
ENGL 211G 03 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 8:30-09:20MWF
SUBTITLE:

ENGL 211G 04 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 1:30-02:20 MWF LaPorte, D.
SUBTITLE: "The American South in Literature and Film"

In this course, we will examine the mystique, myth, and reality of the American South. Authors studied might include William Faulkner, Tennessee Williams, Alice Walker, Eudora Welty, Peter Taylor, Gail Godwin, Flannery O'Connor, Florence King, Walker Percy, etc. Students will write two critical essays, a research paper of approximately 10 pages, and give an oral presentation.

ENGL 211G 05 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 10:20-11:35 TTH
SUBTITLE:

ENGL 211G 06 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 2:30-3:45 MW
SUBTITLE:

ENGL 211G 07 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 8:55-10:10 TTH Thatcher, B.
SUBTITLE: Intercultural Writing

This course teaches writing in the context of intercultural rhetoric and communication. Drawing on intercultural readings, it explores how different perceptions of the self, thinking patterns, and social behaviors affect the way people in other cultures write. This exploration helps students understand the cultural values that correspond to U.S.-American writing and how these values and their rhetorical manifestations might work in other cultural and rhetorical systems. The course assumes interest in other cultures, languages, and writing styles.

ENGL 211G 08 WRITING IN THE HUMANITIES & SOCIAL SCIENCES 10:20-11:35 TTH Murrell, C.
SUBTITLE: Working

In this course we will discuss and write about the topic of work, and which shapes and is shaped by our lives and world views. Using Studs Terkel's interviews of working people in Working as a text and our own experiences and interviews of others, we will examine how different people see themselves, their work, and their place in the economy. Students will practice writing skills by writing personal narratives as well as researched arguments on topics related to working conditions and the changing economy. We will also analyze two films on labor issues, most likely Roger & Mc and Salt of the Earth. Students will write four formal papers as well as informal responses to readings and films.

ENGL 211G 09 WRITING IN THE HUMANITIES & 2:30-3:45 MWF

**SOCIAL SCIENCES
SUBTITLE:**

ENGL 211G 10 **WRITING IN THE HUMANITIES &
SOCIAL SCIENCES** 8:30-9:20 MWF Willis, K.
SUBTITLE: **Medical Issues**

This **general education** course is designed to provide students with an introduction to interpreting texts in various disciplines in the humanities and social sciences. Strategies are presented for researching, evaluating and writing arguments. In addition, students will learn proper uses of source materials and their proper documentation.

ENGL 211G 11 **WRITING IN THE HUMANITIES &
SOCIAL SCIENCES** 10:30-11:20 MWF Lavender, G.
SUBTITLE: **The Memoir**

This course will investigate the genre of the memoir. We will read such works as *The Boys of My Youth* by Jo Ann Beard, *Survival in Auschwitz* by Primo Levi, and other various short works. While reading and analyzing these memoirs, we will also learn how to research and write our own memoirs. Requirements include several in-class writing exercises, two short response essays, an extensive research analysis, a personal memoir, an oral presentation, reading quizzes, as well as active class discussion and participation.

ENGL 211G 12 **WRITING IN THE HUMANITIES &
SOCIAL SCIENCES** 5:00-06:15 TTH
SUBTITLE:

ENGL 211G 13 **WRITING IN THE HUMANITIES &
SOCIAL SCIENCES** 12:30-1:20 MWF
SUBTITLE:

ENGL 211G 14 **WRITING IN THE HUMANITIES &
SOCIAL SCIENCES** 9:30-10:20 MWF
SUBTITLE:

ENGL 211G 90 **WRITING IN THE HUMANITIES &
SOCIAL SCIENCES** 12:00-3:00 SAT
SUBTITLE:

ENGL 218G **TECHNICAL AND SCIENTIFIC COMMUNICATION**
1-13, 95 Secs. *See printed schedule for times and locations.*

This course investigates the theory and practice of writing in technical and scientific fields. The course emphasizes preparing effective written products for both academic and professional settings.

ENGL 220 01 **IMAGINATIVE WRITING** 11:30-12:20 MWF
ENGL 220 02 10:20-11:35 TTH

ENGL 243 01 THE BIBLE AS LITERATURE 11:45-1:00 TTH Burnham, C.

ENGL 243 is an introduction to the study of the Bible from the perspective of literary scholarship and interpretation. We will study the historical, cultural, and geographical contexts in which the Bible was written in order to understand what the texts meant to their original audiences. We will also consider how the canon was formed and how the Bible came to be rendered in English. Facility in reading the Bible as a literary anthology is our primary goal, so we will also spend time practicing analytical reading skills: discussing genre, literary and rhetorical tropes, examining language and translations issues, and interrogating formal critical approaches to the study of the Bible.

ENGL 244G 01 LITERATURE AND CULTURE 4:00-5:15 MW Payne, J.

This course offers you the opportunity to read, analyze, and discuss selected major texts from the Western literary tradition. Its objectives are to introduce you to a variety of writers, texts, and themes that have and still influence our culture. The course will further introduce you to various intellectual, cultural, and socio-historical contexts under which the texts were produced. You will learn to read critically and engage in various forms of interpretation.

