

# Graduate Course Descriptions Fall 2022

Early registration for Fall semester begins **April 4**. Course descriptions for graduate level courses are attached. Time and day are subject to change; please check current online timetable for accuracy.

CRN	Course	Time/Day				Instructor	Title
46502	402	12:40	-	1:30	MWF	Howes	Chaucer
41533	404	2:30	-	3:45	TR	Stillman	Shakespeare I: Early Plays
41535	405	11:30	-	12:20	MWF	Welch	Shakespeare II: Later Plays
47165	423	9:45	-	11:00	TR	Seshagiri	Colonial/Postcolonial: <b>World Empire</b>
54315	424	11:20	-	12:35	TR	Cohen-Vrignaud	Jane Austen
54812	425	9:50	-	11:05	TR	Procope Bell	Black Feminist Theory
54813	430	12:55	-	2:10	TR	Hawkes	Black & Indigenous Literatures
48931	431	9:45	-	11:00	TR	Chiles	Early American Literature
48155	435	12:55	-	2:10	TR	Coleman	American Romanticism/Transcend
41540	436	2:30	-	3:45	TR	Jennings	Modern American Novel
52555	439	2:30	-	3:45	TR	Palis	Race and Ethnicity in American Film
		2:15	-	4:20	W		
45172	443	2:30	-	3:45	TR	Harris	Topics in Black Literature: <b>Currents in Black Queer Studies</b>
48928	452	2:30	-	3:45	TR	Garner	Modern Drama: <b>Re-thinking theatre for the modern world</b>
51715	461	11:20	-	12:35	TR	Alexander	Global Communication for Science & Technology
45161	462	9:10	-	10:00	MWF	Morey	Writing for Publications
41543	463	4:05	-	5:20	TR	Smith	Advanced Poetry Writing
41544	464	12:55	-	2:10	TR	Knight	Advanced Fiction Writing
41546	470	10:20	-	11:10	MWF	Ringer	Special Topics in Rhetoric: <b>Religious Rhetorics</b>
45168	471	11:30	-	12:20	MWF	Huth	Sociolinguistics: <b>Why did <i>this</i> speaker say it <i>this</i> way on <i>this</i> occasion? (Bell 2013)</b>
48162	477	12:55	-	2:10	TR	Saenkhum	Pedagogical Grammar/ESL Teachers
48180	480	1:50	-	2:40	MWF	Griffin	Fairy Tale, Legend, and Myth
47214	483	ONLINE				Billone	Special Topics in Literature: <b>Celebrity: From Romanticism to Present</b>
41549	500					Lee	Thesis
41550	502					Lee	Use of Facilities
54341	507	9:45	-	11:00	TR	Haddox	Applied Criticism: <b>History and Theory of the Novel</b>
41551	508	11:20	-	12:35	MW	Liuzza	History of English Language I
46876	555					Lee	Creative Thesis
41553	580	5:10	-	9:05	T	Dean	Writing Fiction
47169	581	5:10	-	9:05	R	Eady	Colloquium in Poetry Writing:
51468	584	2:30	-	3:45	MW	Papke	Topics: Feminist Studies: <b>Feminist Classics</b>
47166	588	1:50	-	2:40	MWF	Ringer	Topics: History of RWL: <b>History of Writing Transfer in Rhetorical Education</b>
54824	595	9:45	-	11:00	MW	Havens	Topics in Critical Theory: <b>Digital Humanities</b>
	593					Lee	Independent Study
41556	600					Lee	Dissertation Research
49710	630	12:55	-	2:10	MW	Hirschfeld	Studies of Renaissance: <b>Shakespeare's Playbooks</b>
49171	660	12:55	-	2:10	TR	Chiles	Studies American Lit: <b>Authorship in Antebellum America</b>
48557	662	11:20	-	12:35	TR	Hardwig	Studies American Lit III: <b>Cormac McCarthy and the Promise of Language</b>
45157	670	2:30	-	3:45	TR	Schoenbach	Studies 20 <sup>th</sup> C American: <b>Modernist Temporalities</b>
48159	690	9:10	-	12:20	F	Griffin	Special Topics: <b>The Claim and the Choice: Civil Rights, Human Rights, and Literature</b>

