

**UT Martin College of Humanities and Fine Arts
Department of English and Modern Foreign Languages**

**English Composition Theme Courses
Fall 2017**

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.

111.003	Composition I	MWF 8:00-8:50	CRN: 41225
111.007		MWF 10:00-10:50	CRN: 41240

Tim Hacker

Recent Winners of the Pulitzer Prize

The Pulitzer Prizes are awarded in 21 categories every year. Because the 14 journalism awards must go to American newspapers, and because the seven “Letters, Drama, and Music” awards must be given to American writers and musicians working with American themes, the Pulitzer Prizes not only showcase journalistic and creative excellence; they also allow us to take the pulse of what’s happening right now in the United States. Our class will begin with the students themselves choosing which Pulitzer Prize winners to read in several possible journalism categories—Public Service and Investigative Reporting, Breaking News Reporting and Breaking News Photography, Feature Writing and Feature Photography, Explanatory Reporting, and Criticism. We will also read Paul Harding’s *Tinkers*, the 2010 winner of the Fiction Award, and *The Sixth Extinction*, the 2015 winner for General Nonfiction. We’ll write six papers in response to these works, and three of those papers will be revised and collected in a portfolio at the end of the semester. Students in section 003 will be joined via interactive television by a dual-enrollment class at Camden Central High School; students in section 007 will be joined by a class at Lake County High School.

111.004	Composition I	MWF 9:00-9:50	CRN: 41230
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Charles Bradshaw

Argument in America: Reclaiming Our Liberal Heritage

During this last election, did you get your feelings hurt on social media because you supported someone or something that others despised? Did you hurt someone else’s feelings by responding to their idiotic post? Can you find a news program, blog, or website that isn’t dripping with political bias and vitriol? As a country founded on the liberal notion (“liberal” describes a condition favorable to or respectful of individual rights and freedoms) of individuals coming together through public debate to reach republican ideals (“republican” describes a state in which supreme power is held by the people and their elected representatives, not a monarch or an oligarch) are we capable anymore of formulating arguments where we can find common public ground? Does it seem that we’ve all retreated to our own ideological caves, only coming out to defend our turf or attack another’s? In this course, we’ll work on reading and writing argumentation as a public good, as a display of rhetorical etiquette, as a form of education, and as a tool to create empathy.

111H.001	Honors Composition I	MWF 2:00-2:50	CRN: 41268
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Charles Bradshaw

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111.012 **Composition I** **MWF 1:00-1:50** **CRN: 41261**
Tim Hacker
To Be Written in Stone
In the words of architecture critic Robert Campbell, “The purpose of a memorial isn’t really memory; memory we can get from books. It’s catharsis.” Catharsis—the emotional jolt we feel from art—does not come about by accident. Architects intentionally design memorials to achieve that result in us, the viewers. The nature of this three-way relationship, between architect, memorial, and viewer, is the topic of our class. We’ll begin by learning about architectural concepts with *Chambers for a Memory Palace*, an easy-to-understand, book-length dialogue between two architects. We’ll apply these concepts in the first half of the semester and in our first three paper assignments to the memorials of Maya Lin; the Civil Rights Memorial in Montgomery, AL; the Yale Women’s Table; and the great Vietnam Veterans Memorial on the Mall in Washington, DC. In the second half of the semester, we’ll look at other memorials and memorial museums, focusing on the Museum of the History of the Polish Jews in Warsaw and the new National Museum of African-American History and Culture in Washington, DC. This focus will lead to a question: Should the United States have a national slavery memorial?

111.016 **Composition I** **TR 9:30-10:45** **CRN: 41279**
111.020 **TR 1:00-2:15** **CRN: 41290**
Daniel Pigg
Is Chivalry Dead: Love & Romance Through the Ages
In this 111 section, we will look at a variety of texts that in some way touch on the issue of chivalric behavior, beginning with Malory’s *Le Morte D’Arthur* and including several plays, poems, and films up to the present day. The world of chivalry is often defined by the representation of Arthur’s world of knighthood, hence the reason for our beginning with the Middle Ages. We will look at how the concept has changed in the next five hundred years by examining Shakespeare’s *Twelfth Night* and *The Tempest*, Goldsmith’s *She Stoops to Conquer*, and a couple of twentieth-century films such as *Ever After*. We will find that chivalry isn’t dead; it has merely taken on a different form. Our writing assignments will engage a variety of aspects and forms.

111.018 **Composition I** **TR 11:00-12:15** **CRN: 41285**
Heidi Huse
Crossing the Borders of Our Lives
In this writing class, we will explore the borders around us, the borders between us, the borders we create, and the borders we cross in our lives. Students will write personal essays exploring their own identity borders and border crossings as well as essays analyzing the borders around and between ourselves and others. Our readings for the book include the anthology *Border Crossings* and Sherman Alexie’s novel *The Absolutely True Diary of a Part-Time Indian*. Writing for the class will be primarily based in our reading as well as in our engagement with other media such as blogs, social media, and film. Students will also learn how to format papers according to the MLA documentation style, as well as continue to increase their own skills as writers and communicators.

111.022 **Composition I** **TR 2:30-3:45** **CRN: 41297**
John Glass
Reading and Writing for Meaning: An I-Can-Read-and-See Course
How does literature produce multiple layers of meaning? How do readers make sense of what they read? Students in this section of English 111 will read and analyze several texts—short stories, poems, a novel, and film—and consider how each is constructed to convey levels of meaning beyond the literal. Students will write five essays that will concentrate on moving beyond formulaic, five paragraph pieces and toward a level of expression suitable to and expected of college students. Moving from sentences, to paragraphs, to essays, students will focus on producing writing that is both correct and effective and on developing analytical skills essential to their success in a major.

112.001 **Composition II** **MWF 8:00-8:50** **CRN: 41223**
Melvin Hill
The Aims of Argument
This course provides the opportunity for students as readers, viewers, writers, and speakers to engage with social and ethical issues. Over the course of the semester, and through discussing the writing of classic and contemporary authors, we will explore different perspectives on a range of social issues such as free speech, poverty and homelessness, mental illness, capital punishment, and racial and gender inequality. We will also analyze selected documentaries, feature films, and photographs that represent or dramatize social problems or issues. In assigned essays, students will have the opportunity to write about social and ethical issues of their choice. This course aims to help students grow significantly in their ability to grapple with and understand arguments, integrate secondary print and visual sources, and craft well-reasoned and elegant essays. In class, we will discuss assigned texts, explore strategies for successful academic writing, and respond to one another’s essays.