There are two tracks in English Composition at UT Martin, depending on ACT scores and other assessments: ENGL 100-110-112 or ENGL 111-112. Students must complete the courses in sequence and must pass each course with a grade of C or higher to enroll in the next course.

110.008 Education for Peace
TR 9:30-10:45 CRN 21398
110.009 Education for Peace
TR 2:30-3:45 CRN 21467
Heidi Huse

Fourteen-year-old Pakistani school girl Malala Yousafzai loves education and peace, and she is not afraid to speak out for both, even if doing so endangers her life. In our course, students will reflect upon their own educational backgrounds as we read through Yousafzai’s memoir, I Am Malala. In the spirit of tolerance and peace that Malala is seeking for her war-torn homeland, we’ll also explore the stories of individuals from around the world who have worked tirelessly for peace, animal compassion, the environment, and the well-being of children, while continuing to educate others about ways to change their communities and the world. All our reading will be springboards for a variety of essays and opportunities to expand students’ skills in correctly using sources in writing.

112.009 Stories We Tell: The Myth-Making Power of Fairy Tales
MWF 10-10:50 CRN 21179
112.021 Stories We Tell: The Myth-Making Power of Fairy Tales
TR 8-9:15 CRN 21395
Charles Bradshaw

In 1976 Bruno Bettelheim claimed that fairy tales allowed children to grapple with their world in symbolic terms. What about today? Do these stories still resonate with our media- and tech-savvy culture in 2014? We’ll spend a fair amount of time studying fairy tales presented by the Brothers Grimm, Hans Christian Anderson, Madame d’Aulnoy, Charles Perrault, and, of course, we’ll look at some modern adaptations by Disney and other venues. Love, death, honoring your elders, and rewards for good behavior will make up only a small portion of our readings; angst-ridden animals, vindictive and vengeful virgins, the devil with an Oedipus complex, witches dancing in metal boots . . . these will be the subjects of our inquiry. Students will read and view various versions of fairy tales, read and discuss critical and analytical studies of fairy tales, and write several shorter papers and one longer college-length research paper on various fairy-tale-related topics.

112.020 Utopian Thought--The Perfect Society from Plato to the Present
TR 8-9:15 CRN 21392
112.025 Utopian Thought--The Perfect Society from Plato to the Present
TR 9:30-10:45 CRN 21402
Chris Hill

It’s still a vexing question: how do we create a perfect society--where everyone’s needs are anticipated and provided, where injustice and corruption are unknown, where human potential can be fully realized? We will spend the term studying theoretical and practical answers to this question, using utopian ideas in literature and political science to serve as possible, though debatable, options. We will read widely from a broad range of sources, including Plato's Republic, More's Utopia, Bellamy's Looking Backward, and Orwell's Nineteen Eighty-Four. Our primary focus, however, will be on generating formal and informal writing in the opinion, analysis, and research veins. This course will use a writing workshop format emphasizing the use of class time to actively work on writing skills with peers.

112.026 Grendel's Offspring: Villains Through the Ages
TR 9:30-10:45 CRN 21405
Daniel Pigg

Villains have intrigued writers and readers from the earliest pages of recorded history. What motivates these characters? Are they born that way? Are they products of the society in which they live? Are they themselves victims? All of these questions are important to our exploration of villains. Our readings and writing assignments begin with the epic Beowulf, and J.K. Rowling’s Harry Potter and the Sorcerers Stone and include Shakespeare's Othello to develop one definition of villain (a person with a darkened conscience). We will also look at Shelley's Frankenstein and the poets of World War I to develop an image of society as villain. In the twentieth century, we will examine several films, including classic films, that raise an even more complex understanding of villains. Knowing how to define and identify the “bad guy” may be harder than we think.

112.033 Changing Our World
TR 1-2:15 CRN 21458
Heidi Huse

The world we live in faces many challenges, from racial and economic inequality, to climate change, to global violence. We also have access to news and information 24 hours a day and can connect with each other across the planet instantly upon the click of a button. But can we really make a positive difference in the world around us? To explore the possibilities for today’s college students—tomorrow’s parents, teachers, pastors, school board and city council members, legislators, and all around community shapers—we’ll be reading Paul Rogat Loeb’s Soul of a Citizen: Living with Conviction in Challenging Times, which will also serve as the primary source for the extended research paper. We’ll also respond in writing to Johnathan Fetter-Vorm’s historic graphic novel, Trinity, which details in graphic form the development of the atomic bombs dropped on Hiroshima and Nagasaki by the U.S. to end World War II. Students will have the additional opportunities to practice producing written text in collaboration with others and to interact with internet and visual texts in writing.
Most of us are familiar with a Holocaust story that goes like this: during the Nazi occupation of Western and Central Europe during World War II, Jews were confined to cities or neighborhoods of cities. They were then transported by train to concentration camps, such as Auschwitz, where they were either gassed on arrival or worked to death. We see it as cold, remorseless, impersonal, assembly-line destruction.

After the fall of the Iron Curtain in the early 1990s, however, the story of the Holocaust has been revised because of new access to archives in Eastern Europe. The nature of the killing there has shifted the focus from structures—the bureaucracy that operated the railroads and concentration camps—to a new understanding based on participant roles. Who was—and what does it mean to be—a victim of the Holocaust? A rescuer? A bystander?

Our class will look specifically at one category of Holocaust participants: the perpetrators. Who were the killers, and what motivated them to commit genocide? To get answers to these questions, our course reading will weave an overview of the Holocaust, Doris Bergen’s *War and Genocide*, with three landmark works: *Eichmann in Jerusalem*, by Hannah Arendt; Christopher Browning’s *Ordinary Men*; and Jan Gross’s *Neighbors*. As a class we’ll discuss and write in response to these books. In addition, each student will do an independent research project.

The different forms that writing can take—letters, essays, short stories, and novels, for example—are called genres. Most genres have been around for a long time; it’s a rare occurrence when a new one appears. So we’re lucky that in the past 20 years or so we’ve seen a new kind of writing emerge: graphic novels. Although they may look like comic books, they’re not. For one thing, they’re longer. And they are meaningful to us in ways that we expect serious writing to be.

We will learn about the visual craft of graphic novels by reading Scott McCloud’s *Understanding Comics*. We will apply what he says by writing in response to three graphic novels: Jonathan Fetter-Vorm’s *Trinity*, about the development of the atomic bomb; Jason Quinn’s *Gandhi: My Life Is My Message*; and *Maus*, an account of Art Spiegelman’s fraught relationship with his Holocaust-survivor father. Each student will, in addition, complete a research project inspired by the work of our class.