

Graduate Course Descriptions Fall 2019

Early registration for Fall semester begins **March 11**. 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
41650	401	11:10-12:25 TR	Howes	Medieval Literature
46930	402	3:40-4:55 MWF	Dzon	Chaucer
41651	404	10:10-11:00 MWF	Welch	Shakespeare I: Early Plays
41652	404	1:25-2:15 MWF	Stillman	Shakespeare I: Early Plays
41653	405	12:40-1:55 TR	Hirschfeld	Shakespeare II: Later Plays
47624	412	10:10-11:00 MWF	Havens	Literature Late 18 th C: <i>Jane Austen's Bookshelf</i>
48716	421	11:15-12:05 MWF	Seshagiri	Modern British Novel
49570	431	12:40-1:55 TR	Lofaro	Early American Literature
48711	435	1:25-2:15 MWF	Coleman	American Fiction to 1900
41658	436	2:30-3:20 MWF	Jennings	Modern American Novel
49567	452	10:10-11:00 MWF	Garner	Modern Drama
41659	455	2:30-3:20 MWF	Atwill	Persuasive Writing
41660	460	2:10-3:25 TR	Hirst	Technical Editing
51772	461	11:10-12:25 TR	Hirst	Global Communications for Science & Technology
45482	462	9:40-10:55 TR	Morey	Writing for Publication
41661	463	1:25-2:15 MWF		Advance Poetry Writing
41662	464	2:30-3:20 MWF	Hebert	Advanced Fiction Writing
41664	470	12:40-1:55 TR	Atwill	Special Topics in Rhetoric
45489	471	10:10-11:00 MWF	Grieser	Sociolinguistics
48718	477	1:25-2:15 MWF	Grieser	Pedagogical Grammar/ ESL Teaching
48738	480	3:40-4:55 TR	Lofaro	Fairy Tale/Legend/Myth: Folk Narrative
46857	482	12:20-1:10 MWF	Chiles	Major Authors: <i>Frederick Douglass</i>
47690	483	12:40-1:55 TR	Billone	ST Lit. <i>Celebrity from Romanticism to the Present</i>
46917	489	2:10-4:25TR 3:25-4:20W	Maland	Special Topics in Film <i>Chaplin and Hitchcock</i>
41667	500			Thesis Hours
41668	502			Use of Facilities
47336	555			Creative Thesis
47632	560	5:05-7:45 W	Gonzalez	Readings in 20 th C American Lit: <i>Narco Culture, Biopolitics, and the "War on Drugs"</i>
48774	575	5:05-7:45 M	Saenkhum	Teaching 2L Writing: <i>Issues in 2nd Foreign Language Rhetoric Comp</i>
41671	580	5:05-6:20 TR	Knight	Fiction Writing
47823	581	3:40-4:55 MW		Colloquium in Poetry Writing
52463	584	11:10-12:25 MW	Papke	Topics: Feminist Theory

46862	585	12:40-1:55 TR	King	Issues: RWL
	593			Independent Study
41674	600			Dissertation
46863	610	9:40-10:55 TR	Liuzza	Studies in Old English Language Literature
52469	621	2:10-3:25 MW	Howes	Studies in Chaucer <i>Chaucer and His English Contemporaries</i>
52541	641	12:40- 1:55 MW	Anderson	Studies in Restoration/ 18 th C <i>Historicizing Sexuality, 1660-1800</i>
46860	651	9:40-10:55 MW	Henry	Studies in Victorian Literature <i>Victorian Studies: Animal Studies</i>
49151	662	11:10-12:25 TR	Hardwig	Studies in American Literature III <i>Appalachian Literature in a Post-Regional Context</i>
50411	682	9:40-12:25 F	Ringer	Research Methods RWL

401 Medieval Literature

Howes

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

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

Text:

The Broadview Anthology of British Literature. Vol. I: the Medieval Period. 3rd edition. Ed. Joseph Black, et al. NY: Broadview Press, 2016

402 Chaucer

Dzon

Will introduce students to the works of late medieval poet Chaucer and their place in literary history. The first half of the semester will be devoted to Chaucer's *Canterbury Tales*, a collection of different narrative genres ranging from the bawdy to the pious and the philosophical. To understand the latter aspect of Chaucer's writings, Boethius's *Consolation of Philosophy* will be studied at the beginning of the term. The second part of the course will concentrate on Chaucer's classically-inspired love poem *Troilus and Criseyde*.

