

SPRING 2022



Histoire(s) du cinema (Godard, 1988-1998)

COURSE DESCRIPTIONS

**Spring 2022 courses are subject to change. Please refer to the timetable.
For modalities, please refer to the timetable.**

COURSE	TIME	DAY	INSTRUCTOR	TITLE
301	2:50-4:05	TR	Dzon	British Culture to 1660: Pre-Modern Beasts
302	10:30-11:20	MWF	Havens	British Culture: 1660 to Present: Resisting the Patriarchy
321	9:50-11:05	TR	MacKenzie	Introduction to Old English: A Journey Through the Culture, Literature of Anglo-Saxon England
331	1:10-2:25	TR	Hardwig	Race and Ethnicity in American Literature: Immigration and American Literature
332	11:45-12:35	MWF	Papke	Women in American Literature: Women Writing About Women
332	11:30-12:45	TR	Jennings	Women in American Literature
333	11:30-12:45	TR	Tabone	Black American Literature and Aesthetics: Aesthetic Politics Since Wright
335	11:30-12:45	TR	Ndigirigi	African Literature
339	FLEXIBLE	ONLINE	Billone	From Fantasy to Cyberspace: Children's/Young Adult Literature
341	10:30-11:20	MWF	Coleman	Imagining the Future: Religion and Spirituality in American Literature
342	9:15-10:05	MWF	Garner	Literature and Medicine
351	9:50-11:05	TR	Henry	The Short Story
355	1:00-1:50	MWF	Snellen	Rhetoric & Writing: Language, Media Literacy, and Big Data
355	9:50-11:05	TR	Saeli	Rhetoric & Writing
355	10:30-11:20	MWF	Nicks	Rhetoric & Writing
360	9:15-10:05	MWF	Snellen	Technical & Professional Writing: Digital Security, AI, and Nuclear Conflict
360	FLEXIBLE	ONLINE	Greene	Technical & Professional Writing
360	FLEXIBLE	ONLINE	Greene	Technical & Professional Writing
363	1:00-1:50	MWF	Rocha	Writing Poetry
363	2:15-3:05	MWF	Smith, E.	Writing Poetry
364	9:50-11:05	TR	Hebert	Writing Fiction
364	2:50-4:05	TR	Knight	Writing Fiction
365	11:30-12:45	TR	Williams	Writing the Screenplay
365	4:30-5:45	TR	Knight	Writing the Screenplay
369	1:10-2:25	TR	Dean, M.	Writing Creative Nonfiction: The Art of the Essay

371	11:30-12:45	TR	Saeli	Foundations of the English Language
376	9:15-10:05	MWF	Dunn	Colloquium In Literature
401	11:30-12:45	TR	Howes	Wilderness: Medieval Literature
404	11:30-12:45	TR	Hirschfeld	Thinking with Shakespeare: Shakespeare I: Early Plays
405	1:10-2:25	TR	Welch	Shakespeare II: Later Plays
410	2:50-4:05	TR	Welch	Donne, Milton, and Their Contemporaries: Bodies and Souls in Early Modern Poetry
412	9:15-10:05	MWF	Havens	Literature of the Later 18th Century: Johnson to Burns: Jane Austen's Bookshelf
422	1:10-2:25	TR	Dzon	Women Writers in Britain: Medieval Women's Literary Culture
433	2:15-3:05	MWF	Papke	American Realism and Naturalism
436	2:50-4:05	TR	Jennings	Modern American Novel
443	11:45-12:35	MWF	Chiles	Topics in Black Literature: Antebellum Black Atlantic
443	11:30-12:45	TR	Hawkes	Topics in Black Literature: Black and Indigenous Relationships in African American Literature
444	9:50-11:05	TR	Hardwig	Appalachian Literature and Culture: Region and the Environment
456	11:30-12:45	TR	Haddox	Contemporary Fiction/Narrative: Fictions of the Pax Americana
459	9:50-11:05	TR	Lee	Contemporary Poetry: The Politics of Form
460	1:10-2:25	TR	Hirst	Technical Editing: Communication for the World of Work
463	4:30-5:45	TR	Eady	Advanced Poetry Writing: Forms of Poetry
464	2:50-4:05	TR	Dean, M.	Advanced Fiction Writing
466	8:10-9:25	TR	Morey	Writing, Layout, and Production of Technical Documents
472	9:50-11:05	TR	Grieser	American English(es)
476	9:50-11:05	TR	Huth	Second Language Acquisition
480	FLEXIBLE	ONLINE	Billone	Fairy Tale, Legend, and Myth: Folk Narrative
483	1:00-1:50	MWF	Schoenbach	Special Topics in Literature: Reading 1922 to 2022
483	2:50-4:05	TR	Ndigirigi	Special Topics in Literature: Colonization in Reverse: African Migrant and Diasporic Narratives
483	1:10-2:25	TR	Hawkes	Special Topics in Literature: Race in Horror, Sci-Fi, and Thriller
484	5:10-7:40	M	Olivarez	Special Topics in Writing: Against Perfection

