

# Graduate Course Descriptions Fall 2021

Early registration for Fall semester begins **April 5**. 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	2:15 - 3:05 MWF	Dzon	Chaucer
41533	404	11:30 - 12:45 TR	Stillman	Shakespeare I: Early Plays
41535	405	2:50 - 4:05 TR	Stillman	Shakespeare II: Later Plays
50552	415	11:30 - 12:45 TR	Cohen-Vrignaud	Romantic Poetry & Prose I: <a href="#">The Rise of the Gothic</a>
48156	420	11:45 - 12:35 MWF	Henry	19 <sup>th</sup> C British Novel
47151	432	9:50 - 11:05 TR	Coleman	American Romanticism/Transcend
41540	436	2:50 - 4:05 TR	Jennings	Modern American Novel
52555	439	2:50 - 4:05 TR 2:15 - 4:20 W	Palis	Race and Ethnicity in American Film
49706	441	10:30 - 11:20 MWF	Hardwig	Southern Literature: <a href="#">Exploring Race and Region</a>
49706	453	1:10 - 2:25 TR	Garner	Contemporary Drama
45154	454	1:10 - 2:25 TR	Schoenbach	20 <sup>th</sup> C International Novel: <a href="#">"Somewhere, Everywhere, Nowhere" - International Modernism &amp; It's legacies</a>
41541	455	11:45 - 12:35 MWF	King	Persuasive Writing
51715	461	11:30 - 12:45 TR	Hirst	Global Communication for Science & Technology
45161	462	9:15 - 10:05 MWF	Morey	Writing for Publications
41543	463	4:30 - 5:45 TR	Rocha	Advanced Poetry Writing
41544	464	4:30 - 5:45 TR	Hebert	Advanced Fiction Writing
41546	470	2:50 - 4:05 TR	Atwill	Special Topics in Rhetoric: <a href="#">Free speech &amp; expression across differences</a>
45168	471	9:50 - 11:05 TR	Grieser	Sociolinguistics
48180	480	1:00 - 1:50 MWF	Griffin	Fairy Tale, Legend, and Myth
47214	483	1:10 - 2:25 TR	Billone	Special Topics in Literature: <a href="#">Celebrity from Romanticism to the present</a>
49709	495	11:45 - 12:35 MWF	Ringer	Intro to Rhetoric and Composition
41549	500		Lee	Thesis
41550	502		Lee	Use of Facilities
52692	520	11:30 - 12:45 MW	Hirschfeld	Readings in 16 <sup>th</sup> /17 <sup>th</sup> C : <a href="#">Triangulating Shakespeare</a>
46876	555		Lee	Creative Thesis
52556	561	1:10 - 4:20 F	Lee	20 <sup>th</sup> C Lit: Poetry & Cult. St.
46876	580	5:10 - 9:05 T	Knight	Writing Fiction
47169	581	5:10 - 9:05 R	Eady	Colloquium in Poetry Writing: <a href="#">Living Poets Workshop</a>
46439	585	2:50 - 4:05 MW	King	Issues in RWL
45869	590	9:50 - 11:05 MW	Havens	Topics in Critical Theory: <a href="#">Digital Humanities</a>
52557	590	11:30 - 12:45 TR	Seshagiri	Topics in Critical Theory: <a href="#">Modernism and Modernity</a>
52558	590	1:10 - 2:25 TR	Chiles	Topics in Critical Theory: <a href="#">Critical Race Theory</a>
	593		Lee	Independent Study
41556	600		Lee	Dissertation Research
46440	610	9:50 - 11:05 TR	Liuzza	Studies Old English Language Lit
46441	661	1:10 - 2:05 MW	Haddox	Studies American Lit: <a href="#">Fictions (and Nonfictions) "The American Century"</a>
49711	682	4:30 - 5:45 TR	Grieser	Research Methods in RWL
45160	688	2:50 - 4:05 TR	Dunn	Studies in Literary Criticism: <a href="#">Survey of Contemporary Criticism</a>
52559	690	1:10 - 2:25 TR	Cohen-Vrignaud	Special Topics: <a href="#">Affect Theory and Genre</a>