ENGL 251 01 SURVEY OF AMERICAN LITERATURE I 8:55-10:10 TTH Wiget, A.

Survey of American Literature I provides an opportunity for students to involve themselves in ongoing discussion about who we are as Americans. Our Survey takes us from the first encounters of Europeans with Native Americans until the close of the Civil War. The issues raised then, the images dreamed then, words expressed then by Bradstreet, Franklin, Hawthorne, Poe, Melville, Whitman, Dickinson, and others resonate and are compelling today. In addition to a midterm and final, students will prepare questions based on the readings and will write at least one essays out of class.

ENGL 252 01 SURVEY OF AMERICAN LITERATURE II 1:30-2:20 MWF Payne, J.

Survey of American Literature II offers students an opportunity to read, discuss, and write about major works of American literature from the post-Civil War era to the present, a period in which America emerged as a nation of world importance in the arts, including literature, as well as in economic and political fields. We will pay attention to major literary movements - Realism, Naturalism, Modernism – as well as to our present-day contemporary scene. We will carefully consider the multi-ethnic character of American literature. The course includes short stories, longer fictional works, poetry, and drama. In addition to reading assignments, short papers, a mid-term, and a final will be assigned.

ENGL 261 01 MASTERPIECE OF WESTERN EUROPEAN LITERATURE, BEGINNINGS TO THE RENAISSANCE 1:10-2:45 TTH Cunnar, E.

Students will read and discuss selected works from the classical period through the Renaissance exploring the significant ideas, concepts, and ideologies that shape Western culture—heroism, love, gender, theology, politics, etc. Authors read will include Plato, Ovid, Dante, Petrarch, Christine de Pisan, Machiavelli, and Shakespeare. The class will be conducted as a lecture/discussion seminar.

ENGL 271 01 SURVEY OF BRITISH LITERATURE I 10:20-11:35 TTH Cunnar, E.

This course surveys English literature from the beginnings through the 18th century, providing the student with chronological, thematic, and historical frameworks from which to examine and appreciate the living traditions of English literature. The various historical milieus and major writers will be examined in order to discover the process by which historical realities are translated into literary works and how literary works shape and transform historical realities. Through a series of lectures, discussions, and written exercises the student will develop and apply critical and interpretative skills to specific works, become familiar with basic literary genres and terms, gain knowledge of important cultural, historical, intellectual, artistic, and theological contexts for each period, and develop critical and writing skills.

ENGL 272 01	SURVEY OF ENGLISH LITERATURE II	4:00-5:15 MW	Rourke, B.
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This course offers focuses of British literature from the Romantic period to the present. One of its central concerns is the idea of the self in relation to others. As such, its focus is on ideas of individualism and otherness, of racial and sexual difference, and of change. Analysis and discussion of selected texts will not only grapple with such issues, but will also raise questions about periodization, the formation of literary canons, and the boundaries between “literature” and “culture.” The course is designed to provide a broad overview of literary history and cultural contexts that will prepare students for more advanced, in-depth study of British literature.

ENGL 301 01	WRITING ABOUT LITERATURE	1:30-2:20 MWF	Tomlinson, T.
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Designed with the junior-level English major in mind, this course introduces students to a variety of strategies for reading as well as writing about literary texts. Operating on the premise that strong reading makes for strong writing, we will spend a lot of our class time in critical engagement with the literary texts at hand, which will be drawn from a range of genres and historical periods. Our goal will be to develop skills particular to literary study (but often useful in other contexts as well) through the analysis of texts, the study of relevant critical terminology, the construction of cogent and persuasive arguments about texts, and the evaluation of such critical arguments—our own and those of others. We will also discuss research strategies useful for writing about literature, as well as the conventional techniques for documentation. Course requirements will include substantial reading assignments, active participation in class discussion, multiple short writing exercises, and two formal papers, one of which will involve library research.

ENGL 301 02	WRITING ABOUT LITERATURE	2:30-3:45 MW	Rourke, B.
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Designed with the junior-level English major in mind, this course introduces students to a variety of strategies for reading as well as writing about literary texts. Operating on the premise that strong reading makes for strong writing, we will spend a lot of our class time in critical engagement with the literary texts at hand, which will be drawn from a range of genres and historical periods. Our goal will be to develop skills particular to literary study (but often useful in other contexts as well) through the analysis of texts, the study of relevant critical terminology, the construction of cogent and persuasive arguments about texts, and the evaluation of such critical arguments—our own and those of others. We will also discuss research strategies useful for writing about literature, as well as the conventional techniques for documentation. Course requirements will include substantial reading assignments, active participation in class discussion, multiple short writing exercises, and two formal papers, one of which will involve library research.

ENGL 302 01	LITERARY CRITICISM	1:10-2:25 TTH	Bhattacharya, S.
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ENGL 302 02	LITERARY CRITICISM	2:35-3:50 TTH	Bhattacharya, S.
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ENGL 304 01	CREATIVE WRITING: PROSE	10:30-11:20 MWF	LaPorte, D.
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The first half of this course is designed to give writers confidence in their ability to handle the “basics” of conventional fiction writing. During the second half of the semester, writers will participate in seminar discussions of each other’s work. Writers are expected to develop responsible, constructive peer criticism and cultivate strenuous standards of self-criticism.