## 402 Chaucer

*Love, Medieval Style*

Howes

A survey of the works of Geoffrey Chaucer in Middle English, including selected *Canterbury Tales*, *Troilus and Criseyde*, and *The Parliament of Fowls*. Topics for discussion will include several medieval genres (romance, fabliau, dream-vision), courtly love, late medieval culture, the chivalric ideal, the role and status of women, and Chaucer's relationship to his sources (Dante, Boccaccio). No previous knowledge of Middle English is assumed.

**Undergraduate Writing Requirements:** reading responses, one in-class essay, a term paper of 6-8 pages, and a take-home final exam. **Graduate Writing Requirements:** two short essays and a research paper of 8-10 pages.

## 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 concerns that preoccupied Shakespeare in his final decade as a dramatist, such as the tangled web of gender, race, and power; the joys and torments of sex, marriage, and generational change; and the meaning of human action under the sway of time and death. We will also study Shakespeare's language and dramaturgy, situate his writing in the social world of early modern England, and see how his plays have been interpreted by generations of editors, performers, and literary critics.

**Requirements** include active participation, weekly reading responses, and three essays.

## **423 Colonial/Postcolonial Literature**

### *Worlds of Empire*

**Seshagiri**

At the dawn of the twentieth century, the British Empire ruled over vast portions of the globe. This course investigates the multiple, irreconcilable consequences of British imperialism by studying literature, film, and other art-forms inspired by a century of colonization, decolonization, and globalization. We will begin with that ur-text of twentieth-century colonialism, Joseph Conrad's *Heart of Darkness*, and end with contemporary narratives about a lightning-fast, interconnected planet. How did Great Britain justify its hold over non-Western peoples? How do formerly colonized nations negotiate the legacy of imperial rule? And how does literature shed light on our contemporary global moment? We'll answer these questions by reading an international range of stylistically diverse novels by E. M. Forster, Chinua Achebe, Tsitsi Dangarembga, Jamaica Kincaid, J. M. Coetzee, Mohsin Hamid, and Jhumpa Lahiri. We'll also watch films such as Mira Nair's *Mississippi Masala*, James Cameron's *Avatar*, Claire Denis's *Chocolat*, and Ryan Coogler's *Black Panther*. Secondary readings will introduce students to the theories of Edward Said, Frantz Fanon, Simon Gikandi, Susan Stanford Friedman, and Franco Moretti. Requirements: regular homework, a midterm, a group presentation, and one short (5-7 pp.) paper and one long (10-12 pp.) paper.

## **424 Jane Austen**

**Cohen-Vrignaud**

In this class, we will read all six of Jane Austen's published novels as well as watch a couple of cinematic adaptations. We will discuss the life of Austen and the cultural and historical contexts in which she wrote, including the French Revolution and Britain's war with France, the impact of the industrial revolution, issues of rank and class, gender and sexuality, the rise of political radicalism and conservatism, the Regency of the 1810s, and the literary emergence of Romanticism.

**Requirements** include two essays, weekly reading responses, a letterpress poster, and online quizzes based on supplementary asynchronous lectures.

## **425 Black Feminist Theory**

**Procope Bell**

What is Black feminist theory? This course answers this question by introducing students to a wide range of critical works within the field by authors such as Anna Julia Cooper, bell hooks, and Toni Morrison. We will cover topics such as misogynoir, intersectionality, and respectability politics. Students will also have the option to attend related university events and take part in a service-learning opportunity. At the end of

the semester, students will complete a creative project reflecting an area of the course they found most engaging.

