

FALL 2008

<u>Course</u>	<u>Time</u>	<u>Day</u>	<u>Instructor</u>	<u>Class</u>
301	10:10-11:00	MWF	TBA	British Culture: 1660 to Present
321	3:40-4:55	TR	TBA	Introduction to Old English
331	9:40-10:55	TR	TBA	Race and Ethnicity in American Lit.
331	11:15-12:05	MWF	TBA	Race and Ethnicity in American Lit.
331	2:10-3:25	TR	TBA	Race and Ethnicity in American Lit.
332	9:40-10:55	TR	TBA	Women in American Literature
332	10:10-11:00	MWF	TBA	Women in American Literature
332	12:20-1:10	MWF	TBA	Women in American Literature
332	12:40-1:55	TR	TBA	Women in American Literature
332	2:10-3:25	TR	TBA	Women in American Literature
333	3:40-4:55	TR	TBA	Black American Literature & Aesthetics
334	9:40-10:55	T	Maland	Film & American Culture
	9:05-11:00	W	Maland	
	9:40-10:55	R	Maland	
334	9:40-10:55	T	Larsen	Film & American Culture
	9:05-11:00	W	Larsen	
	9:40-10:55	R	Larsen	
351	9:05-9:55	MWF	TBA	The Short Story
355	9:40-10:55	TR	TBA	Rhetoric and Writing
355	9:05-9:55	MWF	Fishman	Rhetoric and Writing
355	10:10-11:00	MWF	Fishman	Rhetoric and Writing
355	12:40-1:55	TR	TBA	Rhetoric and Writing
355	2:10-3:25	TR	TBA	Rhetoric and Writing
355	3:40-4:55	TR	TBA	Rhetoric and Writing
360	11:15-12:05	MWF	TBA	Technical & Professional Writing
360	12:40-1:55	TR	TBA	Technical & Professional Writing
360	2:10-3:25	TR	TBA	Technical & Professional Writing
363	12:40-1:55	TR	TBA	Writing Poetry
363	2:10-3:25	TR	Smith	Writing Poetry
363	3:40-4:55	TR	Kallet	Writing Poetry
364	12:40-1:55	TR	Dean	Writing Fiction
364	2:30-5:30	M	Wier	Writing Fiction
364	2:30-5:30	W	Wier	Writing Fiction
365	2:10-3:25	TR	Larsen	Writing Drama & the Screenplay
376	12:40-1:55	TR	TBA	Colloquium in Literature
376	12:20-1:10	MWF	Haddox	Colloquium in Literature
376	2:10-3:25	TR	TBA	Colloquium in Literature
389	3:40-4:55	TR	TBA	Literature of the English Bible
398	3:40-1:55	TR	Elias	Junior-senior Honors Seminar
401	12:40-1:55	TR	Dzon	Medieval Literature
402	3:40-4:55	TR	Dzon	Chaucer
404	11:15-12:05	MWF	Hirschfeld	Shakespeare I: Early Plays
404	12:40-1:55	TR	TBA	Shakespeare I: Early Plays

405	2:10-3:25	TR	Welch	Shakespeare II: Later Plays
410	12:40-1:55	TR	Welch	Milton, Donne, and their Contemporaries
413	9:40-10:55	TR	Zomchick	Restoration and 18 th Century Genres and Modes: The Early British Novel
414	1:25-2:15	MWF	Billone	Romantic Poetry and Prose I
420	12:40-1:55	TR	Henry	19 th Century British Novel: Class and Society in the Victorian Novel
421	11:15-12:05	MWF	Sesagiri	Modern British Novel
422	2:30-3:20	MWF	Goslee	Women Writers in Britain
423	1:25-2:15	MWF	Sesagiri	Colonial and Post-Colonial Literature
434	10:10-11:00	MWF	Hardwig	Modern American Literature
435	11:10-12:25	TR	Coleman	American Novel before 1900
436	9:40-10:55	TR	Jennings	Modern American Novel
443	12:40-1:55	TR	TBA	Topics in Black Literature
452	9:40-10:55	TR	Garner	Modern Drama
455	11:15-12:05	MWF	TBA	Persuasive Writing
460	11:10-12:25	TR	Hirst	Technical Editing
462	1:25-2:15	MWF	Keene	Writing for Publication
463	6:30-7:45	TR	Smith	Advanced Poetry Writing
464	3:40-4:55	TR	Dean	Advanced Fiction Writing
466	2:10-3:25	TR	Hirst	Writing, Layout, and Production of Technical Documents
470	12:20-1:10	MWF	Gold	Special Topics in Rhetoric: Creative Nonfiction
471	12:40-1:55	TR	Leki	Sociolinguistics
474	5:05-7:45	M	Leki	Teaching English as a Second or Foreign Language
482	10:10-11:00	MWF	Haddox	Major Authors: William Faulkner
482	11:10-12:25	TR	Schoenbach	Major Authors: The Jameses
483	2:30-3:20	MWF	Billone	Special Topics in Literature: Literature and the Child
483	12:40-1:55	TR	Jennings	Special Topics in Literature: Sexual Violence in Twentieth-Century African-American Literature
483	3:40-4:55	TR	Lofaro	Special Topics in Literature: Fiction of the American West
489	11:10-12:25	TR	Larsen	Special Topics in Film:
490	5:05-7:45	T	Dumas	Language and Law
498	TBA		Luprecht	Senior Honors Thesis
499	11:10-12:25	TR	Griffin	Senior Seminar: Love and Politics in America

301 BRITISH CULTURE TO 1660

TBA

English literature in the context of parallel developments in art, architecture, music, and social and intellectual history.

