

**GRADUATE COURSE DESCRIPTIONS  
SUMMER 2008**

Pre-registration for summer semester begins **March 3**. Course descriptions for graduate level courses are attached.

**Full Session (June 2 – Aug. 7)**

<u>Course</u>	<u>Title</u>	
500	Thesis Hours	Registration required of all thesis students working on their projects
502	Use of Facilities	
593	Independent Study	Pre-Approval by DGS before end of Spring semester
600	Dissertation Hours	Continuous registration required of all doctoral students once you begin taking dissertation hours

**First Session (June 2 – July 3)**

<u>Course</u>	<u>Hour</u>	<u>Day</u>	<u>Instructor</u>	<u>Title</u>
405	9:45 – 11:15	MTWRF	Murphy	Shakespeare II: Later Plays
431	9:45 – 11:15	MTWRF	Lofaro	Early American Literature
433	11:45 – 1:15	MTWRF	McKinstry	American Realism/Naturalism
464	11:45 – 1:15	MTWRF	Knight	Advanced Fiction Writing
480	11:45 – 1:15	MTWRF	Lofaro	Fairy Tales, Legends & Myths

**Trip Abroad**

491/591	July 6-26, 2008		Carroll	Drama in Stratford & London
---------	-----------------	--	---------	-----------------------------

**Second Session (July 7 – Aug. 7)**

<u>Course</u>	<u>Hour</u>	<u>Day</u>	<u>Instructor</u>	<u>Title</u>
422	11:45 – 1:15	MTWRF	Barrow	British Women Writers
435	11:45 – 1:15	MTWRF	Larsen	American Novel before 1900
442	9:45 – 11:15	MTWRF	Spirko	American Humor
530	9:45 – 11:15	MTWRF	Anderson	18 <sup>th</sup> Century/Restoration

## **First Session**

**405**

**Shakespeare II: Later Plays**

**Murphy**

This course is devoted to Shakespeare's dramatic output after 1600. *Hamlet* is often used as a dividing line between Shakespeare's earlier and later plays, though this is not a hard and fast distinction. Tragedies and romances dominate his 'mature' years while comedies and histories populate his earlier work. However, Shakespeare continued to write comedies and many of his tragedies could be considered hybrid forms of history. Shakespeare also continued to examine many of the issues that preoccupied his earlier plays: the shape of kingship, the circulation of desire, household relations, theatricality, and identity. We examine these connections and interconnections by taking a close look at Shakespeare's later plays within their historical, generic, and cultural contexts. Assignments will include several papers, a presentation, and a comprehensive exam.

**431**

**Early American Literature**

**Lofaro**

Surveys the major themes and achievements of early American literature from its pre-Christian Mediterranean influences to 1820. The course focuses upon European and indigenous strains in our literary heritage and examines early texts as a series of cultural and literary transformations. Due to the time period covered and the approach, the course is unlike most literature courses. Historical, religious, and political documents are among those investigated as literary texts. Readings will be drawn from such authors as, Columbus, Cortez, Cabeza deVaca, Smith, Bradstreet, Taylor, Rowlandson, Byrd, Edwards, Wheatley, Franklin, Jefferson, Madison, Freneau, Brackenridge, Brown, Foster, Rowson, and Irving.

**433**

**American Realism and Naturalism**

**McKinstry**

This course features an examination of the interrelationship of romantic and realist writing in some borderline works; more definitive forms of realism and naturalism that include regionalism/local color, social and political arguments, racial and interracial histories, individual and collective psychology, "magical" realism, psychic/spiritual struggle, pre-modern American culture as seen in rural and urban, pastoral and industrial, minority and mainstream environments.

English 433 will require four tests, some quizzes, two papers, at least one oral report, a journal, and assorted other in-class written and vocal activities.

### **Course Texts:**

*Adventures of Huckleberry Finn*, Twain; *Silas Lapham*, Howells; *Maggie: A Girl of the Streets*, Crane; *McTeague*, Norris; *The Call of the Wild*, London; *Ethan Frome & Summer*, Wharton; *The Complete Stories*, Hurston; *The Big Sleep*, Chandler

### **Course Grading**

Your grade will be based on tests, papers, quizzes, oral report(s), the journal, in-class participation, attendance, punctuality. The approximate breakdown of your grade will be as follows:

Four Tests	40%
Two Papers	30%
Journal, quizzes, class participation	20%
Oral report(s)	10%

### **464                      Advanced Fiction Writing                      Knight**

Development of skills acquired in basic Fiction Writing course. Prereq: 364 or consent of instructor.

### **480                      Fairytale, Legend and Myth: Folk Narrative                      Lofaro**

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

### **491/591                      Drama In Stratford & London                      Carroll**

English 491/591 (Drama in Stratford and London) is a three-week off-campus drama course offered during Summer Session (second term). The course can be taken for either three or four hours of credit at either 400 (undergraduate) or 500 (graduate) level. This year's Drama in Stratford and London course will take place July 6 to July 26.