ENGL 304 02	CREATIVE WRITING: PROSE	11:45-1:00 TTH	McIlvoy, K.
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ENGL 306 01	CREATIVE WRITING: POETRY	2:35-3:50 TTH	
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ENGL 339G 95	CHICANO LITERATURE	1:00-3:55 SUN	
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ENGL 341 01	AMERICAN INDIAN LITERATURE	11:45-1:00TTH	CANCELLED
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ENGL 349 01	THE SHORT STORY	10:20-11:35TTH	Nelson, T.
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A study of the short story, using classic and contemporary texts. Students will be expected to participate in discussion and submit either critical or creative papers.

LITERATURE FOR CHILDREN AND YOUNG ADULTS

ENGL 363 01	2:30-3:45 MW	Murrell, C.
ENGL 363 02	12:30-1:30 MWF	
ENGL 363 03	10:30-11:20 MWF	LaPorte, D.
ENGL 363 90	12:00-2:55 SAT	

This course requires students to read critically and discuss and write about the literature appropriated by, and later written for, children in English. Some consideration will be given to the issues surrounding the choice of children's literature for classroom use.

ENGL 380G 01	WOMEN WRITERS	1:30-2:20 MWF	Garay, J.
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NOTE: CROSS-LISTED WITH WS 380G

How do we identify and characterize "women's literature" and can this practice be both liberating as well as limiting? What do women writers write about? Is women's writing necessarily feminist? How do feminism and women's writing intersect? How do voice, representation, negotiation of identit(ies) fluctuate in women's writing over time? How do women writers grapple with contesting subjectivities? How do women writers writing from different social locations converse? How do women writers converse with other U.S. literary traditions? How do aesthetics, politics, and communit(ies) intersect in their writing? How do histor(ies) impact the development of traditions of women's literature? What are its future(s)?

This survey course attends to these questions and will undoubtedly provide both a greater understanding of women's literature and hopefully inspire a desire to learn even more. Focusing on a range of nineteenth and twentieth century fiction, autobiographical narrative, poetry, and theory, we will study major cultural and literary concerns within this sampling of women's literary tradition. In both discussion and writing, students will be encouraged to engage with issues including gender construction, race, ethnicity, sexuality, self-representation, and voice. We will talk about the politicization of identities, about cultural assimilation and resistance, and about liminality.

This course will be both reading and writing intensive. We will work to hone critical thinking skills and basic techniques of literary analysis in order to better attend to and appreciate the diversity and richness of the works of women's writing we engage.

ENGL 392 01	MYTHOLOGY	8:55-10:10 TTH	Lavender, G.
ENGL 392 02		10:20-11:35TTH	Lavender, G.

This course begins with various theories that address the origin, structure, and meaning of mythology. We will discuss the theories of Frazer, Harrison, Malinowski, Eliade, Jung, Levi-Strauss, Burkert, Campbell, and others. We will attempt to apply these theories as we intensively study Greek mythology, as well as the mythology of other cultures, such as Mesopotamia, Babylonia, Egypt, Mesoamerica, Japan, China, and Native America (specifically Navajo and Pueblo). As we analyze the stories of these cultures, we will address the following archetypes: Creation, Flood, Supreme Being, Great Mother, Dying God, Afterlife, Trickster, and Hero. Assignments include two short papers, a group project, and an individual research project.

SOUTHWESTERN LITERATURE

ENGL 394G 01		11:30-12:20 MWF	
ENGL 394G 02		8:55-10:10 TTH	Willis, K.

This course is designed to introduce students to literature about our region with emphasis on building an awareness of the three major cultures who inhabit the Southwest. We will approach much of the study through historical perspectives in order to gain a better understanding of life, literature, lore, and people of the Southwest.

ENGL 399 01	SPECIAL TOPICS		STAFF
ENGL 399 02			STAFF

ENGL 400 01	INDEPENDENT STUDY-UPPER DIVISION		STAFF
	<i>NOTE: PERMISSION OF INSTRUCTOR ONLY</i>		

ENGL 400 02	INDEPENDENT STUDY-UPPER DIVISION		STAFF
	<i>NOTE: PERMISSION OF INSTRUCTOR ONLY</i>		

ENGL 402 01	ADVANCED STUDY-ENGLISH LITERATURE II	11:45-1:00TTH	Linkin, H.
	SUBTITLE: Romanticism		
	<i>NOTE: CROSS-LISTED WITH ENGL 502-1</i>		

The Romantic period in England was a literary age marked by a series of revolutions: the Industrial Revolution, the American Revolution, the French Revolution, Wollstonecraft's "revolution in female manners," and revolutionary efforts to redefine self, identity, consciousness, visionary experience, and social interaction. In this class we will examine the remarkable literature produced by British Romantic period writers such as William Blake, William Wordsworth, Samuel Taylor Coleridge, Mary Robinson, Charlotte Smith, Mary Tighe, Lord Byron, Percy Bysshe Shelley, Mary Shelley, and John Keats to explore their complex literary representations of an era in which humanity's very definition of itself changes. Their works attempt to make sense of radical change by contemplating models of the imagination, the development of human consciousness, the function of language as a prophetic or revolutionary tool, the impact of technology on humanity's relationship with nature, the shifting roles gender plays in the formation of identity, and the function of perspective and memory in shaping reality.

