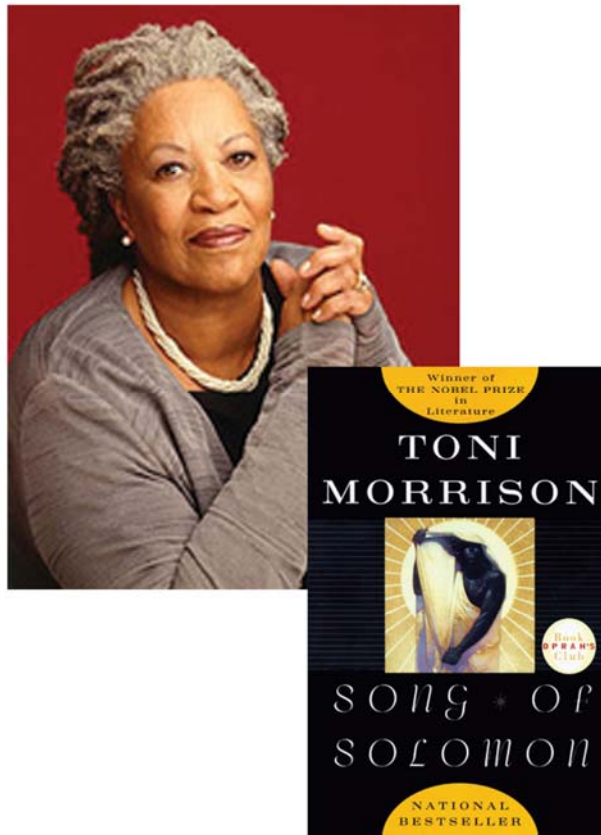


SPRING 2010

COURSE DESCRIPTIONS



Spring 2010 course descriptions are subject to change frequently. Please refer to timetable at
HYPERLINK "<http://cpo.utk.edu/CPOWeb/>" [Circle Park Online](#).

<u>Course</u>	<u>Instructor</u>	<u>Class</u>
301	TBA	British Culture: 1660 to Present
331	TBA	Race and Ethnicity in American Literature
332	Jennings	Women in American Literature
332	Papke	Women in American Literature
333	Chiles	Black American Literature & Aesthetics
334	Larsen	Film & American Culture
335	Ndigirigi	African Literature
336	Ndigirigi	Caribbean Literature
351	TBA	The Short Story
355	Atwill	Rhetoric and Writing
360	Keene	Technical & Professional Writing
363	TBA	Writing Poetry
364	Dean	Writing Fiction
364	Knight	Writing Fiction
364	Wier	Writing Fiction
365	Larsen	Writing the Screenplay
372	Leki	The Structure of Modern English
376	Schoenbach	Colloquium in Literature
381	Lofaro	American Tales, Songs, and Material Culture: An Introduction to Folklore
402	Dzon	Chaucer
404	Stillman	Shakespeare I: Early Plays
405	Welch	Shakespeare II: Later Plays
405	Stillman	Shakespeare II: Later Plays
412	Anderson	Literature of the Later 18th-Century: Johnson to Burns
421	Seshagiri	Modern British Novel
432	TBA	American Romanticism and Transcendentalism
435	Griffin	American Novel before 1900
441	Hardwig, B.	Southern Literature
453	Garner	Contemporary Drama
454	Luprecht	20 th -Century International Novel
455	Reiff	Persuasive Writing
456	Elias	Contemporary Fiction/Narrative
460	Hirst	Technical Editing
462	Keene	Writing for Publication
463	TBA	Advanced Poetry Writing
464	Knight	Advanced Fiction Writing
472	Dumas	American English
479	Haddox	Literary Criticism
482	Jennings	Major Authors: Toni Morrison
483	Griffin	Special Topics in Literature: Transatlantic Crossings: Literature, History, Popular Culture