486	9:15-10:05	MWF	Procope Bell	Special Topics in Criticism: Black Feminist Theory
489	9:15-10:05	MF	Palis	Special Topics in Film: Adaptation, Archives, and Digital Remix Culture
489	9:15-11:20	W	Palis	Special Topics in Film: Adaptation, Archives, and Digital Remix Culture
494	2:50-4:05	TR	King	Cultural Rhetorics

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301 BRITISH CULTURE TO 1660: PRE-MODERN BEASTS

DZON

This course will cover some of the most well-known literary works and authors from the medieval and early modern periods as well as some minor and contextual writings. Our themes of pre-modern beasts and human-animal relations will enable us to sample a variety of genres and to explore some important questions about personal identity, human nature, and civilization. Readings include the medieval bestiary, werewolf tales, the *Lays* of Marie de France, selections from Chaucer's *Canterbury Tales*, Spenser's "Fate of the Butterfly," Shakespeare's *King Lear*, and Salisbury's *Beast Within*.

Assignments include response papers, a presentation, and two exams.

302 BRITISH CULTURE: 1660 TO PRESENT: RESISTING THE PATRIARCHY

HAVENS

This class will examine British plays, poems, and novels written from the Restoration of the monarchy in 1660 to the present day. The works we read generally contain themes of resistance against patriarchal and other oppressive structures as a way of focusing our discussions on important social, cultural, and historical contexts, from the introduction of the actress on stage to Harry and Meghan's "Sussexit" from royal life. We will also look at parallel developments in history, art, architecture, and music. We will have class sessions with Hodges Library Special Collections and the McClung museum, as well as related digital humanities tool sessions.

Requirements will include two essays, student-designed tests, and an open-ended final project that encourages you to think about how British culture is relevant to you.

321 INTRODUCTION TO OLD ENGLISH: A JOURNEY THROUGH THE CULTURE, LITERATURE OF ANGLO-SAXON ENGLAND

MACKENZIE

An introduction to the language, literature and culture of Anglo-Saxon England (roughly 500-1100 CE). This course will give you a reading knowledge of Old English, the language spoken by the Germanic conquerors of Britain and the ancestor of the language we speak today. The language is different enough from modern English that it needs to be learned and studied, but similar enough that you can become reasonably proficient in one semester. In the first half of the class we will concentrate on the structure and vocabulary of Old English; after the midterm exam we will have more time to spend on outside reading and critical analysis, and more opportunities to discuss the history and culture of the Anglo-Saxons. Our texts will include works in prose and poetry.

Requirements: quizzes, midterm and final exams, research project.

331 RACE AND ETHNICITY IN AMERICAN LITERATURE: IMMIGRATION AND AMERICAN LITERATURE

HARDWIG

This course will examine the role that immigration plays in select American literature from the early twentieth century to today. Focusing on texts written by and about immigrants and second-generation Americans from Africa, the Caribbean, the Middle East, Eastern Europe, and Asia, the course will examine how these texts represent the complexities of immigrant life in the United States. Along the way, we will also have opportunities to consider these works of literature in relation to current discussions about immigration.

Texts may include:

The Thing Around Your Neck, by Chimamanda Ngozi Adichie

Drown, by Junot Diaz

Emails from Scheherazad, by Mohja Kahf

Maus, by Art Spiegelman

My Antonia, by Willa Cather

Native Speaker, by Chang Rae Lee

332 WOMEN IN AMERICAN LITERATURE: WOMEN WRITING ABOUT WOMEN

PAPKE

Will examine representations of women's lives in the fiction of American women writing between the antebellum period and the present day. Authors studied may include Louisa May Alcott, Kate Chopin, Edith Wharton, Toni Morrison, Sandra Cisneros, Leslie Marmon Silko, and Bobbie Ann Mason, ZZ Packer, among others.

Requirements include attendance, participation in class discussion, several reading responses and/or quizzes, three examinations, and one analytical paper.

332 WOMEN IN AMERICAN LITERATURE

JENNINGS

Will examine the novels of American women in the twentieth century that treat diverse geographical regions, ethnicities, social classes, and cultures. Discussions will emphasize various institutions—patriarchy, marriage, family, and motherhood—and their impacts on female selfhood and identity.

Texts: Kate Chopin, *The Awakening* (1899); Edith Wharton, *The House of Mirth* (1905); Toni Morrison, *Song of Solomon* (1977); Maxine Hong Kingston, *The Woman Warrior* (1976); Leslie Marmon Silko, *Ceremony* (1977); and Sandra Cisneros, *The House on Mango Street* (1984).