321 INTRODUCTION TO OLD ENGLISH

HEFFERNAN

Language and literature of England from c. 700 to c. 1100. Reading of prose works and shorter poetry in Old English. Cultural context of Anglo-Saxon England explored through critical essays, histories, and primary texts in translation. Focus on manuscript evidence and medieval and modern textual practices.

331 RACE AND ETHNICITY IN AMERICAN LITERATURE

B. HARDWIG

We will read a variety of texts from the past century in order to explore how notions of race and ethnicity inform personal, regional and national ideas of identity. In particular, the texts will engage the ways in which individual notions of self are often pulled from competing or alternate forms of identity. Texts may include: *Caucasia*, Danzy Senna; *Kindred*, Octavia Butler; *Lone Ranger and Tonto Fistfight in Heaven*, Sherman Alexie; *Native Speaker*, Chang-Rae Lee; *Tar Baby*, Toni Morrison; *Maus*, Art Spiegelman.

Requirements: 3 papers, midterm and final exams, short reading responses, quizzes and active class participation.

332 WOMEN IN AMERICAN LITERATURE

TBA

Women as writers and as subjects in American Literature from its beginnings to the present. (Same as Women's Studies 332.)

333 BLACK AMERICAN LITERATURE AND AESTHETICS

TBA

A survey of 20th- century intellectual and artistic movements in Black America, including a selection of novels, poetry, nonfictional prose, films, and music. Emphasis will be placed on the geographical movement of Black American intellectuals between the South, the North, and the Pan-African world; the representation of race, racial difference, and white supremacy; the understanding of class and gender in a racially stratified country; and on the points of political and aesthetic agreement and disagreement between Black Americans. (Same as African and African-American Studies 333).

334 FILM AND AMERICAN CULTURE

MALAND

Films as art works, as historical documents, and as powerful forms of cultural communication. Students will learn about the history of American films, about the aesthetic norms of the "classical Hollywood cinema," and about a variety of approaches to the study of American movies, including formalist, auteur, genre, and ideological approaches. Students will also explore the relationship between American movies and

the historical periods in which they were made. Besides readings, students will view a variety of American movies from the 1890s to the present, including film classics like *Citizen Kane* (1941) and *On the Waterfront* (1954) and recent independent films like John Sayles' *Matewan* or Spike Lee's *Do the Right Thing*. Although most films are shown during the Wednesday screenings, a few films will be assigned outside of class time. The class will use a lecture/discussion format, and students will be expected to attend class regularly and have readings completed by class time on the day they are assigned. We will also have a Blackboard site that will include study questions, handouts, links to film sites, and other information related to the course.

Requirements:

Students will read two books, plus a series of essays in the Library's on-line reserve system; write two analytical papers of 1250-1500 words; and take three exams. Each paper and exam will count 20% of the final grade.

351 THE SHORT STORY

TBA

American, British, and International. Content varies.

355 RHETORIC AND WRITING: EDUCATION FOR (GLOBAL) CITIZENSHIP FISHMAN

Introduction to key concepts in rhetoric and writing studies, including argument, audience, citizenship, education, literacy, and technology. This section of 355 will approach these core ideas by looking specifically at how education in rhetoric and writing promotes both local and global citizenship. Course texts include historical and theoretical readings, documentary films, and presentations from guest speakers. Writing assignments include conventional academic genres (regular response papers, 2-3 formal essays) and a digital video documentary project. Enthusiasm recommended; no special equipment or prior training required.

360 TECHNICAL AND PROFESSIONAL WRITING

TBA

For students who need to sharpen their technical communication skills. Writing of definitions, process descriptions, proposals, abstracts, executive summaries, and major reports.

Prerequisite: Junior standing in student's major or consent of instructor.

363 WRITING POETRY

KALLET

Workshop which is particularly recommended for English majors in the Creative Writing concentration, though majors in other fields may also take the class. Emphasis is on developing rhythmical coherence in the work, as well as on establishing a sense of line and voice. Intensive readings in modern and contemporary poetry are required. Sample readings: William Carlos Williams, C.K. Williams, Yusef Komunyakaa, Mary Oliver, Marie Howe, others. A midterm and a final manuscript of poems are required.

363 POETRY WRITING

SMITH

Introduction to poetry writing, using both historical and contemporary models.

Requirements

There will be frequent handouts: essays, interviews, supplemental poems, and other course-related materials for discussion. There will be daily notebook entries, along with weekly written short analyses. Poems will be turned in nearly every week, and ten poems will be submitted at the end of the term. There will be a mid-term and final exam covering the basics: terminology, figures of speech, meter. Grades will be based on the two exams, the daily notebook entries, the weekly written analyses, the final submitted portfolio of poems, and class participation.

Probable Texts

Poetry: A Pocket Anthology, 4th edition, R. S. Gwynn, ed.

American Poetry: The Next Generation, Costanzo & Daniels, eds.

364 FICTION WRITING

WIER

We'll be discussing the elements of fiction--learning to read as a writer reads. Much of what we do in class will be pre-reading, pre-writing; the responsibility for reading and writing out-of-class is yours. There will be a good deal of careful, in-depth (line-by-line, word-by-word) analysis of fiction. We'll do reading and writing and re-writing exercises. Some of your work will be duplicated for discussion in class. I'll be available for individual conferences--see me after any class to schedule a meeting or drop by during my office hours.