484	Kallet	Special Topics in Writing: Dreamworks
489	Holmlund	Special Topics in Film: Sexuality, Gender, Race: Exploring American Film
490	Dumas	Language and Law
492	Garner	Off Campus Study
495	Fishman	Introduction to Rhetoric and Composition
499	Heffernan	Senior Seminar: The Birth of Autobiography

301 BRITISH CULTURE: 1660 TO PRESENT

TBA

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

331 RACE AND ETHNICITY IN AMERICAN LITERATURE

TBA

The role of ethnic and racial identity in the literature of the United States. Course content will vary but may include the writings of a single ethnic group (for example, Asian-American, Jewish, Native American, Mexican-American), a comparative perspective on ethnic writing in several traditions, the interplay between different peoples in the development of racial and ethnic identities, or the role of race in both white and black literary traditions. (Same as African and African-American Studies 331.)

332 WOMEN IN AMERICAN LITERATURE

JENNINGS

Students 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: Class participation and attendance, exams, two research papers.

332 WOMEN IN AMERICAN LITERATURE

PAPKE

Will examine representations of women's lives in the fiction of American women writing between 1860 and the present day. Authors studied will include Rebecca Harding Davis, Louisa May Alcott, Kate Chopin, Edith Wharton, Susan Glaspell, Nella Larsen, Zora Neale Hurston, Marilynne Robinson, Toni Morrison, and Dorothy Allison, among others.

Requirements: participation in class discussion, several reading responses and/or quizzes, three examinations, and one term paper.

333 BLACK AMERICAN LITERATURE AND AESTHETICS: FEELING, HAUNTING: AFRICAN-AMERICAN SENTIMENTAL AND GOTHIC LITERATURE

CHILES

Will survey the way that African-American authors have engaged with and contributed to the literary genres of sentimental and gothic fiction. We will investigate how writers approached the historical reality of slavery and depicted it in their work. How did writers communicate what it might *feel* like to be enslaved or descended from slaves? How did

writers portray the many ways that slavery *haunted* and continues to haunt texts, people, and cultural imaginaries? We will read work by Harriet Wilson, Hannah Crafts, William Wells Brown, Phyllis Perry, Edward Jones, and Toni Morrison.

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

334 FILM AND AMERICAN CULTURE LARSEN

Examines American films as art works, historical documents, and powerful forms of cultural communication. Students will learn about the history of American cinema, about the aesthetic norms of the “classical Hollywood cinema,” and about a variety of perspectives on the study of American movies, including formalist, auteur, genre, and ideological approaches. Students also will explore the relationship between American films and the historic periods when they were initially produced, distributed, and exhibited. Besides readings, students will screen a variety of American films from the 1890s to the present, including film classics like *Citizen Kane* (Orson Welles, 1941), *Casablanca* (Michael Curtiz, 1942), *Double Indemnity* (Billy Wilder, 1944), *On the Waterfront* (Elia Kazan, 1954), and more recent ones like *Jaws* (Stephen Spielberg, 1975), *Tootsie* (Sydney Pollack, 1982), and *Field of Dreams* (Phil Alden Robinson, 1989). Although nearly all the films will be screened during the Wednesday class sessions, a few films will be assigned for out-of-class viewing. The class will use a lecture/discussion format, and students will be expected to attend class regularly, as well as have the assigned readings completed by class time on the day that they are due.

Requirements: Students will read two books, as well as a series of short essays; write two (2) formal out-of-class analytical papers of approximately 1250–1500 words each; take three (3) exams; and take a weekly quiz on the readings, lecture, and feature film that we will have screened. Each paper, exam, and the overall quiz average will count as 16.66 % (one sixth) of the overall course grade.

335 AFRICAN LITERATURE NDĪĠĪRĪĠĪ

Surveys the major works and issues that characterize the second wave of creative writing from Africa from the 1970s to the present. Beginning with a general background to the main theme of disillusionment with political independence and the ensuing crisis of representation, 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.” We probe the ways ethnicity, race, religion, nation, class, and gender impact the construction of African “subjects.” The course covers the breadth of themes in contemporary African literature from identitarian politics; art and political resistance; the politics of language choice; African feminism(s); cosmopolitanism; the rhetorics of dictators and globalization. Select readings in postcolonial theory will be incorporated.