Exposure to a variety of related medieval and classical sources will help students gain an understanding of the historical and cultural context in which Chaucer lived. The reading of select secondary literature will introduce students to contemporary criticism of Chaucer's works. The overall aim of the course is to enable students to gain an appreciation of Chaucer's status as the father of English poetry, and an understanding of the multifacetedness of medieval culture. In addition, students will gain proficiency in Middle English by reading Chaucer's works in the original language and reflecting upon its characteristics.

Texts: *The Canterbury Tales*, *Troilus and Criseyde*; Boethius, *The Consolation of Philosophy*

Requirements: two short essays; two exams; several quizzes; participation

404 Shakespeare I: Early Plays

Welch

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

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

Texts: Stephen Greenblatt et al., eds., *The Norton Shakespeare*, 3rd ed., vol 1: Early Plays and Poems (W. W. Norton, 2015); Shakespeare, *Hamlet*, ed. A. R. Braunmuller (Penguin, 2016).

404 Shakespeare I: Early Plays

Stillman

Shakespeare's dramatic achievement before 1601. Selected plays from the festive comedies (e.g. *Twelfth Night*), the English histories (e.g. *1 Henry IV*) and early tragedy (e.g. *Hamlet*).

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

405 Shakespeare II: Later Plays

Hirschfeld

Will explore Shakespeare's dramatic achievement after 1600. We will begin problematic play *Measure for Measure* before turning to Shakespeare's tragic mindset, including *Macbeth*, *Othello*, and *King Lear*. We'll conclude with the romances of *The Winter's Tale* and *Two Noble Kinsmen*. Readings will include primary and secondary sources.

Our goals are multiple:

- to become careful and creative readers of Shakespeare's dramatic verse and structures;
- to be able to imagine possibilities for the staging of his work;
- to evaluate his plots in terms of Renaissance theatrical conventions and conditions of performance;
- to understand recurrent themes and issues in terms of Shakespeare's cultural and political contexts; and
- to become familiar with some of the major currents of criticism of his work in our time.

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

412 Lit Late 18th C Johnson - Burns

Jane Austen's Bookshelf

Havens

This class will read two novels by Jane Austen, the most famous English author writing at the end of the long eighteenth century, as well as some of the late eighteenth-century novels, poems, and plays that inspired her. This class will examine eighteenth-century political, cultural, and historical contexts that influenced the works of Austen and her predecessors. We will take a class trip to the Hodges Library special collections to view their 5 first-edition copies of Austen's novels, and we will also have class sessions in the letterpress studio and McClung museum. Requirements will include two essays, student-designed tests, and an open-ended final project.

421 Modern British Novel

Seshagiri

This course will introduce students to the radical, controversial, and beautiful fiction that came out of the modernist movement in England. Focusing on modernist representations of time, space, and consciousness, we will examine the relationships between social change and artistic experimentation in the early twentieth century. We'll also explore various cultural discourses that circulated in England between the turn of the century and the 1930s: aesthetics, psychology, industrialization, mass culture, the decline of the British Empire, debates about gender, and, perhaps most crucially, the trauma of the Great War. We'll investigate the modern era's promises and anxieties not only through modernist novels and short stories, but also through artwork

from the women's suffrage campaign, manifestoes by Imagists and Vorticists, and contemporary film adaptations of literary texts. Authors include Conrad, Ford, Mansfield, Forster, Lawrence, Joyce, Woolf, and Rhys. By the end of the semester, students should be familiar with the complex fields of meaning – aesthetic, social, political – that accrued around the word “modern” in twentieth-century England's dynamic artistic circles.