Text: *Studies in the Short Story* 6th edition, ed. David Madden AND numerous photocopied handouts. Outside reading may be suggested and *The Elements of Style* by Strunk & White is recommended.

365 WRITING THE SCREENPLAY

LARSEN

Is designed for students who have at least some background in creative writing and who are willing to work independently, to share their writing with others, and to participate actively in class workshops and performance activities. In addition, previous course work in film studies will be beneficial (though NOT a prerequisite) for success in this course. Throughout the semester, we will undertake a variety of exercises (both in and outside class), each designed to address specific challenges, skills, and concepts of writing the screenplay. We also will read and examine a number of examples drawn from key points in the history of the cinema. In-class oral readings and improvisation activities will help the students prepare for the performance and criticism of the individual Final Projects. We will conclude the semester with a look at strategies for future production and/or publication.

Requirements: Frequent in-class and out-of-class writing exercises; a directed written critique of at least two (2) or three (3) assigned films; a portfolio of selected revised in- and out-of-class exercises; a Final Project of approximately twenty (20) pages; “Coverage Sheets” for the Final projects of all other class members; regular attendance and class participation.

376 COLLOQUIUM IN LITERATURE

HADDOX

What is literature? How should it be defined? What kinds of texts does it include and exclude? Why bother reading it? Why *study* it, as opposed to simply reading it for pleasure? What kind of knowledge does literature provide that other kinds of writing do not? How, exactly, should one analyze literature and what should one be looking for in the analysis? These are just a few of the questions that we will consider in English 376, which is required for all English majors concentrating in literature. In this section of 376, you’ll consider how some critics have answered the question “What is literature and what is it for?”; you’ll be introduced to a variety of critical approaches to literature, including New Criticism, psychoanalysis, deconstruction, historicism, and feminism; and you’ll develop your skills in the close reading and written analysis of literary texts. In short, this course will attempt to show you just what it is that scholars of literature do and why.

Requirements: three short papers, two exams, occasional in-class writing exercises, regular attendance, active class participation.

389 LITERATURE OF THE ENGLISH BIBLE

TBA

A literary and historical approach to the Bible, including characteristics of its narrative and poetic art, and analysis of the different types of literature found in it: myth, legend, folktale, law, history, biography, poetry, prophecy, and apocalypse. (Same as Religious Studies.)

398 JUNIOR-SENIOR HONORS SEMINAR: NATIVE AMERICA IN CONTEMPORARY LITERATURE

ELIAS

Native American writers and film-makers are caught in a catch-22 common to colonized peoples: how should their cultures be represented, by whom, and to what end? This course will explore in fiction and film what contemporary Native Americans say their cultures are, what they say are the problems they face. We will juxtapose North American Indian fiction to North American Indian film to see how Native Americans represent their cultural lives, and we will compare American Indian representations to non-Indian, postmodern representations of them. Texts for the course will be by contemporary Native American writers such as Diane Glancy, Linda Hogan, Leslie Marmon Silko, Louise Erdrich, Sherman Alexie, and Gerald Vizenor, and will include articles and handouts on Native American history, culture, and art. Films will be selected from American Indian and Hollywood film projects such as *Broken Arrow*, *Smoke Signals*, *Dance Me Outside*, *Grand Avenue*, *Powwow Highway*, *Clearcut*, and *Thunderheart*, but we will also see clips from

mainstream film and documentaries. Assignments will include a term project, a midterm exam, a final exam, and a paper. The class will have a Blackboard component.

401 MEDIEVAL LITERATURE

DZON

Will focus on medieval literature involving the theme of journey and the related concepts of discovery, quest, pilgrimage, exile and spiritual progress. After looking at biblical and early Christian sources relevant to our theme, we will turn our attention to medieval texts which feature different types of journeys. Readings will include accounts of holy people (e.g., *The Book of Margery Kempe* and “The Voyage of St. Brendan”), theological texts (Bonaventure’s *Journey of the Mind to God* and Wycliffite writings against pilgrimages), short poems (“The Wanderer,” “The Seafarer,” Chaucer’s lyric “Truth”), romances (*Yvain* and *Sir Gawain and the Green Knight*) and selections from longer pieces of literature (Chaucer’s *Canterbury Tales*, Langland’s *Piers Plowman*, Dante’s *Inferno* and *Mandeville’s Travels*). Besides reading select criticism on individual texts, we will look at scholarly works that deal more broadly with the theory and practice of pilgrimage in medieval culture.

402 CHAUCER

DZON

Will introduce students to the works of Chaucer (d. 1400) 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, the pious, to 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 multifaceted nature 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.

404 SHAKESPEARE I: EARLY PLAYS

HIRSCHFELD

Will explore the shape of Shakespeare’s early career as a writer for the page and stage. Our texts will represent a variety of dramatic and literary forms: *Comedy of Errors*, a selection of sonnets, *Love’s Labors Lost*, the narrative poem *Venus and Adonis*, *A Midsummer Night’s Dream*, *Romeo and Juliet*, *Richard II*, *Richard III*, *Merchant of Venice*, and *Hamlet*. 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: Four short, directed written assignments, 20%; midterm paper, 20%; final exam (during class time), 30%; final paper, 30%.

405 SHAKESPEARE II: LATER PLAYS

WELCH

A survey of Shakespeare's dramatic works after 1600, including the 'problem' comedy *Measure for Measure*, the great tragedies (*Othello*, *King Lear*, *Macbeth*), and the enigmatic late romances (*The Winter's Tale*, *The Tempest*). We'll situate Shakespeare's writing in the historical world of Jacobean England, sample some influential Shakespearean criticism and film adaptations, and move together across the complex, disturbing, dark and beautiful landscape of the later plays.