Major authors will include: Achebe; Ngũgĩ; Dangarembga; Gordimer; Farah; Adichie; Soyinka and Mariama Ba.

This is a Writing-emphasis course that meets Upper Level Distribution Foreign Studies requirement.

Course Requirements:

- Regular attendance; meaningful participation (10%)
- 2-page reaction papers to five texts studied. Papers should display a sophisticated engagement with the texts; their milieu; mastery of the language of criticism and the application of relevant critical theory (30%).
- A mid-term exam (30%).
- A final exam accounts for 30% of the course grade.

**336 CARIBBEAN LITERATURE
NDIGIRIGI**

Focuses on contemporary Caribbean literature. Generally accepted as the mature phase of Caribbean writing, the phase gives full expression to the region's "irruption into modernity." As leading Caribbeanist Edouard Glissant observes, the phase is marked by departure from European literary conventions and a synthesis between writing and orality. Most of the writers embrace creolization at the level of language and form in ways that adequately mirror the creolized cultures of the Caribbean. We will study the literary manipulation of popular cultural forms and their role in fostering pan-Caribbeanness. Major themes like creolization; cosmopolitanism; transnationalism; notions of the local and the dislocated; migration; mastery of form and its deformation will be our main focus.

Major authors include: Kamau Brathwaite; Derek Walcott; Paule Marshall; Earl Lovelace; Caryl Phillips; Jamaica Kincaid and Erna Brodber.

This is a Writing-emphasis course that meets Upper Level Distribution Foreign Studies requirement.

Course Requirements:

- Regular attendance; meaningful participation (10%)
- 2-page reaction papers to five texts studied. Papers should display a sophisticated engagement with the texts; their milieu; mastery of the language of criticism and the application of relevant critical theory (30%).
- A mid-term exam (30%).
- A final exam accounts for 30% of the course grade.

**351 THE SHORT STORY
TBA**

American, British, and International. Content varies.

**355 RHETORIC AND WRITING
ATWILL**

Strategies of writing on personal and academic subjects. Discussion of student and professional writing.

360 TECHNICAL AND PROFESSIONAL WRITING

KEENE

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

TBA

Introduction to poetry writing.

364 FICTION WRITING

DEAN

Is designed for students who are interested in taking creative writing seriously, even if they have little or no experience. We will explore a series of intriguing writing exercises, ranging from very specific to very open-ended, culminating in a full-length story to be work shopped by the class.

Daily readings (mostly from contemporary authors) will stimulate discussions and provide models for what creative writing is and can be. Rigorous but supportive workshops will help us to learn to see our own writing as clearly as we see others'.

364 FICTION WRITING

KNIGHT

Introduction to writing short stories.

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.

372 STRUCTURE OF MODERN ENGLISH

LEKI

Covers basic systematic properties of English, primarily syntax, using the tools of both transformational and traditional grammar analyses. These analyses will be embedded in the broader context of the study of language and manipulation of language structures as quintessentially human social phenomena. Some of the features of this broader context might include such key domains of linguistics as language universals, first and second language acquisition and development, language variation (dialects and registers), language and gender, semantics, and language and thought.

Requirements: Three exams covering class lectures, class assignments, and the textbook; grammar analysis exercises; possibly short class presentations and a linguistics journal.

376 COLLOQUIUM IN LITERATURE

SCHOENBACH

Poses two related questions: "What is literature?" and "What should we do about it?" The "we" of the second question could be broad or specific enough to include literary critics, students of literature, English majors, or the members of this class. We will spend the semester trying to figure out what it means to be a reader of literature. What intellectual, artistic, psychological, and ethical lessons are we trying to learn from literature? What different modes of reading are available to us? Why do different texts seem to invite or benefit from different sorts of readings? We will focus these questions around a variety of theoretical approaches, including feminist, Marxist, psychoanalytic, structuralist, post-structuralist, postcolonial, and historicist. We will spend time developing a shared vocabulary for literary study, sharpening our close reading skills, developing literary arguments, and positioning ourselves within current critical debates.