431 Early American Literature

Lofaro

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

435 American Fiction to 1900

Coleman

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

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

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

436 Modern American Novel

Jennings

Reading List: *The Great Gatsby* (F. Scott Fitzgerald), *The Sun Also Rises* (Ernest Hemingway), *Their Eyes Were Watching God* (Zora Neale Hurston),

The Grapes of Wrath (John Steinbeck); *Native Son* (Richard Wright); and *Song of Solomon* (Toni Morrison).

Requirements: Papers, exams, frequent quizzes, oral reports, limited absences, and consistent participation.

452 Modern Drama

Garner

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

Textbooks: Individual play editions, electronic copies of the others.

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

455 Persuasive Writing

Atwill

Persuasion has been a subject of controversy throughout the history of rhetoric. Is the aim of persuasion simply to win at all costs? Or does the writer/speaker have ethical obligations both to the subject matter and the good of the community? What does contemporary research in persuasion psychology tell us about the reasons people act or change their minds? We will explore these questions as we begin to master various approaches to persuasion. Expect to write short response essays, formal discourses adapted to audiences, and to experiment with such digital formats as Adobe Spark and Microsoft Office Sway. A final project will be required that is the equivalent of 10 print pages. The course will also include advanced instruction in style.

Course Material on Canvas.

460 Technical Editing

Hirst

Course Description

Writing and editing for government, industry, science, technology, and business. Theory, practice, and evaluation of editing skills, as well as orientation to careers and issues in technical/professional communication. Students will develop a philosophy of communication for the world of work and apply it to professional documents in order to significantly improve them. Major assignment for the course is a paper wherein you analyze and improve a real-world document of your choosing, while discussing the knowledge and techniques that enabled you to improve the document.

Learning Outcomes

Students will be able to:

- analyze and improve professional documents.
- demonstrate effective writing and editing skills.
- demonstrate knowledge of professional communication contexts and opportunities.
- express and employ an intelligent philosophy of communication for the world of work.

Required Texts

John Kirkman, *Good Style: Writing for Science & Technology*

Edmond Weiss, *The Elements of International English Style*

- Russell Willerton, *Plain Language and Ethical Action: A Dialogic Approach to Technical Content in the 21st Century*.

—The syllabus (on Canvas) is linked to additional readings.

Points

30 Written responses addressing questions in Willerton

10 Written reflections on other readings

15 Mini Article

5 Class presentation on article in progress

25 Maxi Article

15 Final exam

461 Global Communication for Science & Technology

Hirst

Theories, methods, and practices of global communication (in English) for science and technology, with focus on communication for nuclear security and safety.

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

argumentation, political scenarios, scientific developments, and international dynamics. This course aligns with UTK’s curricular initiatives: global dimension, research orientation, interdisciplinary curriculum, and experiential learning.

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

Points

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

462 Writing for Publication

Morey

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

Readings may include:

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

TBA

Development of skills acquired in basic poetry-writing course.

464 Advanced Fiction Writing

Hebert

This class is for students with experience in fiction writing who are looking to deepen and sharpen their critical abilities and writing skills. Throughout the semester—through a combination of readings, workshops, and writing exercises—we will be revisiting and reinforcing the core elements of fiction, such as concrete detail, character, conflict, plot, and scene. But we will move beyond them as well, exploring new techniques and new complexities, seeking to broaden our understanding of how fiction works and what it can do. Students should expect to put significant time and effort into their own and their classmates' work. Students should also be prepared to participate in a class-wide revision project.

Requirements: Students will write up to two complete full-length stories and one substantial revision, along with occasional exercises focused on developing skills and exploring the role of revision. There will also be regular assigned readings of stories and essays on writing craft. Each student will have at least one workshop.