Requirements: active participation, two papers, a midterm exam, and a final exam.

410 MILTON, DONNE, AND THEIR CONTEMPORARIES

WELCH

A brisk survey of the poetry and prose of the 'short seventeenth century' from 1603 to 1660, including works by Donne, Herbert, Jonson, Lanyer, Bacon, Herrick, and Marvell, and culminating in Milton's great epic, *Paradise Lost*. We'll also explore the broader cultural life of late Renaissance England, and the tumultuous social and political changes that shaped this period's writings: the scientific revolution, global exploration and trade, the changing status of women, the rise of Puritanism, and the English Civil War.

Requirements: active participation and short written exercises, two longer papers, and a midterm exam.

413 RESTORATION AND 18TH-CENTURY GENRES AND MODES: THE EARLY BRITISH NOVEL

ZOMCHICK

We will study the first English novels. We will learn about theories of the novel's origin as a genre even as we trace the changes in the form over the course of the eighteenth century. In addition to studying the novel's formal origins and changes over time, we'll pay some attention to the novel's relation to its social and cultural contexts. Some contexts that we'll examine include the emergence of the individual as a self-interested economic agent, the role of romance in the ways that we think about human possibility, and the effects of Great Britain's increasing global power over the course of the eighteenth century and into the nineteenth. The novels will be drawn from the works of acknowledged masters of the form as well as from lesser known writers, including (but not necessarily limited to) Aphra Behn, Daniel Defoe, Eliza Heywood, Samuel Richardson, Henry Fielding, Tobias Smollett, Laurence Sterne, Frances Burney, and Jane Austen. Many of these novels are long; all, without exception, demand close concentration when you read them. In order to do well in this class, you must have the time, patience, and commitment to read at least 250 pages each week, or approximately 3500 pages for the semester. If you don't think that you can manage this volume of reading, don't take this course.

Written requirements: two formal essays (1000, 1500 words), informal responses, a cumulative final examination

Other requirements: regular attendance, participation in class discussion, and contribution to discussion boards.

Requirements for graduate students: 1) presentation to the class, 2) annotated bibliography on a single work or a well-defined issue 3) 2,000 word paper with sources (suitable for delivery at a conference), and 4) take-home final examination

414 ROMANTIC POETRY AND PROSE I BILLONE

British writers who began their careers in the era of the French Revolution and whose writings confront the era's debates over political, social, psychological, religious and aesthetic authority (or tyranny or enslavements). Writers will include Blake, Wollstonecraft, Coleridge, Wordsworth, Radcliffe, Smith, and Williams. Two in-class examinations, weekly quizzes, two out-of-class papers, as well as weekly discussion questions.

420 19th CENTURY BRITISH NOVEL: CLASS AND SOCIETY IN THE VICTORIAN NOVEL HENRY

Will survey British novels of the Victorian Period (1837-1901) with a particular emphasis on the class distinctions that structured nineteenth-century society. We will look, for example, at how novels represent the decline of the aristocracy, the ascendancy of the middle classes, and the emergence of working class identities. We will also be reading some theories of the novel's development and considering the relationship of content to form. Focusing on class relations (but considering all aspects of the texts), we will examine the remnants of Romantic discourse in the Victorian novel (the Brontes), the authority of the realist aesthetic (George Eliot, Anthony Trollope, Elizabeth Gaskell), and the curious co-existence of an intensified naturalism (George Gissing) with experiments in aestheticism (Oscar Wilde) at the end of the 19th century.

Nancy Henry will be joining the faculty this fall. She has earned a national reputation with books on the economics of literature, on George Eliot, and on other Victorian novelists. She comes to us fresh from developing vigorous graduate and undergraduate programs at SUNY Binghamton.

421 MODERN BRITISH NOVEL SESHAGIRI

Will introduce students to the radical, controversial, and beautiful fiction that came out of the modernist movement in England. Focusing on modernist representations of time, space, and consciousness, we will examine the relationships between social change and artistic experimentation in the early twentieth century. We'll also explore various cultural discourses that circulated in England between the turn of the century and the

1930s: aesthetics, psychology, industrialization, mass culture, debates about gender, and, perhaps most crucially, the trauma of the Great War. We'll investigate the modern era's promises and anxieties not only through modernist novels and short stories by authors like Conrad, Ford, Mansfield, Woolf, Lawrence, and Rhys, but also through artwork from the women's suffrage campaign, manifestoes by Imagists and Vorticists, and contemporary film adaptations of literary texts. By the end of the semester, students should be familiar with the complex fields of meaning – aesthetic, social, political – that accrued around the word “modern” in twentieth-century England's dynamic artistic circles.

Requirements: 2 short (5-7 pp.) papers and 1 long (8-10 pp.) paper.

422 WOMEN WRITERS IN BRITAIN: ROMANTIC WOMEN WRITERS N. GOSLEE

We'll explore how women writers of this revolutionary era staged their own revolutions through writing and publishing. We'll also trace how their attempts to speak encountered resistance and required changed tactics. Readings will be drawn from the poetry of Charlotte Smith, Mary Robinson, Felicia Hemans, and Letitia Landon; from the drama of Joanna Baillie; and from the fiction of Mary Wollstonecraft (*Maria; or the Wrongs of Woman*); Anne Radcliffe (*The Italian*); Jane Austen (*Northanger Abbey*); Charlotte Bronte (*Jane Eyre*); and Emily Bronte (*Wuthering Heights*). Reading response paragraphs, mid-term and final examination, two critical papers.