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

333 BLACK AMERICAN LITERATURE AND AESTHETICS: AESTHETIC POLITICS SINCE WRIGHT TABONE

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

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

335 AFRICAN LITERATURE NDIGIRIGI

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

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

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

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

339 FROM FANTASY TO CYBERSPACE: CHILDREN’S/YOUNG ADULT LITERATURE BILLONE

In this fully asynchronous online class we will fly from innocence to experience and back again in various genres ranging from fairy tales printed in the seventeenth century to the most popular appearances of the young adult in literature and various other forms of media and video games today. We will ask the question both of what makes youth so attractive as a window to dream-states and fantasylands and also what makes innocence such a vulnerable state to remain imprisoned within. We will study fairy tales, *Alice in Wonderland*, *Peter Pan*,

Narnia, *Lord of the Rings*, *Harry Potter*, *The Hunger Games*, *Percy Jackson* and a number of other works of interest as we explore the transition from fantasy to cyberspace in the 21st century.

Requirements include watching weekly lectures, writing weekly written discussion posts, making short reply videos to other students, a short answer final exam, and a final project, which may be either analytical or which can include a creative component.

341 IMAGINING THE FUTURE: RELIGION AND SPIRITUALITY IN AMERICAN

LITERATURE

COLEMAN

How have Americans used their religious and spiritual beliefs to imagine better futures and warn against worse ones? In this course, we seek to answer this question by reading future-oriented American writing from 1630 to 2020. We spend the first six weeks looking at pre-1900 American literature: Puritan visions of America as a new Israel, Native songs and stories of land restoration, Black speeches prophesying the end of slavery, and Transcendentalist essays calling for new spiritual freedom. We then jump to the late twentieth century, after the horrors of two world wars, the Holocaust, and ongoing racial discrimination have tempered optimism about the future. We will read diverse visionary fiction from this period: Bernard Malamud's comedic post-apocalyptic fable *God's Grace* (1982); Octavia Butler's science-fiction novel *Parable of the Sower* (1993), set in 2024, in a world defined by racial conflict, political violence, and rapid climate change; and Indigenous fiction by Diane Glancy (Cherokee) and others. We end the course on Lydia Millet's *A Children's Bible* (2020), a near-future climate disaster novel.

Requirements: active class participation, weekly discussion posts, a 5- to 7-page essay, reading quizzes, a paired presentation, a midterm, and a final.

342 LITERATURE AND MEDICINE

GARNER

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

Requirements: (1) a comparative analysis of two of the works from our syllabus (5-7 pages), (2) a fictional or creative nonfictional document on the COVID-19 pandemic (5-7 pages), (3) weekly

worksheets on asynchronous Spotlight modules (these modules will take the place of Friday class meetings), and (4) midsemester and final exams.

351 THE SHORT STORY

HENRY

American author Lorrie Moore has said: "A short story is a love affair; a novel is a marriage." The roots of the short story as a genre were established in the nineteenth century when stories filled the pages of periodicals, marking the emergence of popular sub-genres such as the ghost story and detective story. Starting with nineteenth-century authors such as Charles Dickens and Nathaniel Hawthorne, we will move through the twentieth century and up to the present, examining how the different voices and traditions of authors including James Baldwin, Hisaye Yamamoto, Alice Munro and many others contributed to the economy of language, intensity and irony that is the modern short story.

Requirements include class participation, written responses to the reading and two examinations.

355 RHETORIC AND WRITING: LANGUAGE, MEDIA LITERACY, AND BIG DATA

SNELLEN

This section of 355 is an introduction to rhetoric as a brain-changing engine, including specific conversations regarding metaphor and figurative language, discourse analysis, audience and narrative, deliberation, and satire. The focus is on the language we hear every day, with special attention on media and how Big Data engines collate large corpuses of language. Some projects will be academic in style, though most will have a practical emphasis looking beyond the university.

Requirements: Significant qualitative research project, and several smaller textual/genre analyses

Texts:

Jay Heinrichs's *Thank You for Arguing*

Joseph Williams's *Style*

Jason Reitman's *Thank You for Smoking*

Canvas readings

355 RHETORIC AND WRITING

SAELI

This course provides students with a foundation in the theory of rhetoric and writing. Through readings, class discussions, and major writing projects, the course explores contemporary theories of rhetoric and their relationships to writing and, subsequently, develops students' knowledge of rhetoric and writing skills. We will consider ways in which rhetorical situations contribute to strong, audience-focused, organized, and well-established arguments. Specifically, we will closely examine how writers construct their identities, engage audiences, and move

readers to action through shared/conflicting values. Major writing projects will involve students analyzing published writing from various critical perspectives as well as producing a variety of disciplinary/community genres for rhetorical ends. In the end, students will be able to understand the relationships between community expectations and the individual writer.