470 Special Topics in Rhetoric

Histories of Rhetoric and Writing

Atwill

"Rhetoric" is one of the oldest disciplines in Western traditions. It has shaped our concepts of civic literacy, the liberal arts, and philosophical debates over knowledge and virtue. We will study the works of Plato, Isocrates, and Aristotle, and examine important pedagogical texts, including sample progymnasmata and *Rhetorica ad Herennium*. We will then move to rhetorical *practices* in important twentieth- and twentieth-first century social and political movements, among them slavery, women's suffrage, civil rights, and LGBTQ rights. Course requirements include Canvas response writing, quizzes, a midterm, and a final ten- to twelve-page research paper.

Course Material

- Readings on Canvas
- Loeb Edition *Rhetorica ad Herennium*, Translated by Harry Caplan

471 Sociolinguistics

Grieser

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

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

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

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

477 Pedagogical Grammar/ ESL Teach Grieser

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

480 Fairy Tale/ Legend/Myth: Folk Narrative Lofaro

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

Grading: Two examinations (20% and 30%), brief quizzes (10%), and an individually agreed upon narrative collecting project (40%) will form the basis of the final grade

482 Major Authors:

Frederick Douglass

Chiles

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

483 Special Topics in Literature

Celebrity from Romanticism to the Present

Billone

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

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

489 Special Topics in Film

Chaplin and Hitchcock

Maland

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

Requirements:

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

560 Readings in 20th C American

Narco Culture, Biopolitics, and the "War on Drugs"

Gonzalez

This seminar is an interdisciplinary exploration of the theories, histories, and politics of *narco* cultural production (cultural production about the drug trade and war on drugs). Given that an analysis of *narco* cultural production cannot be constrained within geopolitical national borders, this course will have a transnational focus. We will discuss how particular biopolitical projects such

as the “war on drugs” manifest deployments of power arising from colonial legacies and neocolonial realities. Through the lens of queer theory and biopolitics, we will consider how the global narcotics economy not only indicates a greater shift toward profit flows contingent on exploitation and consumerism, but how it also signals to the criminalization of certain practices and populations. We will examine a wide body of cultural production including film, visual art, music, and literature to think through the ways in which both the context created by the hemispheric flow of narcotics and the context that created it, render visible the interplay of social relations of power and resistance.

Potential Readings:

“Ideology and Ideological State Apparatuses” (Louis Althusser)

Marxism and Literature (Raymond Williams)

Disposable Women and other myths of Global Capitalism (Melissa W. Wright)

Gore Capitalism Sayak Valencia

“Imagining the U.S.-Mexico Drug War: The Critical Limits of Narconarratives” (Oswaldo Zavala)

Society Must be Defended: Lectures at the Collège de France 1975-1976 (Michel Foucault)

History of Sexuality (Michel Foucault)

Homo Sacer: Sovereign Power and Bare Life (Giorgio Agamben)

“Necropolitics” (Achille Mbembe)

“The Pharmaco Pornographic Regime: Sex, Gender, and Subjectivity in the Age of Punk Capitalism” (Beto Preciado)

Al Otro Lado by Natalia Almada

Narco Cultura by Shaul Shwarz

Narrating Narcos (Gabriela Polit Duenas)

Drug Wars: The Political Economy of Narcotics (Curtis Marez)

575 Teaching Second Language Writing

Issues in L2 Rhetoric and Composition

Saenkhum

This course provides a critical introduction to issues in the teaching of second language writing in different contexts and settings. We will explore characteristics of different groups of second language students and their writing. We will also consider various instructional approaches and practices, including course and assignment design, reading-writing connections, teacher and peer response, grammar instruction, error treatment, classroom assessment, plagiarism and text borrowing strategies, and text selection and material development. One of the major goals of the course is to develop students’ understanding of the nature of second language writing as well as various issues and concerns when working with second language writers.

Required Textbook

Ferris, D. R., & Hedgcock, J. S. (2014). *Teaching L2 composition: Purpose, process, and practice*. New York: Routledge.

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

Assignments (tentative)

Weekly assignments (e.g., teaching context description, syllabus analysis & design, genre analysis, writing prompt, assessment rubric, class observation report, teaching demonstration, and annotated bibliography)	50%
Teaching philosophy	10%
Teaching portfolio (final drafts of weekly assignments + oral presentation + hard & electronic copies of teaching portfolio)	30%
Attendance & participation	10%
Total	100%

Note: This course is highly recommended for students who are interested in or will be teaching second language (L2) composition courses (English 121, 122, 131, and 132) in the ESL Writing Program at UTK or elsewhere.