The first week takes place in Stratford-upon-Avon. Here we see plays produced by the Royal Shakespeare Company. We also attend lectures by Shakespeare scholars about the plays; meet with actors and other members of the RSC; visit Shakespeare's birthplace, Anne Hathaway's cottage, Mary Arden's house, and other historical sites. We tour the Cotswolds and visit Warwick or Kenilworth Castle.

The second and third weeks take place in London, theater capital of Great Britain. Here we see seven plays, including drama at the Royal National Theater, the New

Globe, and London's West End and fringe theaters. A four-day weekend in the middle of the stay allows students to travel on their own to Paris, Amsterdam, Edinburgh, the Lake Country or other locations easily accessible from London.

English 491 counts as an upper-division English literature course; in the past, students have been successful petitioning to have the class satisfy the Arts and Sciences Foreign Study Upper-Division Distribution requirement. There are no pre-requisites. The class is open to majors and non-majors alike, and may be taken by a limited number of not-for-credit travelers.

The course fee is \$2250.00. This includes all theater tickets, accommodations, breakfasts, eight dinners in London, transportation between London and Stratford, and administrative costs. The course fee does not include trans-Atlantic airfare, remaining meals, or course registration fees. We usually work out an airfare rate for students wishing to fly with the group; airfare now ranges between \$1000 and \$1200. **Note: Carolyn Martin Fellowship recipients wishing to take this course are responsible for the course fee. It is not covered by the fellowship; only the UT Graduate Maintenance Fee is covered.**

Enrollment is limited. A deposit of \$250 (check made out to University of Tennessee) secures a place in the class. Interested students should contact Dr. Allen Carroll (dcarroll@utk.edu).

### Section Session

422                    **British Women Writers: Austen and her Daughters**                    **Barrow**

In a letter to a friend, Elizabeth Barrett Browning lamented, "England has had many learned women . . . and yet where are the poetesses? . . . I look everywhere for grandmothers, and see none." Years later, Virginia Woolf argued that the absence of a female literary tradition had a deleterious effect on new writers. Through a reading of works by nineteenth and twentieth-century women writers, this course examines the nature of influence and what is at stake in personal and literary mentorship. Requirements: active participation, daily quizzes (10%), midterm and final exams (40%), and one 7-10 page research paper. Students earning graduate credit should arrange for an additional project, which will account for 1/5 of the research grade.

### Course Texts

Austen, *Persuasion* (Norton)

Barrett Browning, *Aurora Leigh and Other Poems* (Penguin)

Woolf, *A Room of One's Own and Three Guineas* (Oxford UP)

Pym, *Excellent Women* (Plume)

Churchill, *Top Girls* (Methuen)

Recommended but not required: *A Handbook to Literature* and Stella

435

**American Novel Before 1900**

**Larsen**

Nina Baym notes that “[i]n July 1827 the *North American* described the times as an ‘age of novel writing.’ Life before novels was hard to imagine.” Baym goes on to point out that about a quarter century later, “[t]he America into which Hawthorne launched *The Scarlet Letter* and Melville launched *Moby Dick* was a nation of novel readers.” By the early twentieth century, as was the case in Europe, the novel had become the dominant literary form in the United States. This course, albeit adapted for the structure of a summer session, will examine a variety of American nineteenth-century novels in an effort to explore how and why this genre developed and prospered during its first hundred years. Additionally, we will explore the ways in which the nineteenth-century American novel adapted to changing socio-historic conditions, interests, ideologies, and voices, as the United States initially sought to discover and to nurture a literary culture of its own, and then to adapt that literature to an increasingly urban, industrial, and diversified American culture. Possible authors might include: Rowson, Foster, Sedgewick, Hawthorne, Melville, Alcott, Twain, Alger, Fern, James, Howells, Chesnutt, Harper, Crane, Jewett, London, or Wharton.

In addition to the intensive amount of reading, the requirements likely will include: reading response papers, quizzes, one formal analytical essay, and two exams.

530

**Readings in 18<sup>th</sup> Century / Restoration**

**Anderson**

Historicizing Sexuality: The Body in Restoration and 18<sup>th</sup> Century Literature

This course offers an introduction to the literature and culture of the long eighteenth century (1660-1789) in Great Britain with an emphasis on the formation of modern ideas about sexuality and gender. These ideas, which are deeply intertwined with concepts of class, nation, ethnicity, and age, arguably lay the psychological groundwork for the modern individual. The course draws most of its primary texts from canonical works, illuminated by contemporary critical discussions of gender, sexuality, capital, and rights. We will discuss selected works of Hobbes, Locke, Dryden, Behn, Rochester, Wycherley, Congreve, Haywood, Lillo, Pope, Swift, Mandeville, Addison, Defoe, Richardson, Fielding, Walpole, Burney, and others. Participants should be ready to contribute to regular class discussion.