ENGL 404 01	ADVANCED STUDY OF AMERICAN LITERATURE I	2:30-3:45 MW	Payne, J.
	SUBTITLE: Realism to Modern		

The focus is on major American novels, as well as a few shorter works, from the Civil War to World War II. Readings may include such works as Henry James, *The American*; Kate Chopin, *The Awakening*, as well as several shorter works of Chopin, Charles Chesnutt, short stories; perhaps Theodore Dreiser's *Sister Carrie*; Willa Cather, *My Antonia*; Edith Wharton, *The Age of*

Innocence; Ernest Hemingway, *The Sun Also Rises*; and William Faulkner, *As I Lay Dying*. Although there might be a last minute revision of this reading list, the overall goal will be to trace the emergence of modernist sensibility and style against a background of earlier classic novels. The course will introduce theory and criticism and probably other contextual readings relevant to course goals in accessible and usable ways. Come with the expectation of great reading and discussion, no to mention some good writing opportunities.

ENGL 407 01 MILTON 8:55-11:35TTH Cunnar, E.

John Milton is widely regarded as one of the three greatest writers in English before (let's say) the Industrial Revolution; but unlike that of Chaucer and Shakespeare, whose places in the literary pantheon are fairly uncontroversial, Milton's achievement has often been questioned. From Andrew Marvell's fear that Milton would "ruin the sacred Truths" to the twentieth century's "Milton Controversy," Milton has elicited anxieties and strong passions. His contested literary stature speaks not only to the unusual interpretive challenges that his poetry presents but also to the continuing importance of the controversies into which Milton himself plunged during his life. Living during the years of political and religious upheaval surrounding the English Civil War, this Puritan revolutionary was a leading propagandist for such causes as free speech, divorce, and the right of the people to execute their King. Milton embraced the contradictions of his age and created its most enduring and perplexing monument, *Paradise Lost*. This course will be devoted to a close study of the life and major works of this most controversial of writers in the classical English canon.

ENGL 408 01 SHAKESPEARE I 8:55-10:10 TTH Smith, T.
NOTE: CROSS-LISTED WITH THTR 408-1

ENGL 408 02 SHAKESPEARE I 5:30-6:45 MW Tomlinson, T.
NOTE: CROSS-LISTED WITH THTR 408-2

This class will focus on the dynamic and experimental plays Shakespeare composed in the first half of his dramatic career. Beginning with *The Comedy of Errors* and ending with *Hamlet*, we will examine how these early comedies, histories, and tragedies represent themes such as selfhood and identity, the nation, political authority, gender, and personal agency. In the last segment of the course, we will turn our attention to issues of performance and gain a sense of its problems and possibilities by analyzing film clips and informally acting out some of the scenes we have studied.

ENGL 413 01 ADVANCED CREATIVE WRITING 5:00-7:30 TH Boswell, R.
Prose Workshop
NOTE: PERMISSION OF INSTRUCTOR ONLY

This is an advance fiction workshop for undergraduates. Admittance to the workshop is by permission of the instructor.

ENGL 414 01 ADVANCED CREATIVE WRITING 2:30-3:45 MW West, K.
NOTE: PERMISSION OF INSTRUCTOR ONLY

In this class we will continue the exploration of received forms and experimental forms along with free verse. Texts (subject to change) will probably include *A Mayan Astronomer in Hell's Kitchen* by Martin Espada and *Asylum* by Quan Barry as well as an anthology. In addition to oral discussion of student poems, students will be expected to write occasional detailed comments on their colleagues' work.

ENGL 415 01 ADVANCED CREATIVE WRITING 1:10-2:25 TTH Smith, T.
Playwriting Workshop
NOTE: CROSS-LISTED WITH THTR 309-1

ENGL 418 01 ADVANCED SCIENTIFIC RESEARCH 2:30-3:45 MW Torres, M.
AND WRITING
NOTE: THIS SECTION IS RESERVED FOR MCNAIR STUDENTS ONLY

This course is the second semester of a two-semester workshop to help McNair Scholars develop their research for publication and presentation. You must be a McNair Scholar to be enrolled. Together, 319 and 418 can satisfy the GED requirement for a second writing course.

Students will present the scientific research they have been conducting during the summer internships as a paper for publication, a poster presentation, and an oral presentation. Students will complete an application to present their work at a conference or symposium. Students in the course will also research and prepare personal statements for graduate school application.