Required Texts:

- Killingsworth, M. J. (2015). *Appeals in modern rhetoric: An ordinary-language approach*. Carbondale, IL: Southern Illinois University Press.
- Additional readings will be available on Canvas.

Requirements: attendance & class participation, a current event related to disciplinary/community writing presentation & written summary, three major writing projects & a final project presentation, and a final reflection.

355 RHETORIC AND WRITING

NICKS

This course serves as an introduction to the rhetoric and writing concentration of the undergraduate major in English and covers both theory and practice, focusing on multiple modes and genres of writing. Students will learn rhetorical theory, discourse analysis, and social movement theory, among other theories and genres. The course requires extensive reading, class participation, and writing, with review and revision at all stages of the writing process. Requirements include three major projects, presentations, and daily writing in class and/or as homework.

Textbooks will include *Appeals in Modern Rhetoric* and Canvas readings.

360 TECHNICAL AND PROFESSIONAL WRITING: DIGITAL SECURITY, AI, AND NUCLEAR CONFLICT

SNELLEN

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

**360 TECHNICAL AND PROFESSIONAL WRITING
GREENE**

This course will introduce you to genres of professional and technical writing, such as letters, memos, instructions, proposals, reports, and manuals. We will consider generic expectations,

the rhetorical situation, design and layout, style and clarity, restrictions of the medium, and how all these elements interact.

363 WRITING POETRY

ROCHA

This course provides a focused instruction to the joys and insights of poetry through an attentiveness to craft (tone, persona, voice, literal and figurative imagery, diction, poetic forms, style, symbolism, myth and archetype, allusion, sound). Specific aims of English 363 are, primarily, to increase the ways we can all become more curious and engaged readers of poetry; to inspire confidence as writers thinking through the work of both established poets and that of our peers; and to provide us with the vocabulary to respond critically to literary texts, as well as to our own poems. In exploring how contemporary poets are in conversation with voices from the past, we will learn that poetry, too, can be an instinctive response to the world.

363 WRITING POETRY

SMITH, E.

This intermediate poetry writing course seeks to give a greater understanding of what goes into the creation of a poem, including form, structure, sound, and voice. The class also strives to promote a greater awareness of contemporary poets as well as the workings of the modern publishing industry for new writers. Authors will include Khalisa Rae, Carlina Duan, féi hernandez, Jordan E. Franklin, and more.

Requirements: This is a workshop-based creative writing course, so attendance and participation are of utmost importance. Your final grade will come from a mixture of workshop participation, weekly writing exercises, recitations, a journal presentation, and a final portfolio of revised work.

364 WRITING FICTION

HEBERT

This class is for students interested in taking creative writing seriously, even if they have little or no experience. We will study the craft of writing through the discussion of daily readings (mostly short stories from contemporary authors), through a variety of writing exercises, and through the composition of a full-length short story. These full-length stories will be shared with the class, discussed, and revised. The peer workshopping of student work allows for the introduction and sharpening of critical skills vital to the development of astute readers and writers.

364 WRITING FICTION

KNIGHT

This class is designed to provide an introduction to the craft of writing fiction with a focus on the short story. Students should leave this class with a basic understanding of core elements of

the short story form, the ability to recognize how those elements function in published fiction and the ability to put those core elements into practice in fiction of their own.

365 WRITING THE SCREENPLAY

WILLIAMS

This is an introductory course in screenwriting taught from the perspective of a working film producer. We will focus our efforts on the fundamentals of writing for cinema by developing short screenplays. We will also study a number of script examples and articles. Virtual visits from produced screenwriters will help students develop strategies for getting your work read and into production.

Students must be willing to work independently, share their writing with others, and actively participate in class workshopping and discussion. Previous course work in film studies (e.g., CNST/ENGL 281), cinema/video production (e.g., ART 102, CNST 236), and/or creative writing will be beneficial, but is not required.

365 WRITING THE SCREENPLAY

KNIGHT

This class is designed to provide an introduction to the craft of writing screenplays. Students should leave this class with a basic understanding of the core elements of the form, the ability to recognize how those elements function in feature films and the ability to put those core elements into practice in SPEC Scripts of their own. Students will engage in close study of professional scripts as well as elements of the resulting films. Special attention will be paid to building characters and conflict, dramatic structure and visual storytelling.

369 WRITING CREATIVE NONFICTION: THE ART OF THE ESSAY

DEAN, M.

The term “creative nonfiction” refers to essays that are grounded in fact but use tactics of creative writing to achieve their purposes. These creative tactics can include description, scenes, dialogue, and most importantly, a strong sense of voice. Units will include the history of creative nonfiction as a genre and the ethics of truth and lies in creative nonfiction. Texts will be available online and may include essays by Eula Biss, Ta-Nehisi Coates, Joan Didion, Leslie Jamison, Naomi Shihab Nye, Hunter S. Thompson, Jesmyn Ward, and emerging writers published during the course of the semester. Students will write one full-length essay, multiple short assignments, and many responses to peer essays and published work.