Major Course Requirements:

- two scholarly essays
- creative or research final project
- service-learning project with local nonprofit

### **430 Black & Indigenous Literatures** **Hawkes**

This course considers a range of interdisciplinary scholarship and literature to explore how representations of Black and Indigenous relationships challenge narrowed approaches towards identity, kinship, and citizenship in the United States. Furthermore, students will simultaneously contextualize topics such as dispossession and enslavement in literary texts. Students will become proficient in the close reading of primary literary texts, as well as the identification, evaluation, and analysis of secondary scholarly and theoretical texts rooted in African American, Afro-Indigenous, and Indigenous Studies.

### **431 Early American Literature** **Chiles**

This course examines texts from 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. We will potentially read work by Anne Bradstreet, Edward Taylor, Jonathan Edwards, Benjamin Franklin, Thomas Jefferson, Phillis Wheatley, Samson Occom (Mohegan), John Marrant, William Apess (Pequot), William Grimes, Black Hawk (Sauk), and David Walker. Requirements include active participation, a presentation, informal writing assignments, two formal papers, and a final exam.

### **435 American Fiction to 1900** **Coleman**

Before viral videos and Instagram influencers, podcasts and streaming TV, Americans had novels. Nineteenth-century novels' diverse casts and suspenseful stories made them popular entertainment, a retreat from the conflicts and pressures of modern life. At the same time, novels were a major form of public discourse. They joined contentious national debates and transformed dry abstractions into memorable stories

that people cared about. In this course we will read and analyze novels that engaged and provoked nineteenth-century readers and that continue to reward attention today. We will train our eyes on how these novels address two persistent social problems that define American history: racial and gender inequality. We will also attend to related issues of class inequality, regional tensions, models of influence and leadership, and readers' growing expectation that novels would comment on the world subtly and artfully, without getting preachy.

Projected readings include Nathaniel Hawthorne's *The Blithedale Romance*, Harriet Beecher Stowe's *Uncle Tom's Cabin*, Frank J. Webb's *The Garies and Their Friends*, Elizabeth Stoddard's *The Morgesons*, Henry James's *The Bostonians*, and Pauline Hopkins's *Contending Forces*. Course requirements include active class participation, weekly discussion board posts, a few homework assignments, and a final research paper, with assignments leading up to it.

### **436 Modern American Novel** **Jennings**

**Reading List:** *The Great Gatsby* (F. Scott Fitzgerald), *The Sun Also Rises* (Ernest Hemingway), *Their Eyes Were Watching God* (Zora Neale Hurston), *The Grapes of Wrath* (John Steinbeck); *Native Son* (Richard Wright); and *Song of Solomon* (Toni Morrison).

**Requirements:** Two research papers, frequent quizzes, limited absences, and consistent participation.

### **439 Race and Ethnicity in American Film** **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.

### **443 Topics in Black Literature**

*Currents in Black Queer Studies*

**Harris**

This course is dedicated to current debates in Black and feminist, trans, and queer critical thought. We will explore the ways that writers and artists mobilize gender and sexuality as a means for social and ethical critique as well as artistic innovation in the Black social imaginary.

Focusing on contemporary African American artistic expression—literature, film and television, music, visual art, social media, and internet videos—we will consider the complex ways race, gender and sexuality operate in the constitution of human-as-Man, while also providing the conditions of possibility for alternate ways of being in the world. Possible authors include James Baldwin, Frantz Fanon, Barry Jenkins, the Combahee River Collective, Audre Lorde, Saidiya Hartman, Keguro Macharia, Jay Dockendorf, Robert Jones Jr., and Danez Smith. Topics of discussion include race, gender, and sexuality, black study, queer study, questions and theories of the Human, social death, bodily vulnerability, Black feminist, trans and queer practices of world-making, Black queer becomings, Black life and aliveness. Requirements include active participation, a presentation, weekly blog posts; an annotated bibliography; and two formal papers.

