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.

English 100 and 110

100.004 Critical Thinking & Writing  
Heidi Huse  
Crossing the Borders of Our Lives  
In this class, we will explore the borders around us, the borders between us, the borders we create, and the borders we cross in our lives every day, often without even realizing it. Students will write personal essays exploring their own communities, identities, and border crossings. Students will also begin academic research and writing by analyzing the borders around and between ourselves and others. Our readings for the book include the anthology, Border Crossings and Sherman Alexie’s fictional novel, The Absolutely True Diary of a Part-Time Indian. Writing for the class will be primarily based in our reading for the class as well as in our engagement with other media. Students will also learn how to format papers according to the standards of a formal, academic text and documentation style created by the Modern Language Association, as well as continue to increase their own skills as writers and communicators at the university and in the world. One hour a week working with a Writing Center tutor on writing is required to successfully complete this class.

110.006 Critical Thinking & Writing  
Heidi Huse  
The Power of Stories in Creating Peace  
How does keeping our truths silenced within us impact our health and well-being? What might be the benefits of telling our stories to others? This class continues what was begun in English 100, particularly with using others’ words, lives, knowledge, and experiences effectively in our own speaking and writing. Our reading for the semester includes the powerful story of a young college athlete who died tragically, What Made Maddy Run: The Secret Struggles and Tragic Death of an All-American Teen. We will see what it took for the author, Kate Fagan, to tell Maddy’s story accurately and respectfully. We will also explore the short story anthology, Great Peacemakers: True Stories from Around the World. These readings will provide the basis for the research students conduct and the resulting stories they tell about the world and about the issues that try us and challenge us to resist and transform. One hour a week working with a Writing Center tutor on writing is required to successfully complete this class. Prerequisite: A C or higher final grade in English 100.

English 112
Prerequisite: Completion with a C or higher in ENGL 100-110 or ENGL 111 or transfer equivalent.

112.002 Composition  
Chris Hill  
Utopian Thought—The Perfect Society from Plato to the Present  
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.
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. We’ll work to find answers to these questions: who were the killers, and what motivated them to commit genocide? We’ll begin with an overview of the Holocaust, Doris Bergen’s *War and Genocide*. Then we’ll read Christopher Browning’s *Ordinary Men* and Jan Gross’s *Neighbors*. As a class we’ll discuss and write in response to these works. In addition, each student will do an independent research project.

This section is joined by interactive television with dual-enrollment students at Camden Central High School.

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 *Safe Area Gorazde*, an account of the civil war in Bosnia in the early 1990s. Each student will, in addition, complete a research project inspired by the work of our class.

This section will be connected by interactive television to a dual-enrollment section at Lake County High School.

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*, J.K. Rowling’s *Harry Potter and the Sorcerer’s Stone*, and 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.
112.015 Composition TR 11:00-12:15 CRN: 21736
112.018 Composition TR 2:30-3:45 CRN: 21756

Kelle Alden

Opinions about Facts

After examining our political climate and media structure, several authors have declared that we are living in a "post-fact" society, where truths are obscured or deemed unimportant in comparison with beliefs. In this class, an introduction to research writing, we will discuss the reasoning behind the post-fact debates and learn how truth is determined and defended in our culture.

We will start by reviewing debates about the existence of truth. Afterwards, we'll discuss the strengths and weaknesses of the scientific method, the impact of social media on truth, and the struggle to prevent bias in news reporting. As students learn how to evaluate the credibility of others, they will test their own arguments by writing about how facts (and post-facts) impact their own fields of study.

112.019 Composition TR 2:30-3:45 CRN: 21760

David Carithers

Working for a Living

Working for a living: it is the one thing we all have to do sooner or later, but are we taking care of business or just working for the weekend? In this section, we will explore many thought-provoking questions related to work. Are you defined by your job? Is landing a good job the only reason for attending college? How do you know if a job is right for you? Together, we will write early and often, in class and out, as we plumb the depths of work in our lives and in American culture in general. The focus on student writing will be supported by reading and discussion of a novel, a collection of short stories, and a book of real-life testimonies, all related to working in the twenty-first century.

112H.001 Honors Composition MWF 2:00-2:50 CRN: 21703

Charles Bradshaw

Folklore, Fairy Tales, and Disney’s Magic Kingdom

You may think you know fairy tales from all of the Disney films you watched as a child, but most only bear only a passing resemblance to the traditional tales, myths, and legends from which they were taken: Cinderella’s sisters having their eyes pecked-out by birds? The Little Mermaid turning into sea foam? Snow White forcing the wicked witch to wear red-hot metal boots at her wedding? These and other traditional stories will help us examine folklore, or the “lore” told by the “folk,” as a basic element of storytelling. What we do with these elements in the literature we read and the films we view tells us a lot about ourselves today. We’ll examine folklore in a number of forms: “urban legends” as contemporary folklore, fairy tales as psychological phenomenon, fairy tales by the Brothers Grimm and others as literature, and modern Disney films as fairy tale adaptations. Students will write analyses, ethnographies, and a college-length research paper to complete the course. Registering for Honors English 112 requires at least a 28 on the English portion of the ACT or an “A” in English 111.