423 COLONIAL AND POSTCOLONIAL LITERATURE SESHAGIRI

At the dawn of the twentieth century, the British Empire ruled over vast portions of the globe. This course invites students to interrogate the multiple, irreconcilable consequences of British imperialism by looking at literature and film inspired by a century of colonization and decolonization. We will begin with that ur-text of twentieth-century colonialism, Joseph Conrad's *Heart of Darkness*, and end with contemporary narratives about post-coloniality. How did Great Britain justify its hold over non-Western peoples? How do formerly colonized nations negotiate the legacy of British rule? And how does literature shed light on the machinery of imperialism and the writing of history? We'll answer these questions by reading realist, modernist, and post-modernist novels by authors like Forster, Orwell, Coetzee, Gordimer, Desai, and Rushdie; we'll also watch recent post-colonial cinema like *My Beautiful Laundrette*, *Bhaji on the Beach*, and *East is East*. Our understanding of imperialism and its lingering shadows will be informed by contemporary theories of Edward Said, Frantz Fanon, Gayatri Spivak, and Chandra Mohanty. Students will write two short (5-7 pp.) papers and one long (10-12 pp.) paper.

434 MODERN AMERICAN LITERATURE B. HARDWIG

Will begin with what some have called the “High Modernism” of the teens and 1920s, move through the “social document” literature of the middle of the century and post-modernism towards the century's end, finishing finally with what might be called “post-

postmodernism.” Text might include *As I Lay Dying*, William Faulkner; *Cane*, Jean Toomer; *Song of Solomon*; Toni Morrison; *Ceremony*, Leslie Marmon Silko; *Howl*, Allen Ginsberg; *Slaughterhouse-Five*, Kurt Vonnegut, Jr.; *The Road*, Cormac McCarthy; *White Noise*, Don DeLillo.

Requirements: 2 papers, midterm and final exams, short reading responses, quizzes and active class participation.

435 AMERICAN NOVEL BEFORE 1900

COLEMAN

What would the Great American Novel look like? Has it already been written? In this course we will read a handful of the most enduring American novels from the nineteenth century, a period that has been called the age of the novel. These novels share many of the concerns of the period’s great European fiction, such as marriage, vocation, religious skepticism, shifting gender roles, and individual alienation in the modern world. At the same time, they address distinctively American issues—race relations, Southern slavery, the lure of the frontier, the challenges of democracy, regional differences, Americans’ relationship to Europe, consumerism, and more. As we read, you will learn about the distinctive contribution each novel has made to American literature and culture and explore how these sophisticated, imaginative works of art might still be relevant today. Authors read include James Fenimore Cooper, Nathaniel Hawthorne, Harriet Beecher Stowe, Herman Melville, Henry James, Mark Twain, and Theodore Dreiser.

Requirements: active class participation, two 5- to 6-page papers, homework assignments, reading quizzes, a midterm, and a final.

436 MODERN AMERICAN NOVEL

JENNINGS

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

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

443 TOPICS IN BLACK LITERATURE: THE ANTEBELLUM BLACK

ATLANTIC

CHILES

Why does the eighteenth- and nineteenth-century African slave trade continue to haunt contemporary American literature and culture? How did early African-Americans describe the slave trade and life in the Americas? How and why do we continually re-imagine this historical phenomenon in contemporary Hollywood films like *Amistad* and *Amazing Grace*?

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. We will read a wide array of early black writing and also look into modern representations of the slave trade in film, poetry, and fiction.

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*. Twentieth-century texts that remember the slave trade include Charles Johnson’s *Middle Passage* (1990); Toni Morrison’s *Beloved* (1987); and the two films, *Amistad* (1997) and *Amazing Grace* (2006).

452 MODERN DRAMA

GARNER

Will explore the development of modern British, Irish, American, and continental drama from the realist revolution of the late nineteenth century through the Second World War. In addition to studying important playwrights and plays, we will consider a range of issues that characterize this, one of the greatest and most daring periods of dramatic art: realism and its discontents; modernism and “the modern”; language and dramatic speech; theater and nationalism; the avant-garde; drama and war; gender, race, and ethnicity; metatheater; text and performance. Because plays are designed for the stage as well as the armchair, we will also consider the challenges and opportunities involved in reading dramatic texts. Though this course will be of interest to students who enjoy drama and theater, in other words, it will also prove valuable to students studying drama for the first time. Dramatists will include the following: Henrik Ibsen, August Strindberg, Anton Chekhov, George Bernard Shaw, William Butler Yeats, John Millington Synge, F. T. Marinetti, Tristan Tzara, Jean Cocteau, Eugene O’Neill, Susan Glaspell, Sophie Treadwell, Clifford Odets, Langston Hughes, Luigi Pirandello, Bertolt Brecht, Thornton Wilder, and Tennessee Williams.

Requirements: three short papers (4-5 pages), mid-semester and final examinations, production worksheet, regular attendance and participation.

455 PERSUASIVE WRITING

TBA

Focuses on writing and analyzing persuasive texts in public, private, and academic contexts.

460 TECHNICAL EDITING

HIRST

Theory, practice, and evaluation of technical editing skills, as well as orientation to careers and professional concerns in technical communication. Though it focuses on the

skills necessary to edit the *text* of technical documents, it embraces a broader range of technical editing considerations, such as organization, layout, and visuals.

Much of your homework will involve working through my online tutorials (<http://web.utk.edu/~hirst>). The major assignment for the course is an extended editing project that you can later use as a portfolio piece.