## **452 Modern Drama**

*Re-thinking theatre for the modern world*

**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, most innovative 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. Playwrights will include Ibsen, Strindberg, Chekhov, Shaw, Yeats, Synge, O’Neill, Glaspell, Treadwell, Pirandello, Brecht, Williams, and dramatists of the French avant-garde and the Harlem Renaissance.

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

## **461 Global Communication for Science and Technology**

**Alexander**

Writing consistently ranks as one of the top skills desired by employers, especially in science, medical, and technology fields. Whether or not you plan to go into a field that is traditionally associated with writing, the chances are that writing will be a major part of your job and will be critical to your success. ENGL 461 will examine theories and ideologies that undergird professional, medical, and scientific writing with an eye towards both critique and imitation of technical writing styles. This course is designed to focus on medical rhetoric and science writing. Writing is one of the primary ways you communicate about yourself – e.g., your expertise, your investment, your value – to those in a professional setting and worldwide. Further, other major skills that employers rank highly are teamwork, problem-solving, communication, and analytical ability – all rhetorical skills that can be developed through practicing writing.

## **462 Writing for Publication**

**Morey**

This course will explore digital, sometimes experimental forms of publication that go beyond traditional print formats. While we will focus on these emerging formats, we will also incorporate a few traditional genres such as proposals, abstracts, and submitting digital publications to appropriate academic journals. Toward such publication, the course will still discuss the “nuts and bolts” – how to plan, organize,

and draft – no matter what medium. We will also substantially workshop these projects in class and become editors of works for publication.

**Readings may include:**

Tinnell, John. *Actionable Media*. Oxford, 2017.

**Assignments may include:**

Major Publication Project: 40%

Editorial Responsibilities: 30%

Project Proposal: 20%

Class Participation: 10%

**463 Advanced Poetry Writing  
Smith**

The first two decades of the twenty-first century have shown as wide a variety of approaches in manuscript creation as they've shown methods of genre exploration, mixtures of inherited literary traditions, and combinations of subject matter. In the richness of those wide-ranging answers to the question of how to order a manuscript well, this course will focus on practical questions writers can ask of their own work before submitting their manuscripts as well as the manners in which contemporary poets have constructed manuscripts in recent years. Students will discuss contemporary trends such as "project" books versus collections of individual pieces. Students will write, edit, and construct a completed chapbook for their final project.

**464 Advanced Fiction Writing  
Knight**

This course is designed as a continuation of ENG 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.

**470 Special Topics in Rhetoric  
*Religious Rhetorics*  
Ringer**

This course explores the intersections of rhetoric and religion. It does so through investigation of vernacular religious rhetoric – the rhetoric used by ordinary people to make sense of their religious beliefs in the context of our pluralistic American democracy. The first part of the course will involve intensive reading of scholarship that offers theories and examples of vernacular religious faith. Students will then develop original research projects wherein they conduct some form of qualitative research (e.g., interviews, observations, focus groups) to understand better how religious individuals in their local community enact what one scholar calls "vernacular religious creativity."



**Requirements:** In addition to extensive reading, frequent writing, and active class participation, students will design and complete an original research project that culminates in a substantive research paper.

**Pre-reqs:** ENGL 355 or permission of instructor.

#### **471 Sociolinguistics**

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

**Huth**

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

Textbook: Bell, Allan. 2013. *The Guidebook to Sociolinguistics*. Malden, MA: Wiley Blackwell.

**Advertising blurb:** We wear our language like we wear our clothes: Learn how language and language usage are systematically related to the social and cultural worlds they reflect and create.

