss, John D'Agata, Leslie Jamison, Kiese Lemon, Bich Minh Nguyen, John Jeremiah Sullivan, Esmé Weijun Wang, and Jesmyn Ward.

Newcomers to creative nonfiction are more than welcome. Students will write multiple exercises and one full-length essay; workshopping student essays will take about half of our class time.

686 Studies in Creative Writing

Poetry

Howell

"All literature is translation." So says the great American writer and translator, Willis Barnstone. What does he mean by this?--that even when we are writing what we think of as original work, we are "translating" all that has come before us, all that we've ever read and experienced, from the ineffable

pre-verbal space that lives within. In this workshop, we will think again about the many communities from which we write, expanding our influence and our engagement, as we learn to invite larger worlds into our poems. In addition to asking questions about the multitude of American poetic traditions, we will survey creative applications of translation theory, considering how poems shape themselves across languages. Students will be expected to maintain a rigorous reading and writing practice, and texts will be both local and global in context.

690 Special Topics:

Modernism and Feminism: Virginia Woolf

Seshagiri

“What is a woman?” demanded Virginia Woolf in 1931. “I assure you, I do not know. I do not believe that you know. I do not believe that anybody can know until she has expressed herself in all the arts and professions open to human skill.” As Woolf’s remarks suggest, women’s lives during the opening decades of the twentieth century underwent dramatic changes and inspired contentious debates. In this seminar, we will study the intersections between wide-ranging discourses about women and the rise of literary modernism.

Our primary authors include novelists, poets, and critics: Woolf, Djuna Barnes, D. H. Lawrence, Nella Larsen, Leonora Carrington, Mina Loy, Katherine Mansfield, E. M. Forster, Jean Rhys. We will study shifting conceptions of gender and sexuality in relation to the campaign for women’s suffrage, the First World War, the faltering British Empire, and burgeoning metropolitan avant-gardes in London, Paris, New York City, and Mexico City. Our primary readings will be supplemented by diverse theories of feminism by scholars such as Susan Stanford Friedman, Saidiya Hartman, Lauren Berlant, Kevin Young, Sarah Ahmed, Janet Lyon, Lucy DeLap, Brent Hayes Edwards, and Ewa Ziarek.

Requirements: weekly responses, one in-class presentation, and one long (15-20 pp.) paper.