ENGL 421 01 STUDY IN LITERARY PERIOD OR 2:30-3:45 MW Tomlinson, T.
MOVEMENT
SUBTITLE: War of the Sexes: Restoration Comedy

NOTE: CROSS-LISTED WITH ENGL 521-1

This class is devoted to the edgy, oftentimes libertine comedies of the English Restoration period, expansively considered as the years between 1660 and 1700. From Dryden's *Marriage a la Mode* to Congreve's *The Way of the World*, many of the plays we read still provoke and shock audiences over 300 years later. At their most strident, these plays declare war on the period's strict social codes surrounding friendship, gender, sex, and marriage, wielding humor as a weapon. Their heroes use their wit to negotiate a minefield of tragic possibilities, including lost love, duplicity, infidelity, sexual double standards, entrapment, and betrayal. We will consider how the war of the sexes in these plays both reflect and reflect on the changing social mores of the period. We will also ask whether their treatment of courtship and marriage suggests a broader critique of English social and political institutions. Above all, our goal will be to enjoy these plays as irreverent masterpieces of comic art. Course requirements will include two formal papers, one of which will require library research, informal short writing assignments, and class presentations. No exams will be given.

ENGL 421 02 STUDY IN LITERARY PERIOD OR 5:00-6:15 TTH Bhattacharya, S.
MOVEMENT
SUBTITLE: The Making of the Victorian Child

NOTE: CROSS-LISTED WITH ENGL521-2

Was there a time when there were no children? Could it be that the figure of "the child" has a particular history? Was the child "invented," much like steam-engines or the telephone? In this course we will investigate how the category of the "the child" as we know it now gained its particular traits and qualities in the nineteenth century. We will read texts from the nineteenth century that are intended for adults, for children, and for both, and we will consult a number of historical and cultural influences on the making of the Victorian child. Potential texts will include selections from the following: Sara Coleridge's poems (possibly *Phantasmion*), Charles Dickens' *Oliver Twist* and/or *Great Expectations*, Charlotte Brontë's *Jane Eyre*, Charles Kingsley's *Water Babies*, Christina Rossetti's *Goblin Market* and other poems, Lewis Carroll's *Alice in Wonderland*, R. H. Horne's *Memoirs of a London Doll*, Edward Lear's *Book of Nonsense*, Thomas Hughes' *Memoirs of a Schoolboy*, George Eliot's *Mill on the Floss*, H. Rider Haggard's *King Solomon's Mines*, Rudyard Kipling's *Kim*, Robert Louis Stevenson's *Treasure Island* and/or *Kidnapped* and others. We will also read some Sigmund Freud, excerpts from conduct manuals on the ideal behavior and deportment of children, some sociological survey of child labor, and other related materials.

ENGL 422 01 ADVANCED STUDY - FORM/GENRE 2:30-3:45 MW Garay, J.
SUBTITLE: Mothers and Daughters in Ethnic Literature

NOTE: CROSS-LISTED WITH ENGL 522-1

The mother-daughter relationship is crucial to most women; whether that relationship is positive or negative or something of both helps shape the women girls become. A generational bond is often established as daughters learn from their mothers what kinds of daughters their mothers were and what kind of mothers their mothers' mothers were. Daughters learn from their mothers how (or how not to) mother themselves as well as how to be (or not be) mothers themselves. Many mothers and daughters experience both tension and fulfillment as daughters become women themselves. Some daughters mourn absent mothers, dead mothers, compelled to negotiate womanhood alone. Others watch themselves *become* their mothers!

Writing the mother-daughter relationship beyond impact on gendered subjectivity, U.S. women writers of color often convey how mother-daughter relationships are complicated and enriched by differences not only of generations, but also of languages and of cultures and traditions. How do women of color inscribe themselves as daughters? As mothers? How do they inscribe their

mothers and the experiences of motherhood? How do they convey the impact of absent and dead mothers? How do they negotiate issues of assimilation and migration?

In both discussion and writing, students will be encouraged to attend to these questions as well as to engage with issues including gender construction, race, ethnicity, sexuality, self-representation, and voice. We will talk about the politicization of identities, about cultural assimilation and resistance, and about liminality. We will also work to increase familiarity with various theoretical lenses in order to better attend to and appreciate the diversity and richness of the texts we engage.

ENGL 423 01	ADVANCED STUDY IN A MAJOR AUTHOR SUBTITLE: Poe and His Legacy	1:10-2:25 TTH	Wiget, A.
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NOTE: CROSS-LISTED WITH ENGL 523-1

During the Battle of Verdun in World War I, a French soldier said the night artillery bombardment reminded him of Poe's "The Pit and the Pendulum." Almost every reader in the western world has had a memorable experience reading Edgar Allan Poe.

Everyone thinks they know Poe. Few, however, know Poe the embattled, professional writer, who virtually invented several genres of fiction - the detective, science fiction, fantasy, horror - and perfected other modes of writing - not only psychological and Gothic fiction, but satire and criticism.

This course is about Poe the reader and Poe the writer. We'll read the literature that shaped Poe's development as a writer, Poe's own work, and the work of European writers who found in Poe the most influential American writer of the nineteenth century. In addition to Poe's poetry and prose, we'll read shorter works of poetry and fiction, both British and American, which provided Poe with both models and targets. As a measure of Poe's legacy, we'll read Baudelaire's *Flowers of Evil*, Dostoevsky's *Notes from Underground*, and Wilde's *Picture of Dorian Gray*. Students will write several response papers, exercises modeling Poe-try, and a final research paper.