371 FOUNDATIONS OF THE ENGLISH LANGUAGE

SAELI

This course traces the 1200-year history of the English language, from its beginnings as a West Germanic dialect spoken on an island in Europe (i.e., England) to its rise as a global *lingua franca* in the 21st century. We’ll focus on the changes in the language’s linguistic structure—sounds, words, grammar, and discourse—and uncover the dramatic shifts that have rendered

the language's earliest forms completely unintelligible to modern speakers. Along the way, we'll explore many fascinating questions: Where did the "v" come from in *knife/knives*? When was double negation (e.g. don't nobody want...) the rule? What, exactly, are txtng nd teh interwebs doing to the language? And how did English spelling become, according to linguist Mario Pei, the "world's most awesome mess"? We will especially focus on how the history of English is a social one, and how English's status as an ever-changing language shapes the way we know and use it today.

Students will have the opportunity for hands-on exploration of the history of the language through regular homeworks and two short written assignments, and have opportunities to demonstrate mastery of the material on a midterm and final exam. (Same as Linguistics 371.)

376 COLLOQUIUM IN LITERATURE

DUNN

Is designed to help you clarify and express what matters most to you when you read literature. We will survey various contemporary approaches to literature (formal, historical, psychological, etc.), and compare the different kinds of values that these approaches find in the literary text. Is literature valuable because of its social and political insights, the moral guidance it offers, the pure pleasure of the reading experience, or some combination of these? Hopefully, this class will help you develop an approach to literature that reflects your own interests and commitments.

Readings will include works from various literary genres (fiction, poetry, and drama) and selections from theoretical and applied criticism.

Requirements will include three examinations, a three-to-five page paper, and a five- to-seven page paper.

401 WILDERNESS: MEDIEVAL LITERATURE

HOWES

Medieval ideas of the wilderness in an array of medieval British works, from Celtic and Roman Britain through to the advent of the printing press (c.500-1500 C.E.). Primary 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: William Langland's *Piers Plowman*, Geoffrey Chaucer's *Canterbury Tales*, Malory's *Morte Darthur*, and the Mystery Plays.

Most texts will be read in modern English translations. Some Middle English works will be taught in the original language, but no previous knowledge of Middle English is necessary. Writing requirements include two exams (15% each), five short writing assignments and/or projects (20%), quizzes (20%), and a 6-8 page final paper (30%).

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

404 THINKING WITH SHAKESPEARE: SHAKESPEARE I: EARLY PLAYS

HIRSCHFELD

How did Shakespeare think? How do his plays invite us to think – and feel – with him and his characters? This class will explore Shakespeare’s early writing for the page and stage, with special attention to the way he dramatizes thought and emotion. Our texts will represent a variety of dramatic and literary forms, including comedy (*Comedy of Errors*, *Two Gentlemen of Verona*, *Merchant of Venice*, *Much Ado about Nothing*, and *Twelfth Night*), history (*Henry V*), tragedy (*Titus Andronicus*, *Hamlet*) and poetry (*The Sonnets*). The goals of the class are multiple: to become careful, responsive readers of Shakespeare’s dramatic language; to evaluate his stories and plots in terms of inherited literary/dramatic traditions and contemporary theatrical conventions; and to understand his recurrent themes and interests in terms of his immediate cultural and political contexts.

Requirements: One short paper, one performance history, one midterm paper, one short-answer exam, one final paper, active 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: active participation, brief weekly reading responses, and three essays.

410 DONNE, MILTON, AND THEIR CONTEMPORARIES: BODIES AND SOULS IN EARLY MODERN POETRY

WELCH

This course explores the poetry of seventeenth-century Britain, from John Donne’s racy love poems to John Milton’s astonishing religious epic, *Paradise Lost*. We will study a range of writers, including Herbert, Jonson, Lanyer, Herrick, and Marvell, and the critical debates that have sprung up around them. For all its beauty and polish, their poetry took shape in an age of violent social and intellectual upheaval. We will read their writings against the backdrop of the scientific revolution, global exploration and trade, religious conflict, gender debate, and a

bloody civil war. A central theme will be the tangled relationship between flesh and spirit, the worldly and the divine, that endlessly perplexed the early modern imagination.

Requirements: active participation, brief weekly reading responses, one exam, and two papers.

412 LITERATURE OF THE LATER 18TH-CENTURY: JOHNSON TO BURNS: JANE AUSTEN'S BOOKSHELF

HAVENS, H.

The class will read a novel by Jane Austen, as well as some of the late eighteenth-century novels, poems, and plays that inspired her. We will examine eighteenth-century political, cultural, and historical contexts that influenced the works of Austen and her predecessors. Students will also learn skills in the digital humanities, including digital mapping and text visualization tools. We will have sessions with McClung Museum and Hodges Library special collections to view their 5 first-edition copies of Austen's novels.