Editing technical material is a demanding task that requires a comprehensive command of communication skills, exacting attention to detail, good interpersonal skills, and the discipline to get work done on schedule.

Required Text:

Weiss, Edmond H. *The Elements of International English Style*. M.E. Sharpe, 2005.

—The online 460 syllabus is linked to additional required readings.

Grading

Quizzes	10	100—90= A
Mid-term	15	89.9—85= B+
Homework	15	84.9—80= B
Final Project	35	79.9—75= C+
Final Exam	20	74.9—70=C
Participation	05	69.9—60= D
		59.9—00= F

Final Project

Your final assignment is to create a portfolio piece showcasing your technical editing skills. It should demonstrate a good sense of document design as well as mature text editing. This project will have three sections:

1. Pre-editing document analysis.
2. Edited output (showing all markup on original document).
3. Final output (clean, finished document).

462 WRITING FOR PUBLICATION

KEENE

Teaches the kind of writing involved in proposals, scholarly articles, theses, and dissertations. While the course's primary focus is on the nuts and bolts of such writing--how to organize such a writing project, how to get words on paper in the first place, how to revise, how to edit, how to prepare manuscripts for submission (and deal with co-authors and reviewers, etc.) it also considers the writing of abstracts, different varieties of documentation styles, proper use of visuals, guidelines and procedures for manuscript submission, the process of editorial review, and a number of other related topics.

Prerequisite: English 360 (Technical and Professional Writing) or instructor's permission. *For graduate students*, the chief criterion for having the prerequisite waived is that the student must be currently engaged in doing the kind of writing project described above.

Purpose--for students who are English majors: English majors who take this course are usually preparing to be technical editors or professional teachers of writing. In this course the English majors usually work as coaches, responding on a one-to-one basis to the writing of students who are not English majors. The coaches' own writing will consist of rhetorical analyses of the documents they work on as coaches. *The coaches' writing will be held to the same high standard as that of the writers.* Coaches' final projects should total roughly 20 double spaced pages.

Purpose--for students who are not English majors: This course is designed for graduate students (and an occasional advanced undergraduate) who face substantial writing projects and seek help with their writing. Students who enter the course need to have a particular writing project in mind, and successful completion of a well-written version of that project (a version directed more toward a scientifically educated non-expert) will thus be a major goal of each student in the course.

Syllabus: 462 is a workshop class for students from a variety of fields, so its syllabus varies with the composition of each class. This course packet provides a fair description of the materials covered in a typical class.

Assignments: The assignments will be individualized, with each student working mostly on his or her own project. Writers will be expected to turn in 5-10 typed, double spaced pages of finished work each week. While few students succeed in writing every week for 15 weeks, *the absolute minimum for successful completion of the course with any grade other than "F" is 10 such installments.* Coaches have their weekly coaching assignments, carry an extra burden of classroom participation, and produce three or four writing assignments of their own.

Typical Weekly Schedule: Approximately one half lecture or workshops and one half one-to-one conferences. Most weeks, each writer will give the coach a new installment of his or her project on Wednesday (a lecture/discussion day), spend Friday's class meeting reviewing that draft with the coach, and the next Monday (a lecture day) give the teacher the revised version of that installment. Then on Wednesday writers give their coaches a draft of a new installment. All of the writing for this class needs to be done on computers.

463 ADVANCED POETRY WRITING SMITH

Poetry writing, primarily free verse, with analyses of models from the ancients to the contemporary. Emphasis will be on the line, the sentence, the stanza, the use of figurative language and rhythmic structures.

Requirements

Approximately 10 poems, daily notebook entries, weekly written short analyses of assigned readings, and a final portfolio of poems.

Probably texts

The Great Fires, Jack Gilbert.

Two or three other poetry collections.

464 ADVANCED FICTION WRITING WIER

Open only to students who have satisfactorily completed English 364 (Writing Fiction) or have the instructor's permission. We'll continue to develop techniques acquired in English 364, discussing the elements of fiction, learning to read as a writer reads, doing reading and writing and re-writing exercises. I'll frequently make copies of your work for class discussion. We will read closely (word-by-word, line-by-line) and analyze published works and works by members of the class. Individual conferences are encouraged.

Required Text: Numerous photocopied handouts AND photocopied worksheets of fiction by members of the class.

Recommended Text: *The Elements of Style*, ed. William Strunk and E.B. White.

Other outside reading may be suggested and I'll encourage you to attend poetry and/or fiction readings on campus.

In lieu of a final exam, a final portfolio containing an original story and a critical evaluation of the story will be due at the end of the term.

466 WRITING, LAYOUT, AND PRODUCTION OF TECHNICAL DOCUMENTS HIRST

Serves anyone who wants to become more familiar with principles of effective document design, but it is geared for those planning to work in technical/professional communication. The course assumes no prior experience with electronic publishing or document design. Topics and activities include:

- *Principles of Document Design:* the art of creating technical and professional documents for a variety of purposes and audiences.
- *Using software for electronic publishing* (Adobe InDesign, PhotoShop, Acrobat).
- *Writing and Editing:* Drafting and polishing prose for your documents.
- *Developing a portfolio:* Creating a portfolio that showcases your writing, editing, computing, and document design skills. The portfolio will contain analyses of, and the final, polished forms of, five major assignments. The portfolio itself will display unifying design elements, something like a well-designed book.

Although students receive feedback on submissions throughout the semester, the final grade is based largely on the quality of the final project (portfolio).