Readings will include a variety of critical texts, poems, Emily Brontë's *Wuthering Heights*, Henry James's *The Turn of the Screw*, Joseph Conrad's *Heart of Darkness*, and short stories by Haruki Murakami, Alice Munro, and Jhumpa Lahiri.

Requirements: Two papers, two exams, a presentation, and active class participation.

381 AMERICAN TALES, SONGS, AND MATERIAL CULTURE: AN INTRODUCTION TO FOLKLORE LOFARO

Essential terms and concepts of modern folklore and folk-life studies. Emphasis on North American materials: folktale, folksong, myth, legend, proverbs, riddles, superstitions, dance, games, and architecture. (Same as American Studies 381.)

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 to the pious and the philosophical. To understand the latter aspect of Chaucer's writings, Boethius's *Consolation of Philosophy* will be studied at the beginning of the term. The second part of the course will concentrate on Chaucer's classically-inspired love poem *Troilus and Criseyde*. Exposure to a variety of related medieval and classical sources will help students gain an understanding of the historical and cultural context in which Chaucer lived. The reading of select secondary literature will introduce students to contemporary criticism of Chaucer's works. The overall aim of the course is to enable students to gain an appreciation of Chaucer's status as the father of English poetry, and an understanding of the multifacetedness of medieval culture. In addition, students will gain proficiency in Middle English by reading Chaucer's works in the original language and reflecting upon its characteristics.

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

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

404 SHAKESPEARE I: EARLY PLAYS STILLMAN

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

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

405 SHAKESPEARE II: LATER PLAYS 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 an enigmatic late romance, *The Tempest*. Exploring the dark and beautiful landscape of the later plays, we will place Shakespeare's writing in the historical world of Jacobean England, and we will glance at the long history of the plays' reception, both in performance and in literary criticism.

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

405 SHAKESPEARE II: LATER PLAYS

STILLMAN

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

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

412 LITERATURE OF THE LATER 18TH-CENTURY: JOHNSON TO BURNS ANDERSON

British culture from 1740 to 1789 reflects the relative political stability and economic growth of the nation as a whole. It is at the same time marked by class division and consciousness, anxiety over gender roles, investigations into psychological horror, and other complications of the Enlightenment principles of reason and progress. We will discuss these issues through the work of Fielding, Thomson, Johnson, Gray, Smart, Walpole, Goldsmith, Sheridan, Cowper, Burney, Burns, Wollstonecraft, and others.

Requirements: in-class presentation, two papers, two exams

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, the decline of the British Empire, debates about gender, and, perhaps most crucially, the trauma of the Great War. We'll investigate the modern era's promises and anxieties not only through modernist novels and short stories, but also through artwork from the women's suffrage campaign, manifestoes by Imagists and Vorticists, and contemporary film adaptations of literary texts. 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.

Primary texts by Conrad, Ford, Forster, Mansfield, Woolf, Joyce, Rhys, Bowen, McEwan.

Requirements: homework responses, group presentations, a midterm, two reading journals, and one short (4-6 pp.) and one long (8-10 pp.) paper.

432 AMERICAN ROMANTICISM AND TRANSCENDENTALISM

TBA

Prose and poetry of the American Renaissance from 1830 to the end of the Civil War. Includes writers such as Cooper, Emerson, Fuller, Poe, Thoreau, Hawthorne, Melville, Douglass, Jacobs, Whitman, and Dickinson.

435 AMERICAN NOVEL BEFORE 1900

GRIFFIN

Although Americans came somewhat late to the novel as new form of expression, the rise of the American novel from its beginnings in the early national period reveals authors trying energetically to mold the shape of a new nation. Some voices were kept at a distance, others were given a lot of space, but the particular challenges and conflicts associated with being American could not be avoided or suppressed. The class will follow the growth of the American novel from the work of early practitioners such as Hannah Webster Foster and Charles Brockden Brown to the confident and ambitious fiction of Stephen Crane and Henry James at the end of the nineteenth century.