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

422 WOMEN WRITERS IN BRITAIN: MEDIEVAL WOMEN'S LITERARY CULTURE DZON

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

433 AMERICAN REALISM AND NATURALISM

PAPKE

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

Requirements include attendance, participation in class discussion, several reading responses and/or quizzes, three examinations, and an analytical paper.

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.

443 TOPICS IN BLACK LITERATURE: ANTEBELLUM BLACK ATLANTIC CHILES

Why does the eighteenth- and nineteenth-century African slave trade continue to impact contemporary American literature and culture? How did early African-Americans describe the slave trade and life in the Americas? This course will begin to answer these questions and more. We will consider how texts written by black authors are part of what we call the “Black Atlantic”: a transnational cultural space produced by travel across the Atlantic Ocean—to and from Africa, the Caribbean, the United States, and Great Britain. We will examine how these writings explore the “impossible” place of many of these writers who, although living *in* a certain country, were not considered “citizens” before the law. From the eighteenth and nineteenth centuries, texts might include first-person narratives by Olaudah Equiano, Mary Prince, and Frederick Douglass; Phillis Wheatley’s poetry; and Martin Delany’s *Blake*.

Requirements include active participation, a presentation, and informal writing assignments (20%); two formal papers (20% and 30%); and a final exam (30%).

443 TOPICS IN BLACK LITERATURE: BLACK AND INDIGENOUS RELATIONSHIPS IN AFRICAN AMERICAN LITERATURE HAWKES

This course will consider a range of interdisciplinary scholarship and African American literature to explore how literary representations of Black and Indigenous relationships challenge narrowed approaches towards racial identities, kinship, and citizenship in the United States. Works that we will consider include Langston Hughes’s *Simple Stories*, Toni Morrison’s novel *A Mercy*, and select episodes of HBO’s series *Lovecraft Country*.

444 APPALACHIAN LITERATURE AND CULTURE: REGION AND THE ENVIRONMENT HARDWIG

In this class, we will investigate the complex history of the Appalachian region through the lens of ecocriticism and environmental concerns, especially the devastation caused in the region by extractive industries. This class is interdisciplinary in design, and we will approach our topics by looking at literature, history, photography, music, and popular culture. Along the way, we will unearth the heterogeneity (of people, ethnicities, environments, and communities) in the region commonly known as Appalachia.

Tentative Texts: *Affrilachia*, Frank X. Walker; *Child of God*, Cormac McCarthy; *River of Earth*, James Still; *Saving Grace*, Lee Smith; *Strange as the Weather Has Been*, Ann Pancake

Major Requirements:

- two out-of-class papers (6-8 pages)
- two exams

- several short, informal micro-essays
- participation

456 CONTEMPORARY FICTION/NARRATIVE: FICTIONS OF THE PAX AMERICANA

HADDOX

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

Required texts: Flannery O'Connor, *Wise Blood*; Vladimir Nabokov, *Pnin*; Thomas Pynchon, *The Crying of Lot 49*; Ursula K. LeGuin, *The Lathe of Heaven*; Ishmael Reed, *Mumbo Jumbo*; Marilynne Robinson, *Housekeeping*; and Toni Morrison, *Beloved*.

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

459 CONTEMPORARY POETRY: THE POLITICS OF FORM

LEE

Examines formal, cultural, and thematic movements in poetry published since 1950. Among the poets we'll consider are Lowell, Bishop, Brooks, Brathwaite, Plath, Ginsberg, Ashbery, Heaney, Hejinian, and Walcott. Key terms will include formalism, globalization, open form, and confessional poetry; we'll focus throughout on the tension between artifice and intimacy in contemporary verse.

Requirements: Students will write two short response essays, one listening assignment, two exams, and a final essay.

460 TECHNICAL EDITING: COMMUNICATION FOR THE WORLD OF WORK

HIRST

Course Description

Writing and editing for government, industry, science, technology, and business. Theory, practice, and evaluation of editing skills, as well as orientation to careers and issues in technical/professional communication. Major assignment for the course is a paper analyzing and improving a real-world document of your choosing, while discussing the knowledge and techniques that enabled you to improve it.

Learning Outcomes

Students will be able to:

- analyze and improve professional documents.
- demonstrate effective writing and editing skills.
- demonstrate knowledge of professional communication contexts and opportunities.

- express and employ an intelligent philosophy of communication for the world of work.

Points

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

463 ADVANCED POETRY WRITING: FORMS OF POETRY**EADY**

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 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 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.