#### **477 Pedagogical Grammar/ ESL Teachers**

**Saenkhum**

This course examines the structural features and aspects of grammar in English language teaching and learning. Specifically, we will explore different approaches to teaching grammar to non-native users of English in both English as a Second Language (ESL) and English as a Foreign Language (EFL) settings. Topics covered in the course include, but are not limited to, what it means to teach grammar, learner errors and error identification, and the role of error correction and grammar feedback in English language teaching. We will also consider material development, task design, and classroom assessment. 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**

Keck, C., & Kim, Y. (2014). *Pedagogical grammar*. Philadelphia: John Benjamins Publishing Company

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

**Assignments** (tentative)

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

**480 Fairy Tale, Legend, and Myth: Folk Narrative  
Griffin**

The roots of our literature are to be found in many past centuries of oral culture – storytelling and drama emerged long before writing – and so our aim will be to investigate the nature of the folk tale and the fairy tale, reading tales from various parts of the world as well as some of the scholars who developed analytic approaches to folklore. We will also examine the relationship between modern narratives and the traditional tales that they are reworking, as well as looking at how we, in our time, perceive Greek and other mythologies and how they reflect strikingly different views of humanity and its place in the world.

**Requirements include** two short papers, an in-class mid-term, a weekly discussion board (potentially), and a final involving a paper and/or a small research project of the student's choice.

**483 Special Topics in Literature**

*Celebrity: From Romanticism to the Present*

**Billone**

In this fully online, asynchronous, capstone class, we will tackle the question of what it means to be a celebrity. How did the idea of celebrity develop historically? What, specifically, is the connection between celebrity, confession, and scandal? We will begin our study in the Romantic period by reading poems by women poets like Charlotte Smith that revitalized a confessional genre but were then later forgotten about, by Samuel Taylor Coleridge who explicitly related his opium addiction to his ability to write poetry (a tendency that we will see repeated in the music industry today), and poems by one of the first and most scandalous celebrities, Lord Byron. We will discuss how specific genres gave rise to celebrity by promoting both confession and scandal and how fictional characters, often arising for biographical reasons, themselves became celebrities. In our study of the 21<sup>st</sup> century, we will examine how the same tendencies to confession and to scandal currently influence the careers of musicians, writers, actors, politicians, YouTube stars and child stars, among others. We will ultimately investigate

how cancel culture evolves out of a conception of celebrity that has been historically linked to both confession and to scandal since what some see as the birth of celebrity during the Romantic period.

**Requirements** include watching weekly lectures, writing weekly written discussion posts, making short reply to videos to other students, making a trailer/preview, and writing a final analytical paper.

### **507 Applied Criticism:**

*History and Theory of the Novel*

**Haddox**

This course will do two complementary things. On the one hand, we'll read five major novels that have been enormously influential in the history of the genre. On the other hand – and perhaps more importantly – we will read widely in the history and theory of the novel (and in narrative theory more generally), with a view toward understanding, applying, and perhaps revising this body of critical work. Both goals will be of particular benefit to students planning to take the PhD comprehensive exam in the Novel and to students interested in the implications of narrative theory for the craft of fiction. The five major novels we'll read will be Daniel Defoe's *Robinson Crusoe*, Emily Brontë's *Wuthering Heights*, Gustave Flaubert's *Madame Bovary*, William Faulkner's *The Sound and the Fury*, and Toni Morrison's *Beloved*. Our primary theoretical text will be Michael McKeon's critical anthology *Theory of the Novel: A Theoretical Approach*; it will be supplemented by readings by other critics and theorists who might include Wayne Booth, Peter Brooks, Seymour Chatman, Leslie Fiedler, Suzanne Keen, Franco Moretti, Alex Woloch, and Lisa Zunshine. Course requirements: ungraded credo; active class participation (15%); one exam (25%); one position paper (25%); final conference paper (35%).

### **508 History of the English Language I**

**Liuzza**

This course will examine English language and culture through the first half of the 1500-year history of English. The class begins with some basic concepts about language and language change, including phonology (where sounds come from and how they are made), orthography (how language is represented visually), morphology (how words are formed), syntax (how words are put together) and semantics (how words mean). From there we will move to the prehistory of English, including the Indo-European language family and its reconstruction, and then chronologically forward through Old English (before 1100), Middle English (12th-15th centuries), and Early Modern English (16th-18th centuries). Along the way we will explore a number of ideas about language – the notion of linguistic correctness, the construction of standard and non-standard

English, 'literary' language, simplified or plain language, pidgins and creoles, lexicons and dictionaries, and issues of language contact, change, and variation.