## **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 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 Stillman**

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

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

## **415 Romantic Poetry & Prose II**

### *The Rise of the Gothic*

**Cohen-Vrignaud**

The Gothic emerges alongside Romanticism as a sensational genre whose exciting plots and feelings (horror, terror, suspense) become a hot commodity in print and visual culture. This course will explore the conventional tropes of the Gothic, including haunted monasteries, violent sociopaths, exposed secrets, monsters, imprisonment, uncanny doubles, supernatural evils and more. Readings will include Shelley's *Frankenstein* and Austen's Gothic parody *Northanger Abbey* as well as other lesser-known novels and Gothic poems by Coleridge, Shelley, and Keats.

**Requirements:** class attendance, two papers, quizzes and reading responses.

## **420 The 19<sup>th</sup>-Century British Novel**

**Henry**

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

Assignments may include mid-term and final examinations, research papers, as well discussion posts and class participation.

## **432 American Romanticism and Transcendentalism**

**Coleman**

This course delves into American literature written between 1820 and 1865, a period sometimes called the "American Renaissance" for its wealth of innovative literary writing. We will read fiction by Nathaniel Hawthorne, Harriet Beecher Stowe, and Herman Melville; non-fiction prose by Ralph Waldo Emerson and Henry David Thoreau; Frederick Douglass's autobiographical antislavery narrative; and Walt Whitman and Emily Dickinson's poetry. We will attend to how these texts engaged the period's defining political issues, including slavery, Native American sovereignty, and

women's rights, as well as still-relevant national debates about race, gender, religion, immigration, and the environment.

**Requirements:** active class participation, discussion posts, group presentations, critical essay responses, and an 8- to 10-page research paper, with several 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.

### **441 Southern Literature** *Exploring Race and Region* **Hardwig**

The history of the US South and our thoughts about the region are inextricably linked to the nation's traumatic racial history. We will explore this complex dynamic through the rich literature of the US South. From slave narratives to polemic manifestos, from Southern Gothic plays and novels to contemporary graphic novels, our readings will provide paths into the complicated landscapes of southern literature: agrarian ideals, racial debates, environmental disasters, regional mythologies and social conventions. Along the way, we will discuss how we understand the idea of the South—past, present, and future.

Potential texts: *A.D.: New Orleans After the Deluge*, by Josh Neufeld; *The Awakening*, by Kate Chopin; *Marrow of Tradition*, by Charles Chesnutt; *Sing, Unburied, Sing*, by Jesmyn Ward; *The Sound and the Fury*, by William Faulkner; *Streetcar Named Desire*, by Tennessee Williams; *Their Eyes Were Watching God*, by Zora Neale Hurston; and selected short stories by Flannery O'Connor

### **453 Contemporary Drama** **Garner**

This course will explore the principal movements, playwrights, and dramatic works that characterize American, British, and world drama since 1945. In addition to studying the range of styles and techniques that this drama presents, we will consider the following issues: absurdism and the crisis of meaning; gender, race, and sexuality; metatheater; drama and popular culture; theater and performance; postmodernism and the staging of history; globalism in the theater; reimagining "America"; drama on film. Dramatists will include the following: Williams, Miller, Hansberry, Beckett, Stoppard, Baraka, Churchill, Soyinka, Shepard, Mamet, Hwang, Kushner, Parks, al-Hakim, and Garro.

**Requirements:** production analysis essay (20%), drama resource portfolio (20%), play blog (ten entries, 15%), midsemester and final examinations (30%), attendance and participation (15%).

#### **454 20<sup>th</sup> -Century International Novel:**

*"Somewhere, Everywhere, Nowhere- International Modernism and Its Legacies"*

#### **Schoenbach**

In this class, we will consider a diverse group of twentieth-century authors and international locations. We will ask ourselves what it would mean to have a truly "international" literary movement. In answering this question, we will consider how and why questions of national identity, home and exile, center and periphery, movement and migration, exoticism and regionalism figure in the literary innovations and historical moments referred to as "modernist." We will also consider how contemporary novels respond to these questions, and to their modernist precursors. We will reserve the right, as a class, to wonder what is gained and what lost when we develop a rubric--"international modernism," for instance, or "transnational fiction"--that hopes to contain all of these texts.