ENGL 470 01	APPROACHES TO COMPOSITION	2:35-3:50 TTH	Burnham, C.
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NOTE: CROSS-LISTED WITH ENGL 570-1

English 470/570 is designed primarily to help students become effective, informed, and most importantly, reflective teachers of writing. The class will work together to develop a strong foundation, both theoretical and practical, to support future teaching. The class will introduce current rhetoric/composition and literacy theories and their practical application to the profession of teaching. We will focus particularly on background and theory; instructional methods and course planning; responding to and evaluating student writing, and engaging students in the writing process. Our ultimate goal will be to understand more clearly how writing is done, learned, and taught.

ENGL 478 01	DOCUMENT DESIGN	5:00-7:15 TTH	Sheppard, J.
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Although the course name emphasizes the design aspect of document creation, this class more broadly concerns rhetorically effective communication. Our work throughout the semester will focus on strategies for evaluating and developing documents that engage and inform readers/users in a variety of circumstances. Further, while the term "document" has connotations of print-based texts, visually-oriented digital texts are coming to dominate our communication landscape. For this reason, the course will include significant attention to electronic texts and the technological tools used to create them. In addition to several assignments focused on print-based documents, we will also use digital projects to explore the added communicative complications of designing electronic multimedia texts.

Throughout the term we will use readings, hands-on activities, and course projects to study and apply various approaches to visual communication. We will spend considerable time discussing readings and the design principles highlighted by these authors. We will use this material as a basis for critiquing and evaluating the document design work of others as well as for learning how to apply and/or adapt such strategies to our own work. Our focus will be on learning to craft documents that integrate effective visual and written strategies to create a complete and compelling message.

ENGL 500 01	SUPERVISED STUDY	TBA	TBA
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NOTE: PERMISSION OF INSTRUCTOR ONLY

ENGL 500 02	SUPERVISED STUDY	TBA	TBA
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NOTE: PERMISSION OF INSTRUCTOR ONLY

ENGL 502 01	GRADUATE STUDY IN ENGLISH LITERATURE II SUBTITLE: Romanticism	11:45-1:00 TTH	Linkin, H.
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NOTE: CROSS-LISTED WITH ENGL 402-1

The Romantic period in England was a literary age marked by a series of revolutions: the Industrial Revolution, the American Revolution, the French Revolution, Wollstonecraft's "revolution in female manners," and revolutionary efforts to redefine self, identity, consciousness, visionary experience, and social interaction. In this class we will examine the remarkable literature produced by British Romantic period writers such as William Blake, William Wordsworth, Samuel Taylor Coleridge, Mary Robinson, Charlotte Smith, Mary Tighe, Lord Byron, Percy Bysshe Shelley, Mary Shelley, and John Keats to explore their complex literary representations of an era in which humanity's very definition of itself changes. Their works attempt to make sense of radical change by contemplating models of the imagination, the development of human consciousness, the function of language as a prophetic or revolutionary tool, the impact of technology on humanity's relationship with nature, the shifting roles gender plays in the formation of identity, and the function of perspective and memory in shaping reality.

ENGL 505 01	GRADUATE STUDY IN CHAUCER	1:10-2:25 TTH	Schirmer, L.
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Why have readers from the early fifteenth century onward hailed Geoffrey Chaucer as the "father of English literature"? With the question of his ultra-canonical status always before us, we will sample the wide range of Chaucer's literary output, beginning with his lyrics and an early dream vision, and focusing most of our attention on his best-loved work, the *Canterbury Tales*. We will ask what materials (textual, social, cultural, philosophical) Chaucer had at his disposal when he set out to create a new kind of literary making in English, and we will try to recover a little bit of what his efforts must have looked like to a late-fourteenth century audience. Finally, we will ask what Chaucer himself conceived "literature" to be good for, and speculate as to why *this* poet became the one to whom we trace our literary heritage. No previous experience with Middle English or medieval studies required. The course will be run as a seminar, stimulated by occasional brief lectures by the professor and by regular student presentations. Each student's written work will culminate in a significant original research paper, due at the end of the semester.

ENGL 513 01	CREATIVE WRITING WORKSHOP FICTION	5:00-07:30 TH	Boswell, R.
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This is a fiction workshop for graduate credit for interested graduate students who are not in the MFA program. The workshop will include especially qualified undergraduates, as well.

ENGL 515 01	INTRODUCTION TO CRITICAL THEORY	2:25-3:50 TTH	CANCELLED
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ENGL 519 01	GRADUATE STUDY IN MODERN RHETORICAL THEORY	11:45-1:00 TTH	Thatcher, B.
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ENGL 521 01	GRADUATE STUDY IN A LITERARY PERIOD OR MOVEMENT SUBTITLE: War of the Sexes: Restoration Comedy	5:00-6:15 TTH	Tomlinson, T.
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NOTE: CROSS-LISTED WITH ENGL 421-1

This class is devoted to the edgy, oftentimes libertine comedies of the English Restoration period, expansively considered as the years between 1660 and 1700. From Dryden's *Marriage a la Mode* to Congreve's *The Way of the World*, many of the plays we read still provoke and shock audiences over 300 years later. At their most strident, these plays declare war on the period's strict social codes surrounding friendship, gender, sex, and marriage, wielding humor as a weapon. Their heroes use their wit to negotiate a minefield of tragic possibilities, including lost love, duplicity, infidelity, sexual double standards, entrapment, and betrayal. We will consider how the war of the sexes in these plays both reflect and reflect on the changing social mores of the period. We will also ask whether their treatment of courtship and marriage suggests a broader critique of English social and political institutions. Above all, our goal will be to enjoy these plays as irreverent masterpieces of comic art. Course requirements will include two formal papers, one of which will require library research, informal short writing assignments, and class presentations. No exams will be given.