REQUIREMENTS: attendance, participation, quizzes and take-home exercises, midterm and final exams, research project.

### **580 Fiction Writing**

**Dean**

This course will explore the craft of fiction writing for serious practitioners. Readings will include published fiction (mostly contemporary) and craft essays. Students will be responsible for leading discussions of published work and for presenting craft talks on specific aspects of fiction. Stories and novel excerpts by students will be discussed in workshop throughout the semester, and written responses to workshopped pieces will be a significant part of the work of the course.

### **581 Colloquium in Poetry Writing**

*Living Poets Workshop*

**Eady**

**Course Description:** Poetry is not a museum piece; it is a living, breathing and changeable art form, written by living, breathing and changeable human beings, and in my forms of poetry class the students will be able to not only walk their way through the various ways we make a poem, they will also be able to have first-hand knowledge with working poets to see the ways those rules are used (and broken). You will be doing three main things here: 1) Writing and revising your own work (including exercises); 2) Doing close reading of the poems assigned; 3) Interviewing visiting poets about craft. In this course, you will not only get a general running sense of the craft of poetry, but also explore how, through live interviews, (via SKYPE and hopefully, in person) it is put to use by working, contemporary poets. The final in this workshop will be a chapbook of 10-12 of your best poems written and revised over the semester, with a short introduction (2 pg. min.) written in the third person by the author, due the last day of class. It is basically a poetry course with a reading series attached. Come with a sense of play and adventure.

#### **Objectives:**

- 1) Read, listen and respond to various styles and schools of contemporary poetry.
- 2) Get a basic understanding of the ways craft is used by contemporary poets through reading, interview and discussion.
- 3) Plan, draft, revise and edit a chapbook of your original work written over the semester
- 4) Sharpen and deepen your reading and critical writing skills through reading.

- 5) Sharpen your craft as a writer through the tools you gain during the semester
- 6) Build up and refine your editorial eye, ear and judgement.
- 7) Have serious fun.

**What to Bring to Class:** Please bring a notebook and writing materials. You will need to have access to the Internet, via either a laptop, iPad, or phone. Also a folder to hold all of your writing assignments. The best way to do this would be to set up a folder in either our discussion or assignment page on Canvas. **Be sure to date them, with your name.**

**Required Texts:**

**Books:**

The full list will be made available, once I have confirmed our guests, but for now and for certain:

- Paschen, Elise: *The Eloquent Poem: 128 Contemporary Poems and Their Making*. Persea Book. 2019.
- Quinn, Alice, ed. *Together in a Sudden Strangeness: America's Poets Respond to the Pandemic*.

**584 Topics: Feminist Studies**

*Feminist Classics*

**Papke**

The topic this fall will be "Feminist Classics." This term 584 will be an intensive reading course in contemporary fiction by women writers who insist on the centrality of gender issues in genres and in light of myths typically or originally figured as masculine (for example, the epic, the bildungsroman, science/speculative fiction, the postmodern novel) and the need to create altogether new art forms that can speak women's stories. We will read the equivalent of a (short) novel a week, works by writers from various nation states such as the United States, England, France, Brazil, India, Austria, Egypt, Japan, and Africa as well as from that liminal cross-national, cross-cultural space feminist writers have invented in which to write the female. Works chosen will range from the exceptionally popular – Banana Yoshimoto's *Kitchen* – to the intriguingly opaque – Monique Wittig's *Les Guérillères*. Requirements will include active participation in all class discussion, at least one course presentation, a prospectus and annotated bibliography for a research paper, and an analytical paper of about 15-20 pages. The course should be of interest to those investigating women, gender, and sexuality or fiction-making in general.