Readings will include works by Djuna Barnes, Joseph Conrad, Thomas Mann, Marcel Proust, Jean Toomer, Nella Larsen, Langston Hughes, Christopher Isherwood, W.G. Sebald, David Mitchell, and China Miéville.

#### **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*, 4<sup>rd</sup> ed. ISBN 978-0-393-63167-8

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

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

**Hirst**

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

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

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

### **Grading**

Students work in teams. Grades are determined based upon quality of writing and editing for clients, in-class team presentations/discussions, and final reports.

## **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** **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** **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.

**Requirements:** Students will write up to two complete full-length stories and one substantial revision, along with exercises focused on developing advanced skills and narrative techniques. 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:** *Free Speech and Expression across Differences* **Atwill**

This course draws on interpretations of the First Amendment of the Constitution to examine current or recent conflicts over free expression. These interpretations will



include legal, philosophical, and political theories. You are invited to use these theories to examine one of many of these conflicts – social media expression and censorship, expressions of political dissent by collegiate and professional athletes, boundaries between protected expressions of protest and demonstrations leading to violence, etc. Course requirements include regular brief assignments on Canvas, a 1000-word background paper on a conflict you are exploring, a class presentation, and a 2000-word paper that applies one or more of the theories we study to the conflict you have examined. All course readings will be posted on Canvas.

### **471 Sociolinguistics**

#### **Grieser**

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

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

Assessment will be via four short writing assignments, a midterm paper, and a final project 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.

### **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 – narrative 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 looking at some of the scholars who developed an analytic approach to folklore. We will also look at the relationship of Greek mythology to classical drama and to modern re-workings of those stories.

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

**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 19<sup>th</sup> century. Part of our focus on the 19<sup>th</sup> 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 21<sup>st</sup> 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%)

**495 Introduction to Rhetoric and Composition**  
**Ringer**

How do people learn to write, and what happens when people develop as writers over time? This course will answer these questions by introducing students to two theories in writing studies, namely writing transfer and threshold concepts for writing. Writing transfer takes place when individuals draw on or adapt prior writing knowledge for new or different contexts. Threshold concepts for writing are challenging concepts that, once we learn them, fundamentally change our conceptions of writing and rhetoric. In this class, we’ll tackle these two separate yet interrelated theories by first considering our own literate histories--what has our own writing development looked like, especially when viewed through the lenses of writing transfer and threshold concepts? We’ll then pivot to designing qualitative research projects that can tell us something about the writing development of others.

Major projects will include a literacy narrative and a qualitative research project. The course will also feature frequent reading, writing, and discussion.

### **520 Read/Analysis 16<sup>th</sup>-17<sup>th</sup> Century.**

#### *Triangulating Shakespeare*

**Hirschfeld**

This class will study Shakespeare's embeddedness in the material and discursive contexts of the early modern professional theater. We will study five of his plays, "triangulating" them with other texts with which they share strategies of representation and production. In addition to *Merchant of Venice*, *Twelfth Night*, *Hamlet*, *Measure for Measure*, and *Othello*, we will read works by Thomas Heywood, Ben Jonson, Thomas Kyd, John Lyly, Christopher Marlowe, Thomas Middleton, Thomas Nashe, and John Webster. Our work will also include the study of primary and secondary sources that give us fresh purchase on the institutional development of the theater and its place in English economic, religious, social, and gender history.