Requirements: two short papers, an in-class mid-term, Blackboard posting, a final paper or in-class exam.

441 SOUTHERN LITERATURE

HARDWIG, B.

What do you think of when you hear the phrase “The South”? In an age of national migration and globalization, how do we understand the concept of Southern identity? Is there such a thing as a consistent definition of the South, of Southern literature? By looking at past and contemporary ways in which “Southernness” has been constructed, this class will explore these questions and the larger contested definitions of what is often seen as a distinctive Southern culture. We will examine how notions of a mythic South have been recuperated and challenged in the region’s literature. We will also explore the ways in which, race, class, agrarian culture, and landscape have shaped our conceptions of the South.

Tentative Texts: *The Literature of the American South*, a Norton anthology; *The Sound and the Fury*, by William Faulkner; *Their Eyes Were Watching God*, by Zora Neale Hurston; and the *Oxford American* music edition.

Major Requirements:

- two out-of-class papers (6-8 pages) (45%)
- midterm and final exams (30%)
- several short, informal reading responses (10%)
- quizzes (10%)
- participation (5%)

453 CONTEMPORARY DRAMA

GARNER

Will explore the principal movements, playwrights, and dramatic works that characterize British, American, and world drama since 1945. In addition to studying the range of styles and techniques that this drama presents, we will consider the following issues: absurdism and the crisis of meaning; the politics of gender, race, and sexuality; metatheater; drama and popular culture; theater and performance; postmodernism and the staging of history; drama and the crossroads of culture; reimagining “America”; drama and the medium of film. Because plays are designed for the stage as well as the armchair, we will also consider the challenges and opportunities involved in reading dramatic texts. By seeing clips of videotape productions, attending a live performance at the university’s Clarence Brown Theater, and by attending to the performance dimensions of individual plays, we will cultivate the art of “theatrical reading.” Finally, as an upper-level English offering, this course will also provide an opportunity for students to continue to develop as writers and to deepen their skills of analysis, organization, and written expression. Dramatists will most likely include the following: Tennessee Williams, Arthur Miller, Samuel Beckett, Wole Soyinka, Amiri Baraka, Tom Stoppard, Tawfiq al-Hakim, Caryl Churchill, Sam Shepard, Louis Nowra, David Mamet, David Henry Hwang, Tony Kushner, Suzan-Lori Parks, and Elena Garro.

Requirements: three short papers, midsemester and final exams, production worksheet, regular attendance and participation.

454 20TH-CENTURY INTERNATIONAL NOVEL

LUPRECHT

We will read, analyze, and discuss recent novels from a variety of countries. The choices are, for the most part, grouped around themes that may vary (e.g. imitation or illness as metaphor). Commonalities among authors of diverse cultural backgrounds are explored, as are the socio-political and historical foundations which might help to explain literary differences. Among the authors examined are Conrad, Mann, Joyce, Woolf, Kafka, Nabokov, Marquez, Achebe, Cunningham, and Pamuk. Class requirements include a midterm test, a final project which you may design yourself, and numerous short essays and reading quizzes.

455 PERSUASIVE WRITING

REIFF

Introduces students to major principles and techniques of persuasion, drawing on classical and contemporary rhetoric, particularly theories of public rhetoric and the public sphere. The course fosters a critical awareness of how to vary and adapt persuasive discourse to meet the rhetorical and ethical demands of diverse situations, perspectives, and audiences, emphasizing the various social, political, and ethical considerations that animate public debate. Through analysis of persuasive texts (print, digital, and multimedia) and the completion of four persuasive projects (in response to multiple rhetorical situations and employing a range of appropriate genres), the course aims to

increase students' understanding of persuasive techniques and participation in persuasive public discourse.