## **588 Special Topics: History of Rhetoric/ Writing/ Linguistics**

*History of Writing Transfer in Rhetorical Education*

**Ringer**

This course will explore the history of writing transfer, a subfield within rhetoric and writing studies that considers how students adapt or transfer writing knowledge from one context to another. While scholars tend to view writing transfer largely as a twenty-first century concern, it has deep historical roots that date back to Plato's belief that writing would weaken the memory and to Aristotle's conception that the soul was composed of various faculties. Starting there, we'll trace the development of the idea that the soul's or mind's faculties could be strengthened via training or discipline, a forerunner to learning transfer.

Along the way, we'll survey Medieval, Renaissance, and Enlightenment readings in philosophy and rhetoric that have bearing on faculty psychology and mental discipline. We'll then devote particular attention to the twin emergences of first-year writing and "transfer in training" in the late nineteenth and early twentieth centuries, concepts that resulted from the increasing democratization and specialization of education. In the twentieth century, we'll look at how conceptions of learning transfer developed in relation to the rise of empiricism in educational psychology and consider how those theories of transfer were articulated to the emerging field of composition studies. We'll end by looking at how those historical trajectories do and do not find their realization in contemporary writing transfer theory.

Throughout the course, our approach will be an "alongside" one: we'll pair readings in rhetoric and composition with those from education, philosophy, and psychology. In doing so, our goal will be to construct a history that has been largely ignored in rhetoric and writing studies, but that is central to the history of Western rhetorical education.

**Requirements:** Extensive reading, frequent writing, and active class participation and discussion. Students will select a particular area of interest to investigate more deeply for a seminar project.

## **590 Special Topics - Digital Humanities**

**[will become English 595: Digital Humanities by fall 2022 schedules will be changed to reflect this if you register for it]**

**Havens**

This course is an introduction to the tools and theory of Digital Humanities and the foundation of UT's graduate certificate program in Digital Humanities. Topics include digitization and textual encoding; crowdsourcing and digital archives; computational literary studies and text mining; metadata and data cleaning; GIS and spatial inquiries;

and social media and network analysis. Readings throughout the semester will contextualize each of these topics alongside gender, race, queer, and/or disability theory, with the penultimate week culminating in a general discussion of intersectionality and the Digital Humanities. The final week of the class will teach students how to promote their newly acquired DH skills on the academic and/or non-academic job market. In the spirit of DH, all of the class readings will be open-access or available for free from the UT libraries page. Requirements will include participation (15%), 3 short reflection essays on any of the three tools acquired during the semester (15%), a mini-presentation and expert knowledge session on another of the tools (20%), and a final open-ended DH project accompanied by an informal presentation and short write-up (50% total).

### **630 Studies in Renaissance**

*Shakespeare's Playbooks*

#### **Hirschfeld**

This class will serve as a “prologue” to the Marco Institute’s Spring 2023 Symposium, “The Shakespeare Canon at 400,” which marks the 400<sup>th</sup> anniversary of the publication of Shakespeare’s First Folio. Looking at a selection of dramas by Shakespeare and his contemporaries, we will explore the intersection of scribal, print, and theatrical cultures that made the plays of the Folio – and the Folio itself – possible. To do so, we will take up Shakespeare’s “playbooks” according to the word’s multiple definitions: as the company’s marked-up script; as the published sources/models from which Shakespeare and others drew; as the tomes they placed in their plots; and as the early printed texts that record some version of their language for the stage. Our studies will be closely bound up with the material and ideological implications of canonization, authorization/authority, and editing/editions.

Requirements: 2 short response papers, annotated bibliography, presentation, research paper of roughly 15-20 pages.