580 Advanced Fiction Writing

Knight

Advanced fiction projects under supervision of instructor and readings in contemporary fiction.

581 Colloquium in Poetry Writing

TBA

Major poetic project or continuation of project begun in 463. Individual consultation with instructor supplements class analysis; readings in contemporary poetry and theory.

584 Topics: Feminist Studies

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.

585 Issues: Rhetoric, Writing, & Linguistics

King

As a survey of contemporary research in rhetoric, writing, and linguistics, this course will provide a broad foundation for studies in rhetoric, composition, and language as well as an overview of recent research and hot topics in these fields. The course will provide students with opportunities to do some exploratory work in areas such as classical rhetorics, various composition pedagogies, archival work, feminist rhetorics, critical pedagogy, genre theory, cultural rhetorics, visual and material rhetorics, technology in rhetoric/composition, and more.

Required work for the course will include readings, participation in class discussion, weekly response papers, a seminar paper, and a research presentation based on your final project's research.

Required Texts:

Rhetoric and Composition as Intellectual Work. Gary A. Olson, ed. Carbondale, IL: Southern Illinois University Press, 2002.

Other readings will be pdfs provided by the instructor (articles and book chapters), or articles accessible through the library databases.

610 Studies in Old English Language Literature

Liuzza

This course is intended to give you a reading knowledge of Old English, the language of England from roughly 500 to 1100 and the ancestor of Modern English. Among medieval vernaculars, Old English is unusually rich in surviving texts – about 30,000 lines of verse and about ten times as much prose. This course will give you the skill and, I hope, the interest to read much of this verse and prose in its original language. The course will also serve, through readings in primary and secondary sources, as an introduction to the literature and culture of the Anglo-Saxons.

In the past 1000 years the English language has changed so much that Old English must be learned somewhat like a foreign language, but there are enough similarities to Modern English that it can be learned fairly quickly. In the first six weeks we will concentrate on the structure and vocabulary of Old English; weekly quizzes will enable me to gauge your learning and encourage you to keep up with grammar and translations. There will be a midterm exam

which will include translation and grammatical questions; after the midterm there will be more outside reading as well as continuing in-class translation of Old English prose and verse. We will also learn to read and transcribe Old English manuscripts, and gain some familiarity with the basic scholarly tools used in Anglo-Saxon studies.

Texts: Bruce Mitchell and Fred C. Robinson, *A Guide to Old English* (8th ed.)

Requirements: quizzes, midterm, final exam; final project (8-12 pp.).

621 Studies in Chaucer

Chaucer and His English Contemporaries

Howes

Chaucer's *Canterbury Tales*, early dream-poems, the French poems of "Ch," and selected works by his contemporaries John Gower, William Langland, and the anonymous *Gawain*-poet. This course aims to locate Chaucer within his British context, keeping in mind his enormous debts to Latin, French, and Italian sources. Readings will include selected critical works addressing Chaucer's Englishness, and his literary indebtedness and/or dialogue with an English literary corpus. Why did Chaucer write in English, not French or Latin, or all three languages, as Gower did? Did Chaucer consider himself primarily a translator? And how does this language choice elucidate his intended audience? While we often hear that Chaucer is the "father of English poetry," this course will look to his English predecessors and contemporaries to examine the basis of the multi-lingual poet's chosen language.

Requirements for the course will include two oral presentations to the class (15% each), an extended research project, due in stages (annotated bibliography [15%], conference-type presentation [15%], final paper [30%]); and class participation (10%). Previous experience with Chaucer's language is not required or assumed. We will use the new Norton Chaucer, with extensive glosses.