456 CONTEMPORARY FICTION/NARRATIVE

ELIAS

After at least 300 years of development, what can novels be? What should literary fiction accomplish in the world? How can it say new things to us, or say old things in new and meaningful ways? This course examines how contemporary fiction attempts to answer these questions. We'll read innovative fiction that attempts to create unique and meaningful commentary on art and society and to update the novel for our contemporary moment. We'll also read some critical statements that attempt to define new pathways (or identify wrong turns) in literary fiction. Course texts will include novels by Thi Diem Thuy Le, Don DeLillo, Junot Diaz, Percival Everett, Leslie Marmon Silko, Margaret Atwood, Neal Stephenson; graphic novel and manga by Gene Luen Yang and Naoki Urasawa; short fiction by Italo Calvino, Jorges Borges, Angela Carter, Yasunari Kawabata, Doris Lessing, and Jhumpa Lahiri; and some nonfiction critical prose by John Barth, Fredric Jameson, and V.S. Naipaul. Course requirements: group presentation; midterm and final exams; short response homework assignments.

460 TECHNICAL EDITING

HIRST

Theory, practice, and evaluation of editing skills for the world of work, plus orientation to careers and professional concerns in technical communication. Though this course focuses on the skills necessary to edit the *text* of technical documents, it embraces a broader range of tech editing considerations, such as organization, layout, and visuals.

Much of your homework will involve working through my online tutorials. The major assignment for the course is an extended editing project that you can later use as a portfolio piece.

Editing professional documentation 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 (3)	15	100—95 = A
Mid-term	15	94.9—90 = A–
Homework	10	89.9—86 = B+
Final Project	35	85.9—82 = B
Final Exam	20	81.9—78 = B–
Participation	05	77.9—73 = C+

TOTAL 100

72.9—69 = C
68.9—65 = C—
64.9—61 = D+
60.9—57 = D
56.9—53 = D—
52.9—00 = F

Final Project

Your final assignment is to create a portfolio piece showcasing your professional 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, deal with 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: This 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

TBA

Development of skills acquired in basic poetry-writing course.

464 ADVANCED FICTION WRITING

KNIGHT

Further development of skills acquired in basic Writing Fiction course (364).

Prerequisite: 364 or consent of instructor.

472 AMERICAN ENGLISH

DUMAS

Description

Introduction to regional and social variation in spoken American English with a focus on pronunciation patterns, vocabulary items, and sentence structures of the major varieties of American English; includes history of major dialect differences and social and political functions of the dialects. Prereq: English/Linguistics 371 or 372 or Linguistics 200 or consent of instructor. Undergraduate and graduate credit.

Textbooks (Required)

Dumas, Bethany K. 2009. *Varieties of American English*. Ms.

Wolfram, Walt, and Natalie Schilling-Estes. 2006. *American English: Dialects and Variation*. 2nd ed. Wiley. Cambridge/Oxford: Basil Blackwell.

Textbooks (Recommended)

Kovecses, Zoltan. 2000. *American English: An Introduction*. Broadview Press.

Course Requirements

1. Full participation in groups and class/online activities (10%).
2. Three written exercises/short papers (5% each = 15%).

3. Midterm examination (take-home). (30%).
4. One group or individual project (full participation = 10%) resulting in a paper (25%) and an oral presentation (10%).

479 LITERARY CRITICISM

HADDOX

Will survey major works of literary criticism and theory from Plato to the mid-twentieth century. Although for the purposes of illustration we will also read literary texts, the emphasis of this course will be on the questions raised by the criticism: what is literature for? Does it make us better people? If so, how? Does it give us access to knowledge that cannot be acquired elsewhere (through history, philosophy, or sociology, for instance)? What, in short, is the relationship between literature and the “real world”? How is the history of literature and of literary form relevant to all of the above? We’ll consider the answers that various critics have proposed to these questions—how valid or invalid they are, how we might (or might not) apply them to the reading of literature today.