### **660 Studies in American Literature**

*Authorship in Antebellum America*

#### **Chiles**

This course begins with this seemingly simple question: what did it mean to be an “author” in antebellum America? We will ask further: how was the idea of authorship dependent upon or troubled by various writers’ social identities? What different modes of publication (collaborative, print, coterie circulation, periodical, among others) trouble traditional notions we have of authorship? We will read some of the important, foundational work on authorship (Barthes, Foucault); book history, print culture, and the sociology of texts (McKenzie, McGann); African American writing (Gates, Hartman); Native American writing (Cohen, Round); along with primary texts that

might include writing “by” William Apess (Pequot), Thomas Jefferson, Black Hawk (Sauk), Martin Delany, Chainbreaker (Seneca), Elias Boudinot (Cherokee editor of *The Cherokee Phoenix*), Sequoyah (Cherokee), and Frederick Douglass.

This course will include examining primary texts in their original publication format and will feature a trip to UT Special Collections for training in archival methods.

Because some readings will come from several graduate reading lists (American, African-American, Southern, and Critical Theory) and because of its focus on authorship and print culture, it should be of interest to students interested in a number of different literary fields. Requirements will likely include active participation, a presentation, informal writing assignments, and a formal paper.

### **662 Studies in American Literature III**

*Cormac McCarthy and the Promise of Language*

#### **Hardwig**

Cormac McCarthy was raised in Knoxville, went to UT, and published his first stories in UT’s own undergraduate literary magazine, *The Phoenix*. Since these local beginnings, McCarthy has become one of the most important writers of fiction alive today. This class will explore his work from his early novels set in East Tennessee to his mid-career interest in the American West to his more recent works, including the much-acclaimed *The Road*. Alongside these texts, we will read some narrative theory, affect theory, and work about aesthetics and the reading experience to help us think about McCarthy’s narrative choices and style.

Requirements: Two brief presentations, one short exploratory essay, a final seminar paper, active class participation.

### **670 Studies in 20<sup>th</sup> Century Literature**

*Modernist Temporalities*

#### **Schoenbach**

This course will address the \*times\* of modernism – not just the historical period or its particular moment, but the meanings of time that were addressed, questioned, represented, and created by modernist works. We will explore some of modernism’s characteristic temporalities, including the pleasures of everyday life, the bittersweet pull of nostalgia, the radical break of the manifesto, the management and processing of trauma, the reconceptualizing of history, and the theory of prediction. We will think about time’s different scales, speeds, and affective meanings, and how modernism helped to shift our understanding of how time is lived, felt, and creatively expressed. Readings may include works by Gertrude Stein, William James, Henri Bergson, Marcel



Proust, F.T. Marinetti, Marshall Berman, Virginia Woolf, W.G. Sebald, Toni Morrison, Karl Ove Knausgaard, and George Saunders. Requirements will include short response papers, final conference papers, and paper presentations in lieu of a final exam.

### **690 Special Topics**

*The Claim and the Choice: Civil Rights, Human Rights, and Literature*

**Griffin**

Most of us would give cautious assent to the proposition that literature and drama lend 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. From the rhetoric of mission and prophecy in the American civil rights struggle to the language of traumatic loss in the Holocaust memoir, the interweaving of the literary arts and the claims of human worth (or the injury to same) is visible and undeniable. Yet this is by no means a universal or unchallenged proposition, as many critiques of the rights tradition have emerged, often indicting human rights as either an abstract 'consumer good' of Western liberalism at best, or at worst an intentional mystification of oppressive structures of power.

In this seminar, we will probe the uneasy relationship between the liberal narrative of individual rights and the drama of choice in a universe of limited options, and role of the literary text in shaping our political and ethical stances. Readings will include Hannah Arendt's *Eichmann in Jerusalem*, Orwell's *1984*, Ernest J. Gaines' *A Lesson Before Dying*, Kafka's *The Trial*, and Mohamedou Ould Slahi's *Guantánmo Diary*, among others. We will also read a selection of primary documents as well as contemporary theory by Lynn Hunt, Thomas Pogge, Martha Nussbaum and others on the theme. Students will be encouraged to bring their own particular interests (e.g. speculative fiction, postcolonial literature, legal narratives) to the table.

Requirements will involve active participation in discussion, one or two seminar presentations, a two-page informal response paper, and a final research paper of 16-20 pages including notes and works cited.