641 Studies in Restoration/18th Century

Historicizing Sexuality, 1660-1800

Anderson

This course combines readings in British literature and culture from 1660-1800 with theoretical, historical, intersectional, and philosophical texts to think through the formation of the concepts of sexuality and gender that establish the groundwork for the modern individual. Gender and sexuality, markers of power and identity that are shaped in historical time, are deeply intertwined with concepts of class, nation, ethnicity, religion, and age, all of which are ways that cultural power is distributed and exercised.

In addition to primary material by Behn, Rochester, Centlivre, Richardson, Fielding, Walpole, and Austen, we will also read selections from twentieth- and twenty-first century critics including Foucault, Traub, McKeon, Armstrong, Castle, Salvaggio, Lanser, and Jagose. The orientation of the course is both historical and theoretical, engaging both the archive and the ongoing redefinition of categories of identity in the 21st century. Students who have not already read Michel Foucault's *The History of Sexuality, Vol. 1* or Samuel Richardson's *Pamela* might want to tackle at least one of those over the summer. Assignments will include an in-class presentation, a seminar paper, regular participation in class, and contributions to our Canvas site.

651 Studies in Victorian Literature

Victorian Studies: Animal Studies

Henry

Animal Studies has become an influential field of inquiry within literary and cultural studies across periods and genres. This course will serve both as an introduction to Victorian Studies and Animals Studies. We will begin by reading some basic works of criticism and theory in Animal Studies and then approach a set of Victorian texts primarily through that lens. We will be asking historical questions about the impact of evolution theory and humanitarian reforms on the representation of animals in Victorian literature, as well as exploring the literary uses of sympathy, empathy, sentimentality, anthropomorphism, zoomorphism and metaphor.

We will read works by Charles Darwin, Charles Dickens, George Eliot, Thomas Hardy, and Anna Sewell, as well as recent literary criticism.

Assignments will include oral presentations, a book review, and a substantial final research paper.

662 Studies in American Literature III

Appalachian Literature in a Post-Regional Context

Hardwig

Ever since it has been defined as a region, Appalachia has been understood as rooted in a particular geography and exhibiting a unique culture. In other words, Appalachia has been seen as different, as "in but not of America." This class will explore the tension between the rise in popularity in Appalachian literature and the concurrent critical trend that questions identity- and region-based models of affiliation. How do we understand Appalachian literature when the idea of Appalachia as a coherent region has been questioned for decades? What do we do with the tendency in Appalachian literary studies to emphasize the unique "Appalachianess" of the material in this context? This class will combine a focus on key Appalachian literary and critical texts with recent approaches to literary studies, such as Bill Brown's "thing theory," Rita Felski's "post critique,"

notions of “distant” and “surface” reading, and current examples of regional/place studies.

Literary texts may include works by Dorothy Allison, James Dickey, Charles Frazier, Amy Greene, Barbara Kingsolver, Cormac McCarthy, Mary Noailles Murfree, Ann Pancake, Ron Rash, Lee Smith, James Still, and Frank X. Walker.

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

682 Research Methods: RWL Ringer

This seminar will introduce students to research methods in the context of writing program research. The course asks students to grapple with key questions that rest at the center of program-based research of writing: What kinds of research questions do researchers ask about writing and writing programs? What methods and methodologies do researchers adopt when conducting writing program research? How might researchers investigate the histories of existing writing programs? What is the relationship between writing program assessment and writing program research? In addressing these questions, we will survey various qualitative and quantitative methods for collecting data (e.g., designing and conducting or distributing interviews, focus groups, and surveys), as well as analyzing that data via multiple forms of coding and statistical analysis. We will also foreground the distinction between method and methodology, wrestle with ethical questions that surround program-based research on writing, and historicize writing and writing research. Students will have the opportunity to design their own research projects, but they will also be able to work with real-world data from the ongoing writing program research initiative at the University of Tennessee.

Requirements: Students will be required to complete CITI training online prior to or soon after the course begins (<http://research.utk.edu/training-workshops/citi/>). Other requirements include intensive readings, several mini projects, a bibliographic essay, an IRB proposal, and a seminar paper or research project proposal.