**Requirements:** Short essays; in-class presentation; final research paper.

### **561 Readings in Twentieth-Century Literature**

#### *Poetry and Cultural Studies*

**Lee**

A survey of twentieth-century poetry in English, framed by discussions of its complicated relationship with what we now call cultural studies. Beginning with essays by Maria Damon and Ira Livingston, Theodor Adorno, Walter Benjamin, and W.E.B. Du Bois, we'll establish a basic vocabulary and sense of the possible relationships between poetry and the sociological analysis of culture. We'll move on to consider T.S. Eliot's relationship to mass and popular culture; vernacular culture in the poetry of Eliot, Langston Hughes, Kamau Brathwaite, and Gwendolyn Brooks; public and private languages of sexuality in James Merrill, John Ashbery, Elizabeth Bishop, and Audre Lorde; and everyday life in the poems of Gertrude Stein, William Carlos Williams, Wallace Stevens, Ron Silliman, Bernadette Mayer and Claudia Rankine. We'll close with discussions of the future of cultural studies, and of recent responses by poets to racial and economic inequality and violence. Requirements include active participation, a midterm exam, a short essay, and a final essay of medium length.

**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 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 to 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*.

## **585 Issues in Rhetoric, Writing, and 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.

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

This course will be an introduction to the tools and theory of Digital Humanities and will eventually serve as the foundation of UT's graduate certificate program in Digital Humanities. Topics will include digitization and textual encoding; crowdsourcing; computational literary studies; 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 help 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 3 short reflection essays on tools/theory discussed, a mini-presentation and expert knowledge session on one of the tools we learn, and a final DH project accompanied by a presentation and a write-up.

**590 Topics in Critical Theory**  
*Modernism and Modernity*  
Seshagiri

“Modernity,” writes Robert Pippin, “is characterized by the view that human life after the political and intellectual revolutions of the seventeenth and eighteenth centuries is fundamentally better than before, and most likely will, thanks to such revolutions, be better still.” This course begins with the idea of revolutions – social as well as artistic – and investigates the post-Enlightenment view of modernity as an epoch of progress. We will anchor our understanding of experimental modernism *within* and *against* a culture marked by the ascendance of scientific rationalism and industrial capitalism, the valuation of individual autonomy, and the uneven developments of imperialism. Through our readings of modernist literature (fiction, poetry, manifestoes, little magazines), we will map out the dynamic artistic revolutions that unfolded in tandem with ongoing social revolutions. By the semester’s end, students should understand how modernism’s eclectic aesthetic innovations variously engaged, challenged, and retreated from the modern era’s promises and contradictions.

Primary texts by Wilde, Conrad, Ford, Forster, Lawrence, Mansfield, Woolf, Larsen, Rhys; critical and theoretical texts by Freud, Simmel, Benjamin, Adorno, Foucault, Habermas, Sedgwick, Said, Hartman, Young.

Students will be responsible for short weekly responses, one in-class presentation, and a 15-20 pp. final paper.

**590 Topics in Critical Theory**  
*Critical Race Theory*  
Chiles

This course will survey the exciting subfield of critical theory that has come to be known as critical race theory. We will read some of the important, foundational work in critical race studies, and then we will focus on critical race scholarship from a number of different fields. Thus, the course will both introduce students to critical race theory broadly and demonstrate how this approach has contributed to the students’ own fields of interest. The course will also introduce students to the number of fantastic courses and scholars working in Critical Race Theory at UTK. Requirements include active participation, a presentation, informal writing assignments, and a formal paper.

This course can count toward the Social Theory Graduate Certificate and the Africana Studies Graduate Certificate.

## **610 Studies in Old English Language and 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 early Medieval England.

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 help me 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 Medieval 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.).

## **661 Studies in American Literature**

*Fictions (and Nonfictions) "The American Century"*

**Haddox**

This course has two goals that are perhaps in tension with each other. The first is literary-historical: we'll examine some important works of U.S. fiction published during the period that some have ironically labeled the "American Century," which began in 1945 (with the dropping of an atomic bomb on Hiroshima) and ended in 1973 (with the economic crisis that followed the OPEC embargo). The second is theoretical: we'll ask what it means to "historicize" this relatively recent stretch of the U.S. past. What, for instance, do we make of the kind of pop historicism that divides this period up into decades (the Fifties, the Sixties) or defines it through rubrics that function both as events and zeitgeists (the Cold War, the civil rights movement, the sexual revolution)? How, exactly, do we construct genealogies showing how our present concerns descend from or react against those of recent generations, and to what kinds of (sometimes productive, sometimes simply masochistic) frustrations do such efforts lead?