464 ADVANCED FICTION WRITING**DEAN**

This class is for students with experience in fiction writing who are looking to challenge themselves by taking on longer, riskier, and more complex writing projects. Throughout the semester we will build on skills and concepts learned in earlier creative writing courses to develop and broaden our understanding of how fiction works and what it can do. Workshops throughout the semester will give students the chance to learn from discussions of works-in-progress.

Requirements: Each student will design an ambitious fiction project tailored to their own interests. Midterm and final portfolios will include original fiction as well as work on craft and/or reflections on published fiction.

466 WRITING, LAYOUT, AND PRODUCTION OF TECHNICAL DOCUMENTS**MOREY**

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

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

Course assignments may include branding materials, visual resume, infographics, brochures, digital videos, and a final portfolio.

472 AMERICAN ENGLISH(es)

GRIESER

Over 500 years ago, the first English speakers found their way to a huge continent. They brought with them their language, over 1100 years old at that point, and then...chaos ensued. This course is a sociolinguistic introduction to the vast complexity of this diasporic English: the way it spread across the continent, the ways it was situated historically and the ways it grew and changed. We'll use as our sources secondary writing about studies of Englishes in the Americas, but also use primary source data from archives, corpora, and research materials as we discover the great mess that is American English. Along the way we'll take a hard look at the controversies about American English—which varieties are considered prestigious and how does this reflect historical imbalances of cultural power? How does American English interface with other languages of the Americas, both indigenous and diasporic? And in what ways and why are American Englishes becoming the standard for other Englishes around the world? Students will have the opportunity for hands-on exploration of the history of the language through regular short assignments and group presentations, and will demonstrate mastery of the material through a final project.

476 SECOND LANGUAGE ACQUISITION

HUTH

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

Requirements (tentative):

Attendance + Participation	= 10%
Discussion Questions	= 10%
Mini Debate on Key Controversies in SLA + reflection	= 15%
SLA Interview Essay	= 25%
Final Project (topic proposal, final paper, poster presentation)	= 40%
Total	= 100%

Required Text:

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

Additional readings will be available on Canvas.

480 FAIRY TALE, LEGEND, AND MYTH: FOLK NARRATIVE

BILLONE

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

Requirements include watching weekly lectures, writing weekly written discussion posts, making short reply videos to other students, a creative trailer/preview project, a midterm, a final exam, and a final project, which may be either analytical or which can include a creative component.

483 SPECIAL TOPICS IN LITERATURE: READING 1922 TO 2022

SCHOENBACH

This course marks the centenary of what many refer to as the "annus mirabilis" of modernism: the year in which Joyce published *Ulysses* and T.S. Eliot published *The Waste Land*. And yet this hardly scratches the surface of 1922's modernist masterpieces. F. Scott Fitzgerald set *The Great Gatsby* in 1922, while Proust published the fourth volume of his seven-volume masterpiece *In Search of Lost Time* that year, Virginia Woolf published *Jacob's Room*, and Kafka finished writing *The Castle*. Indeed, so many influential and significant texts appeared or were written in 1922 that, a century later, we are still struggling to make sense of this creative flowering. In this class, we will spend time reading Eliot's and Joyce's masterpieces, but we will also explore some of 1922's other achievements, both highbrow and lowbrow (including jazz, genre fiction, film, philosophy, and photography, as well as other well-known literary texts.) We will try to put modernism's great monuments back in their initial historical contexts and ask ourselves how the meanings of these works have changed over the last hundred years.

Requirements: active class participation, research project & report, short response papers, final paper.

483 SPECIAL TOPICS IN LITERATURE: COLONIZATION IN REVERSE: AFRICAN MIGRANT AND DIASPORIC NARRATIVES

NDIGIRGI

Jamaican folk poet Louise Bennet crafted the provocatively titled poem "Colonization in Reverse" to celebrate the first major wave of Jamaican migrants that relocated to Britain and seemingly "colonized" it principally by living off the welfare state in a payback foe Britain's

extractive activities in Jamaica. Given that colonial usurpation requires state actors who acquire territory, populate it, and extract resources from it for the benefit of the “mother country” — thereby enmeshing travel with power and privilege—the mere presence of large populations of Caribbean people in Britain could not conceivably amount to colonialism. In this course, we interrogate the myths of empire in its colonial and non-colonial forms that produced consumers of an ideal of Englishness—and American-ness, more lately—who were seduced to migrate from the post-colonial/post-imperial margins to the “Mother Country” and “the land of the free.” Using representative texts by African and Caribbean authors of African descent, we probe the inherent challenges to the idea of reversing the direction of travel from colonial centers. We examine the representation of the migrant experience in African diasporic writing in which De Certeau’s “walking the city,” renaming or “claiming”/defacing cultural landmarks, circulating ethnic foods, music, adapting cultural festivals and games like cricket etc. appear to be the visible markers of incorporation into the host society. We study the doubling of selves to survive in metropolitan centers and margins simultaneously, and the instrumentalist adaptation to the host societies while disaggregating citizenship from territory by Aihwa Ong’s “flexible citizens.” We also ask, where is “home” for their descendants, that space to which the host society periodically asks them to return? Is such call a reminder of the way Britain, for example, has been irredeemably changed/colonized by the margins after all?