Requirements: Two exams (midterm 15%, final exam 20%); two papers (the first 20% and the second 25%); active class participation, including contributions to class discussion and occasional in-class writing assignments (20%).

482 MAJORS AUTHORS: TONI MORRISON

JENNINGS

Students will read six of Toni Morrison’s nine novels, her libretto *Margaret Garner* (2004), and her most important contribution to literary criticism, *Playing in the Dark: Whiteness and the Literary Imagination* (1992).

Requirements: Class participation and attendance, exams, two research papers.

483 SPECIAL TOPICS IN LITERATURE: TRANSATLANTIC CROSSINGS: LITERATURE, HISTORY, POPULAR CULTURE

GRIFFIN

Reporter: How did you find America?

John Lennon: We turned left at Greenland, and there it was!

Long before Lennon’s witty but evasive response to a journalist after the Beatles’ tour in 1965, the group had, of course, “found” America in its music and movies. They had encountered America long before they ever landed on the territory of the United States. In this, they were like generations of British and Irish writers and artists who had explored America in their imagination long before they ever got here, as indeed Americans had done with their own visions of Britain, the “Old Country.” Sometimes they crossed the Atlantic in reality too, turning left (or right) at Greenland, and sometimes not. For this class, we’ll explore the fascination the transatlantic crossing has exerted on writers both sides of the pond, and look at the enduring images and stories of the transatlantic relationship in politics, film and music.

Requirements: two short papers, an in-class mid-term, Blackboard posting, a final paper or in-class exam.

484 SPECIAL TOPICS IN WRITING: DREAMWORKS

KALLET

Dreamworks is a workshop in poetry writing from dreams. Students hand in one poem each week and keep a dream 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 and edited pages from the dream journals. The mid-term manuscript is composed of four poems and four edited journal pages; final manuscripts are 6-8 pages of poetry and journal combined. Class participation is emphasized and attendance is required, with two excused absences. It is strongly recommended that students take 363 as a prerequisite, or obtain the permission of the instructor.

Readings typically include poetry by Blake, Keats, Goethe, Novalis, Baudelaire, Rilke, Yeats, Levertov, and Oliver, among others, found in *News of the Universe*, edited by Robert Bly; Joy Harjo's *In Mad Love and War*, and *Rimbaud's Collected Poems*, edited and translated by Wallace Fowle.

489 SPECIAL TOPICS IN FILM: SEXUALITY, GENDER, RACE:

EXPLORING AMERICAN FILM

HOLMLUND

Dedicated to Pam Grier - the blaxploitation "chick in chains" who was so stunningly resourceful that she burst her bonds repeatedly using hair pins, flower pots, and other everyday items! - this course explores how sexuality, gender, ethnicity and race are interwoven in mainstream and independent American film from the silent era onwards. We will discuss production and reception contexts, survey key genres, ogle luminous stars, zero in on neglected sidekicks (Margaret Hamilton as the Wicked Witch, perhaps??!). We will also tackle foundational - and innovative - work in film theory, highlighting feminist (and post-feminist), queer, post-colonial/critical race optics. Screenings will center on feature-length movies, beginning with D. W. Griffith's *Broken Blossoms*. For counter-balance we will watch documentaries and experimental work (*Scary Movie*, e.g.). Course work includes papers, a midterm, and a final exam.

490 LANGUAGE AND LAW

DUMAS

DESCRIPTION

Examination of the role of language in legal process, beginning with the nature of social institutions and institutional language. Consideration of the nature and history of legal language, differences between spoken and written language, ambiguity, pragmatics, speech act analysis, statutory interpretation, use of language in the courtroom, comprehensibility of jury instructions, and the use of linguists as expert witnesses in judicial process. Students will learn to use the law library, visit a courtroom, hear presentations by legal figures, and complete individual or group research projects (some may elect to play the role of a linguist as expert witness).

Textbooks (Required)

Garner, Bryan A., editor-in-chief. 2006. *Black's Law Dictionary* 3rd pocket edition. Thomson West. ISBN: 0-314-15862-6

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/e-reserve Readings.