Everyone enrolled in the course will read the following works of fiction: Flannery O'Connor's *Wise Blood*, Ralph Ellison's *Invisible Man*, Vladimir Nabokov's *Lolita*, John Barth's *The Floating Opera*, James Baldwin's *Another Country*, Mary McCarthy's *The Group*, Thomas Pynchon's *The Crying of Lot 49*, E.L. Doctorow's *The Book of Daniel*, Ursula K. Le Guin's *The Lathe of Heaven*, and Toni Morrison's *Sula*. In addition, each person will read one of the following works and present on it: Arthur M. Schlesinger, Jr.'s *The Vital Center*, Lillian Smith's *Killers of the Dream*, Norman Mailer's *The Armies of the Night*, Paul Goodman's *Growing Up Absurd*, Dwight Macdonald's *Masscult & Midcult*, Betty Friedan's *The Feminine Mystique*, Joan Didion's *Slouching Toward Bethlehem*, Eldridge Cleaver's *Soul on Ice*, Richard Meltzer's *The Aesthetics of Rock*, Alvin Toffler's *Future Shock*, Garry Wills's *Bare Ruined Choirs*, John Egerton's *The Americanization of Dixie*.

**Requirements:** final seminar paper (20 pages or more), two presentations (one on a chosen work of nonfiction as described above, one on your research), active course participation, ungraded credo.

## **682 Research Methods in Rhetoric, Writing, and Linguistics Grieser**

This course will familiarize students with qualitative and quantitative research methodology used in writing studies, rhetoric studies, and linguistics. The course will ask students to consider the nature of research questions in these areas, evaluate the efficacy of different methodologies in answering their research questions and analyze data which results from these methodologies.

In this course we will explore:

- Methods of qualitative and quantitative data collection (e.g. designing surveys, conducting focus groups and interviews)
- Methods of qualitative data analysis (e.g. open coding)
- Methods of quantitative data analysis (principally basic statistical analysis)
- Ethical considerations of human subject research
- Development of, and differences between, methodologies in writing studies and linguistics

Assessment will be in the form of readings, several small projects, an IRB proposal, and a final seminar paper or research proposal. Students will be encouraged to use the course to advance their progress on their own research, in preparation of theses and dissertations. Students will be required to complete CITI training in the first week of the course (or before), and to have a computer which is capable of running Microsoft Excel and the R statistical software suite.



**688 Studies of Literary Criticism**  
*Survey of Contemporary Criticism:*  
**Dunn**

This is an introductory course and is intended to provide critical resources for students in all fields of literary study. By surveying literary criticism from the New Criticism to the present, it will provide a historical account of the development of the major schools of critical thought, examine the theoretical differences between these schools, and consider their impact upon various fields of literary study. This historical perspective should help you to understand the complex interrelationships of various critical schools and methodologies and also to appreciate some of the institutional as well as the theoretical reasons for the dramatic changes in literary studies over the past century. We will conclude the semester with a look at some current trends in criticism such as animal studies, intersectionality, and digital humanities.

Grades for this course will be determined primarily by midterm and final examinations, class participation, and by a paper that examines a representative sample of current critical discussions of a work of literature of your choice.

The primary text will be *The Norton Anthology of Theory and Criticism*, Third Edition.

**690 Special Topics**  
*Affect Theory and Genre*  
**Cohen-Vrignaud**

Is there a place for feelings in the analysis of literature and culture? Moreover, what is the truth value in our emotional fluxes? This class gets at these questions by tracking the emergence of affect theory out of poststructuralism (Deleuze), phenomenology, and ideology critique (feminism, queer theory, critical race theory), with a look at precursors such as Spinoza and Romantic irrationalism. We'll also examine how specific affects coincide with particular genres, from literary genres to the conventions of cultural scripts and literary-critical methods.

Requirements: attendance, weekly reading responses, and a final seminar paper of 15 pages