ENGL 521 02	GRADUATE STUDY IN A LITERARY PERIOD OR MOVEMENT SUBTITLE: The Making of the Victorian Child	5:00-6:15 TTH	Bhattacharya, S.
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NOTE: CROSS-LISTED WITH ENGL 421-2

Was there a time when there were no children? Could it be that the figure of “the child” has a particular history? Was the child “invented,” much like steam-engines or the telephone? In this course we will investigate how the category of the “the child” as we know it now gained its particular traits and qualities in the nineteenth century. We will read texts from the nineteenth century that are intended for adults, for children, and for both, and we will consult a number of historical and cultural influences on the making of the Victorian child. Potential texts will include selections from the following: Sara Coleridge’s poems (possibly *Phantasmion*), Charles Dickens’ *Oliver Twist* and/or *Great Expectations*, Charlotte Brontë’s *Jane Eyre*, Charles Kingsley’s *Water Babies*, Christina Rossetti’s *Goblin Market* and other poems, Lewis Carroll’s *Alice in Wonderland*, R. H. Horne’s *Memoirs of a London Doll*, Edward Lear’s *Book of Nonsense*, Thomas Hughes’ *Memoirs of a Schoolboy*, George Eliot’s *Mill on the Floss*, H. Rider Haggard’s *King Solomon’s Mines*, Rudyard Kipling’s *Kim*, Robert Louis Stevenson’s *Treasure Island* and/or *Kidnapped* and others. We will also read some Sigmund Freud, excerpts from conduct manuals on the ideal behavior and deportment of children, some sociological survey of child labor, and other related materials.

ENGL 522 01 GRADUATE STUDY IN A LITERARY FORM OR GENRE 2:30-3:45 MW Garay, J.
SUBTITLE: Mothers and Daughters in Ethnic Literature
NOTE: CROSS-LISTED WITH ENGL 422-1

The mother-daughter relationship is crucial to most women; whether that relationship is positive or negative or something of both helps shape the women girls become. A generational bond is often established as daughters learn from their mothers what kinds of daughters their mothers were and what kind of mothers their mothers’ mothers were. Daughters learn from their mothers how (or how not to) mother themselves as well as how to be (or not be) mothers themselves. Many mothers and daughters experience both tension and fulfillment as daughters become women themselves. Some daughters mourn absent mothers, dead mothers, compelled to negotiate womanhood alone. Others watch themselves *become* their mothers!

Writing the mother-daughter relationship beyond impact on gendered subjectivity, U.S. women writers of color often convey how mother-daughter relationships are complicated and enriched by differences not only of generations, but also of languages and of cultures and traditions. How do women of color inscribe themselves as daughters? As mothers? How do they inscribe their mothers and the experiences of motherhood? How do they convey the impact of absent and dead mothers? How do they negotiate issues of assimilation and migration?

In both discussion and writing, students will be encouraged to attend to these questions as well as to engage with issues including gender construction, race, ethnicity, sexuality, self-representation, and voice. We will talk about the politicization of identities, about cultural assimilation and resistance, and about liminality. We will also work to increase familiarity with various theoretical lenses in order to better attend to and appreciate the diversity and richness of the texts we engage.

ENGL 522 02 GRADUATE STUDY IN A LITERARY FORM OR GENRE 5:30-6:45 MW Rourke, B.
SUBTITLE: Postmodern Fiction

The more time goes by, the less anyone knows what postmodernism is, but some of the most radical, challenging, funny, and disturbing fiction written since World War II has been described using this term. In this course, we will try to figure out how writers from mid-to-late century responded to the ambiguous legacy of modernism, as well as to socio-political pressures that often seemed to silence, co-opt or reduce to irrelevance efforts at radical formal experimentation or symbolic subversion. Readings will be selected from the following: *Samuel Beckett, Molloy, Malone Dies, The Unnameable* Jorge Luis Borges, *Labyrinths* Marguerite Duras, *The Ravishing of Lol Stein* Wilson Harris, *The Palace of the Peacock* Flann O’Brien, *The Third Policeman* Italo Calvino, *If On Winter’s Night Traveler* Amos Tutuola, *The Palm-Wine Drinkard* William S. Burroughs, *Naked Lunch* Clarice Lispector, *The Hour of the Star* Thomas Pynchon, V. Gabriel Garcia-Marquez, *One Hundred Years of Solitude* Vladimir Nabokov, *Pale Fire* Muriel Spark, *The Driver’s Seat* Angela Carter, *The Bloody Chamber* Christine Brooke-Rose, *Amalgamemnon* Kazuo Ishiguro, *The Unconsoled* Arundhati Roy, *The God of Small Things* Milorad Pavic, *Dictionary of the Khazars: A Lexicon Novel in 100,000 Words* William Gaddis, *A Frolic of His Own* J.M. Coetzee, *Waiting for the Barbarians* Martin Amis, *Time’s Arrow: Or the Nature of the Offense* Milan Kundera, *The Unbearable Lightness of Being* Kathy Acker, *Great Expectations* Samuel Delany, *The Flight from Neveryon* Ken Saro-Wiwa, *Sozaboy: A Novel in Rotten English* David Foster Wallace, *Girl with Curious Hair* Assignments: Oral presentation, critical response papers, and a seminar paper.