Texts may include George Lamming’s *The Emigrants*, Caryl Philips’ *The Final Passage*, Jamaica Kincaid’s *Lucy*, Zadie Smith’s *White Teeth*, Dinaw Mengestu’s *The Beautiful Things that Heaven Brings*, Teju Cole’s *Open City*, and Chimamanda Adichie’s *Americanah*.

Requirements: active and meaningful participation in discussion, a presentation, two short papers, an in-class mid-term and final exam.

483 SPECIAL TOPICS IN LITERATURE: RACE IN HORROR, SCI-FI, AND THRILLER

HAWKES

This course will consider a variety of literature, films, television series, music, and studio art to explore how horror, thriller, and sci-fi challenge the social construction of race and its societal impacts. Works that we will consider include Jordan Peele’s 2017 film *Get Out*, Victor Lavelle’s 2016 novel *The Ballad of Black Tom*, and HBO’s 2020 series *Lovecraft Country*.

484 SPECIAL TOPICS IN WRITING: AGAINST PERFECTION

OLIVAREZ

Against Perfection is a workshop in poetry writing that embraces experimentation and play as fundamental to writing poems. In this class, we will study how writers use flaws to charge their writing with energy. Students hand in one poem each week and keep a writing journal. At least two in-class writings on our texts will take place. At mid-term and at the end of the semester, students hand in poetry manuscripts. The mid-term manuscript is composed of four poems and a four page reflection on process and learnings; final manuscripts are 6-8 pages of poetry. Class participation is emphasized and attendance is required, with two excused absences.

Readings include poetry by Chen Chen, Ross Gay, Morgan Parker, Joseph Rios, Tiana Clark, and J Jennifer Espinoza. Texts used in our class will include music videos and songs.

486 SPECIAL TOPICS IN CRITICISM: BLACK FEMINIST THEORY

PROCOPE BELL

This course explores the intersections of race, gender, sexuality, and class as it pertains to African American women. We'll examine Black feminist theory across time (from the nineteenth century to the present-day) and genre (nonfiction, novels, poetry, music, and media) with a particular emphasis on contemporary criticism. Key texts include *A Voice from the South* by Anna Julia Cooper, *Their Eyes Were Watching God* by Zora Neale Hurston, and *Ain't I a Woman: Black Women and Feminism* by bell hooks. In addition, we'll study read articles about celebrity Black women including Beyoncé, Megan Thee Stallion, and Simone Biles and read essays by contemporary writers and theorists including Tressie McMillan Cottom, Janet Mock, and Patrisse Khan-Cullors.

Requirements: Short and informal response papers, two formal 5-page essays, one final assignment (can be an essay or something creative), active participation.

489 SPECIAL TOPICS IN FILM: ADAPTATION, ARCHIVES, AND DIGITAL REMIX CULTURE

PALIS

Throughout film history, continual exchanges between film and other forms, especially literature, theater, and more recently, graphic novels and video games, have shaped film history; it is virtually impossible to study film without an eye to adaptation. This course begins with well-worn questions about “textual fidelity” across literary-film adaptation and then expands to debates about remix practices, digital mixes, and mash-ups, the ethics of appropriation, videographic criticism, and adapting “archives.”

For these archival questions, we will visit the Tennessee Archive of Moving Image and Sound (TAMIS) and consider access to and appropriation of small-gauge formats with 16mm film and projection.

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, weekly discussion posts, and assignments leading up to a final research paper with optional creative opportunities, including videographic criticism and an archival project in conjunction with TAMIS.

494 CULTURAL RHETORICS

KING

This course endeavors to think of rhetorics – all rhetorics – as culturally situated. In this class, we will be reading about and examining rhetorics of race, ethnicity, cultures, gender, sexuality, class, abilities, etc. to understand rhetoric's relationship to these constructions and how they

intersect and relate to one another. We will explore categories of writing, texts, digital rhetorics, performance, popular culture, material rhetorics, visual rhetorics, and more. Our reading will cast a broad net, and provide you with opportunities to both expand rhetorical and cultural knowledge and dig into a rhetorical phenomenon of your choice for further research.

Required Texts and Materials:

- Burgett's *Keywords for American Cultural Studies*, 2nd edition, ISBN 978-0-8147-0801-9
- Access to a computer, the internet, and Canvas to access posted readings

Coursework will include class discussion, reading, regular response papers, three written projects (two with presentation components), and a final portfolio.

Cover image: *Histoire(s) du cinema* (Godard, 1988-1998), screenshot from <https://www.imdb.com/title/tt6677224/>