470 SPECIAL TOPICS IN RHETORIC: CREATIVE NONFICTION GOLD

Will concentrate on two principal types of creative nonfiction that which seeks to represent the personal experience of the author—diary, autobiography, travel writing, meditative essays, cultural criticism—and that which seeks to document the experience of others—reportage, biography, profiles. We will read a number of representative works of creative nonfiction and write three creative essays and one critical review. Our class work will include a mixture of reading discussions, drafting workshops, style and editing exercises, and peer reviews. Students who are interested in publishing their work will be encouraged to seek out appropriate journals and periodicals and to consider how best to develop and submit their work for their chosen audience.

Our goals in this class will be to gain a greater understanding of what constitutes creative nonfiction, sharpen our writing and reading skills, and create a supportive, critically engaged space for the creation, discussion, and dissemination of our works.

Students without previous creative writing experience are absolutely welcome.

471 SOCIOLOGICAL LINGUISTICS

LEKI

Is intended to familiarize students with the fundamental concepts of sociolinguistics—the study of the interplay of linguistic, social, and cultural factors in human interaction. Readings will focus on the norms and patterns which condition language use and interpretation.

Requirements:

- 4 short empirical studies to be written up and presented
- Daily preparation of items for class discussion
- Presentation of two published articles (grad students only)

Evaluation:

- Empirical studies 20% each
- Participation 10% (grads) or 20% (undergrads)
- Article presentation 10% (grads)

Texts:

Language, Society, and Power, Thomas & Wareing

Introducing Sociolinguistics, Mesthrie, et al.

Articles on library reserve

474 TEACHING ENGLISH AS A SECOND/FOREIGN LANGUAGE

LEKI

An introduction to major basic theories, trends, and issues surrounding teaching English as a second/foreign language, including: the basic structure of English; the political implications of teaching ESL/EFL; theories of second language acquisition; learner variables in language learning including identity construction and learner perceptions of their experiences; traditional and more innovative approaches to ESL/EFL.

One exam

Research project with bi-weekly updates and final presentation
Weekly correspondence journal
Five one-hour tutoring sessions with reflective report
Grammar and other exercises and readings as assigned
Conscientious, consistent preparation and participation

**482 MAJOR AUTHORS: WILLIAM FAULKNER
HADDOX**

Winner of the Nobel Prize for Literature in 1950, William Faulkner is widely considered to be one of the major American writers of the twentieth century. Over the course of the semester, we'll read his seven most important (and most challenging) longer works of fiction: *The Sound and the Fury*, *As I Lay Dying*, *Sanctuary*, *Light in August*, *Absalom, Absalom!*, *The Hamlet*, and *Go Down, Moses*. In addition to reading the novels, you'll be introduced to some of the major critical debates surrounding his work. Class requirements: two major papers, two shorter written assignments, regular attendance, active class participation.

**482 MAJOR AUTHORS: THE JAMESES
SCHOENBACH**

Examines the intersecting literary, philosophical, and cultural contributions of one of the most influential families in American history. Focusing especially on Henry James and his brother, the philosopher William James, we will also consider their brilliant but troubled sister Alice and the family patriarch, the idiosyncratic Henry James, Sr. Taken together, the Jameses exemplify the seismic shift in world views from the nineteenth century to the twentieth; as they collectively reinvent themselves and their work, they offer complex and insightful representations of American modernity. Texts will include Henry James's *The Aspern Papers*, *The Jolly Corner*, *The Europeans*, *Washington Square*, *The Bostonians*, *Portrait of a Lady*, and *The Wings of the Dove*; Alice James's *Diary*; William James's *Pragmatism* and *The Will to Believe*; as well as excerpts from biographies by Edel, Mathiessen, and Lewis, and additional readings from Emerson, Pater, and Bergson. We will also view several film adaptations of Henry James's novels.

Requirements: regular homework assignments, one short paper, one longer paper, and a group presentation.

**483 SPECIAL TOPICS IN LITERATURE: LITERATURE AND THE CHILD
BILLONE**

The role of the child both as a thematic focus and as an intended audience of literary texts. Beginning first with fairy tales by the Grimm brothers and by Perrault, we will go on to study Romantic constructions of the child as an idealized force before we explore later British and American revisions of this paradigm. One of our goals will be to understand literary models of childhood and to break down generic distinctions between adult and juvenile literature.

After a brief study of classic fairy tales, we will look at Romantic texts such as Blake's *Songs of Innocence/Songs of Experience* and excerpts from Wordsworth and Coleridge. We will go on to consider later works for children—for example, Frances Hodgson Burnett's *The Secret Garden* and *A Little Princess*, George MacDonald's *The Light Princess*, Lewis Carroll's various editions of the *Alice in* text, together with *Peter Pan*, *The Wizard of Oz*, and selections from the *Harry Potter* series. Grades will be based on two papers, two in-class examinations, weekly discussion questions and class participation.

483 SPECIAL TOPICS IN LITERATURE: SEXUAL VIOLENCE IN TWENTIETH-CENTURY AFRICAN-AMERICAN LITERATURE
JENNINGS

Will focus on the theme of rape in major African-American texts such as *Native Son*, *The Street*, and *The Bluest Eye*.

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

483 SPECIAL TOPICS IN LITERATURE: FICTION OF THE AMERICAN WEST
LOFARO

Survey the literature produced over the last two centuries in response to the westering frontier of the United States as exploration and settlement pushed past the Appalachian Mountains and on to the Pacific Ocean. Early biography and autobiography, such as those of Daniel Boone and David Crockett, will be analyzed as models for then contemporary through present day works of fiction, which progressively construct and reinforce or attack and disparage the twentieth-century popular mythology and ideology of the American West and the cowboy, its dominant symbol.