ENGL 523 01 GRADUATE STUDY OF A MAJOR AUTHOR 1:10-2:25 TTH Wiget, A.
SUBTITLE: Poe and His Legacy
NOTE: CROSS-LISTED WITH ENGL 423-1

During the Battle of Verdun in World War I, a French soldier said the night artillery bombardment reminded him of Poe’s “The Pit and the Pendulum.” Almost every reader in the western world has had a memorable experience reading Edgar Allan Poe.

Everyone thinks they know Poe. Few, however, know Poe the embattled, professional writer, who virtually invented several genres

of fiction - the detective, science fiction, fantasy, horror - and perfected other modes of writing - not only psychological and Gothic fiction, but satire and criticism.

This course is about Poe the reader and Poe the writer. We'll read the literature that shaped Poe's development as a writer, Poe's own work, and the work of European writers who found in Poe the most influential American writer of the nineteenth century. In addition to Poe's poetry and prose, we'll read shorter works of poetry and fiction, both British and American, which provided Poe with both models and targets. As a measure of Poe's legacy, we'll read Baudelaire's *Flowers of Evil*, Dostoevsky's *Notes from Underground*, and Wilde's *Picture of Dorian Gray*. Students will write several response papers, exercises modeling Poe-try, and a final research paper.

ENGL 534 1	GRADUATE STUDY: FORM AND TECHNIQUE IN FICTION	2:35-3:50 TTH	Nelson, T.
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This class will be taught with English 535/534. Here we will explore the conjunctions of fiction and poetry, read from sources both classic and contemporary, and study forms from the epic to the post-postmodern, from Homer to hip hop. Reading each genre will inform our understanding of the other, resulting in a deeper mastery of form and content. Written assignments will involve formal suggestions that may be completed in fiction or poetry.

ENGL 535 01	GRADUATE STUDY: FORM AND TECHNIQUE IN POETRY	2:35-3:50 TTH	Voisine, C.
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This class will be taught with English 534. Here we will explore the conjunctions of fiction and poetry, read from sources both classic and contemporary, and study forms from the epic to the post-postmodern, from Homer to hip hop. Reading each genre will inform our understanding of the other, resulting in a deeper mastery of form and content. Written assignments will involve formal suggestions that may be completed in fiction or poetry.

ENGL 548 01	GRADUATE STUDY IN RESEARCH IN WRITTEN COMPOSITION	2:35-3:50 TTH	Thatcher, B.
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ENGL 568 01	RHETORIC AND CULTURAL STUDIES	5:30-8:00 M	Torres, M. Turnley, M.
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NOTE: CROSSED-LISTED WITH ENGL 668-1

This is a team taught course.

Cultural Studies has neither a rigidly defined subject of study nor an imposed methodology. In fact, cultural studies resists the very notion of delimiting itself as a singular field with a unified agenda or method. It is, instead, a "collective" term for a diverse set of multidisciplinary methods that are applied to a range of practices. Such indeterminacy, however, does not mean that the point of this course is moot. While we do not have a clearly bound territory to conquer, we do have a set of conversations, an array of relationships, and a wide variety of theoretical frameworks that can help us map this intellectual landscape.

Throughout the semester, then, we will explore various themes, commitments, and projects that inform cultural studies approaches. We will examine several of the historical and theoretical developments including the foundation laid by the Birmingham School, the influence of semiotics, and international developments of cultural studies methods. We will also engage a number of the key thematic trajectories: institutional distribution of power, constructions of the self and of knowledge within larger cultural systems, the possibilities and the constraints of agency, the co-construction of institutional structures and practices. To complement these general concerns, we also will attend to topics such as: high culture/low culture, mass culture/the self, modernity/postmodernity, technology, and identity.

In addition to completing weekly readings, students' responsibilities will include formal and informal contributions to class discussions and a seminar project with proposal and research components.

ENGL 570 01	GRADUATE STUDY IN APPROACHES TO COMPOSITION	2:35-3:50 TTH	Burnham, C.
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NOTE: CROSS-LISTED WITH ENGL 470-1

English 470/570 is designed primarily to help students become effective, informed, and most importantly, reflective teachers of writing. The class will work together to develop a strong foundation, both theoretical and practical, to support future teaching. The class will introduce current rhetoric/composition and literacy theories and their practical application to the profession of teaching. We will focus particularly on background and theory; instructional methods and course planning; responding to and evaluating student writing, and engaging students in the writing process. Our ultimate goal will be to understand more clearly how writing is done, learned, and taught.

ENGL 571 01 & 02	COMPOSITION THEORY AND PEDAGOGY	2:30-3:45 MW	Brown, S. Valentine, K.
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