Textbooks (Recommended)

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

Course Requirements

1. Full participation in groups and class/online activities (10%).
2. Personal essay (10%)
3. Court visit paper (20%)
4. Legal interview summary (20%)
5. Research/Expert Team Proposal (10%)
6. Research paper or expert team report/performance (30%)

492 OFF CAMPUS STUDY: DRAMA IN NEW YORK GARNER

This course is designed to provide intensive exposure to drama in performance by exposing students to the best that New York theater has to offer. During an eight-day stay in New York City (scheduled this year for **11-19 December 2009**), students will be introduced to the institutional structure of New York theater—its divisions into Broadway, Off-Broadway, and Off-Off-Broadway theater—and to the richness of dramatic offerings that continue to establish New York as the nation's theatrical center. In addition to seeing seven plays, students will have ample time to take advantage of New York's other cultural attractions.

Requirements: Students will be asked to keep a journal with three pages or so about each of the plays we see. Journals will be due at the end of the first full week of class in Spring semester. Students will also write a research paper (10 pages) dealing with the plays we have seen in New York or with New York theater as an institution. This paper will be due later in Spring semester at a time scheduled by the instructor. In addition to attending all plays, students will be expected to attend and participate in the group discussions in New York.

Enrollment is limited to 20 students, and the course fills quickly. Students may reserve a place in the Drama in New York course by contacting Dr. Stan Garner (sgarner@utk.edu; 974-6963). For further information on English 492/592—including accommodations, transportation, course fees, and payment deadlines—students should contact Dr. Garner

or print out a copy of the course information sheet from the Off-Campus Study page of the English Department web site (<http://web.utk.edu/~english/>).

495 INTRODUCTION TO RHETORIC AND COMPOSITION-IN HISTORY, THEORY AND PRACTICE

FISHMAN

English 495 is not really an introduction to rhetoric and composition; instead, this newly revised and updated course offers an upper-level *reintroduction* to the rhetorical tradition and composition studies. Asking why the history of rhetoric and writing matters and to whom, this course starts with the idea that good answers to these questions combine personal reasons with researched, academic ones. To that end readings will include a range of contemporary and historical texts, and assignments will run the gamut from personal literacy narratives and education self-histories to a multi-stage, research-based academic writing project. This course will also review available scholarly research strategies and resources (e.g., MLA bibliography and database, CompPile, ERIC). Course grades are based on attendance, participation, and completion of both formal and informal assignments, including proposals and drafts. Required texts include James Herrick's *The History and Theory of Rhetoric*, Victor Villanueva's *Bootstraps: From an American Academic of Color*, and *Rhetorical Education in America* edited by Cheryl Glenn, Margaret M. Lyday, and Wendy B. Sharer plus materials found online (e.g., on Blackboard and/or electronic course reserve).

499 SENIOR SEMINAR: THE BIRTH OF AUTOBIOGRAPHY

HEFFERNAN

It is difficult for moderns to imagine literature without autobiography. Autobiography is a staple of contemporary writing. Yet there was a period in the west when there was no autobiography; when even the idea of autobiography was scorned; when ideas of the self were different than those we cherish. We shall investigate the reasons for such absence and the idea of the self in late antiquity. We will read a few selections of autobiography from Cicero's "Brutus" and from Aelius Aristedes's "Sacred Tales". However, the two principal texts which we shall read is the "Martyrdom of Perpetua and Felicity" -- a prison memoir written by a 22 year old women who was killed in the amphitheater in Carthage in the year 203 and the first autobiography composed in the west -- and the justifiably famous "Confessions" of St. Augustine. The "Confessions" are demonstrably one of the most important books written in the western tradition and have also had a profound influence on modern America. There will be a single paper required and the topic will be decided on in consultation with each student.

Front cover: Toni Morrison, rohrbachlibrary.wordpress.com
Song of Solomon, abbyf.files.wordpress.com