489 SPECIAL TOPICS IN FILM: LITERATURE GOES TO THE MOVIES (CINEMATIC ADAPTATIONS FROM LITERATURE)
LARSEN

Scholar Brian McFarlane notes that: "Perhaps no aspect of filmmaking has been so thoroughly canvassed at every level, from cinema-foyer gossip to learned academic exegesis, as the matter of adapting literature into film." The vast majority of the earliest narrative films were adapted from a variety of literary works, and filmmakers have continued to mine such sources ever since (three of the five films nominated for Best Picture in 2008 are adaptations from literature). Yet, Ingmar Bergman, one of the greatest filmmakers, commented that: "Film has nothing to do with literature; the character and substance of the two art forms are usually in conflict." This course will examine that conflict by considering the history and theories of cinematic adaptation from literature. Using sources from a variety of literary genres (novels, short stories, stage plays, non-fiction prose, and even comic books) and a number of different cultures, we will read a number of selected literary sources, screen cinematic adaptations of them, and analyze and discuss these examples in light of our readings in the history and theories of cinematic adaptation from literature. Students will learn a number of perspectives within the study of film and literature, including neo-formalist analysis, auteur, genre,

and ideological approaches. In addition, the influence played by the historical contexts of both the literary sources and their cinematic adaptations will be examined. Some possible works to be studied might include: a Shakespeare play; novels by authors such as Jane Austen, Edith Wharton, John Steinbeck, Harper Lee, James Joyce, Tom Perotta, Witi Ihimaera, Laura Esquivel, Marilynne Robinson, Vera Caspary, James Elroy, and Dashiell Hammett; non-fiction works like *All the President's Men* and the sources for Charlie Kaufman's *Adaptation*; and short stories such as "A Deal in Wheat," "The Lottery," "Barn Burning," "Don't Look Now," "Night Bus," and "Rear Window." Nearly all the films will be screened during the Wednesday class sessions. The class will use a lecture/discussion format during the Tuesday and Thursday sessions, and students will be expected to attend class regularly, as well as have the assigned readings completed by class time on the day that each is due.

Requirements: This course will have an extensive list of readings, probably including one text on the theory and history of cinematic adaptations from literature, the source literary text for each film we will screen, a screenplay or two of the films we will screen, and several selected articles on cinematic adaptation from literature. There will most likely be three exams; one formal analytical paper of about 5–8 pages; a weekly quiz on the assigned readings, lectures, and films that we screen; and several short reader- and film viewer- response papers.

490 LANGUAGE AND LAW DUMAS

Examination of the role of language in legal process. We begin with brief looks at the nature of social institutions, language, and legal process (civil and criminal), then move to a consideration of the nature and history of legal language. After that, we consider differences between spoken and written language, lexical and syntactic ambiguity, pragmatics, speech act analysis, statutory interpretation and issues relating to legal meaning, the nature of legal texts, use of language in the courtroom (including questioning strategies used by lawyers), comprehensibility of jury instructions, and the ways in which students learn to use legal language and legal genres. Finally, we examine the use of linguists as expert witnesses in judicial process.

Students will read the textbooks and other materials, learn to use the law library, visit a courtroom, hear presentations by lawyers, judges and other legal figures, and complete individual or group research projects (some may elect to play the role of a linguist as an expert in a hypothetical court case). [Same as Linguistics 490]

Grading

Personal essay (10%)

Court visit paper (20%)

Legal interview summary (20%)

Oral report (10%)

Research paper or expert team report/performance (30%)

Attendance/participation (10%)

Texts (Required)

Gibbons, John. *Forensic Linguistics: An Introduction to Language in the Justice System*. Wiley-Blackwell, 2003. ISBN-13: 978-0631212478

Tiersma, Peter. *Legal Language*. University of Chicago Press, 1999. ISBN-13: 978-0226803029

Wydick, Richard C. *Plain English for Lawyers*. 5th ed. Carolina Academic Press, 2005. ISBN 1-59460-151-8

Packet & Blackboard/Reserve Readings.

**499: SENIOR SEMINAR: LOVE AND POLITICS IN AMERICA
GRIFFIN**

Do political and electoral choices come from rational decision-making or intuitive emotional commitments? Are political loyalties more about love than objective alignment? Does gender matter in political life? If so, why? Why are we so concerned about the romantic or sexual lives of people in public office? Why were we less interested fifty years ago? Why are we more concerned about it than citizens of other nations? Are American politics an exceptional type of politics? If so, why? Why can certain kinds of rhetoric move us in a manner more like drama or poetry than like political discussion? And why have there been so few, rather than so many, American works of art about political life and our political process?

In this class we will look at a range of literary and film treatments of American politics, of its culture and its emotional dynamics. Beginning with Henry Adams' initially anonymous novel *Democracy* (1880), the path goes by way of both fiction and non-fiction, including Robert Penn Warren's *All the King's Men* (1946), and Joe Klein's Clinton pastiche *Primary Colors* (1994), also originally authored by "Anonymous." We will also view a few examples of how Hollywood has dealt with love and politics, in the shape of such works as *Advise and Consent* and *The West Wing*.

Requirements: appropriate participation in discussion, a brief in-class presentation on a relevant topic, an in-class mid-term, a short response paper of about 5 pages, and a final critical or research paper of around 8-10 pages.