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McGuire
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Lewis
Vardell
Hertzler
Emani
Mott
Rosenbluth
Whitney
Contreras
Field Bell
Gendron
Trujillo
Brasher
Flores
Hoffman
Diab
Haymans
Greene
Ghasempour
Howerton
Retzinger
Lisenbee
Rich
Bezdek
Wales
Klorer
Manley
Preston
Miller
Pook
Randall
Surya
Westmor
Cannella
Grewell
Taylor
Skills and methods used in writing university-level essays. Prerequisite(s): ACT standard score in English of 16 or higher or a Compass score 76 or higher; for those scoring 13-15 in English on the ACT or 35-75 on the Compass, successful completion of a developmental writing course; for those scoring 12 or below on the ACT standard score in English or 34 or below on the Compass, successful completion of two developmental writing courses.

**ENGL 111GH**  
**RHETORIC AND COMPOSITION--HONORS**  
49117 Section M01  
TR: 10:20 – 11:35  
Pearce  
49119 Section M03  
MWF: 09:30 – 10:20  
Brown  
49120 Section M04  
MWF: 10:30 – 11:20  
Woods

Individualized assignments and independent study. Prerequisite: ACT standard English score of 25 or higher and departmental approval. Satisfies 4 credits of General Education English Composition requirement.

**ENGL 115G**  
**PERSPECTIVES ON LITERATURE**  
41433 Section M01  
TR: 13:10 – 14:25  
Finley

In this class, we will read works by a wide variety of writers in order to learn the basic conventions, techniques, and terminology of the major literary genres (fiction, poetry, and drama), so that we may be able to appreciate (and enjoy!) literature more deeply. Along the way, we will complete a number of short and long-term assignments in order to refine our analytical reading and writing skills.

**ENGL 116G**  
**PERSPECTIVES ON FILM**  
46685 Section M01  
TR: 14:35 – 17:05  
Muir  
49121 Section M02  
MW: 16:00-18:30  
Conley

Explores narrative and documentary film and examines significant developments in the history of cinema. Criticism of film as an art form, technical enterprise, business venture, and cultural phenomenon.

**ENGL 203G**  
**BUSINESS AND PROFESSIONAL COMMUNICATION**

*(Mini course – 1st class meets on 10/15/2014)*
Effective writing for courses and careers in business, law, government, and other professions. Strategies for researching and writing correspondence and reports, with an emphasis on understanding and responding to a variety of communication tasks with a strong purpose, clear organization, and vigorous professional style.

ENGL 211G
Writing in the Humanities & Social Sciences
Subtitle: Constructions of Adolescence & Identity

41440 Section M01
MWF: 11:30 – 12:20
DesGeorge

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments.

ENGL 211G
Writing in the Humanities & Social Sciences
Subtitle: Rhetoric of Hip-Hop Culture

41441 Section M02
MWF: 13:30 – 14:20
Day

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments.

ENGL 211G
Writing in the Humanities & Social Sciences
Subtitle: Circulation, Innovation & Audience Interaction

41442 Section M03
TR: 11:45 – 13:00
Goldstein

This course will investigate how and why humans live or die under extreme conditions. We will read, discuss, and write about selected classic survival stories. We will also examine how certain factors—preparation and expertise, physical and mental condition, supplies and equipment, and even luck—all play a role in survival. Finally, we will explore the survival value of Positive Mental Attitude or “inner strength” – whatever its source – and we will consider just how prepared we are as individuals ourselves to survive a sudden, worst case scenario.

ENGL 211G
Writing in the Humanities & Social Sciences
Subtitle: Survive or Perish

41432 Section M05
TR: 08:55 – 10:10
Treon

This course will investigate how and why humans live or die under extreme conditions. We will read, discuss, and write about selected classic survival stories. We will also examine how certain factors—preparation and expertise, physical and mental condition, supplies and equipment, and even luck—all play a role in survival. Finally, we will explore the survival value of Positive Mental Attitude or “inner strength” – whatever its source – and we will consider just how prepared we are as individuals ourselves to survive a sudden, worst case scenario.
expertise, physical and mental condition, supplies and equipment, and even luck—all play a role in survival. Finally, we will explore the survival value of Positive Mental Attitude or “inner strength” – whatever its source – and we will consider just how prepared we are as individuals ourselves to survive a sudden, worst case scenario.

ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES  Subtitle: The Rhetoric of Cultural Representation in Fiction Film

49133 Section M06  TR: 13:10 – 14:25  Al-Khateeb

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments.

ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES  Subtitle: The Rhetoric of Bob Marley’s Life & Music

49134 Section M07  MWF: 10:30 – 11:20  Clattenburg

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments.

ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES  Subtitle: Rhetoric of Food & Identity Politics

49137 Section M10  MWF: 9:30 – 10:20  Granger

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments.

ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES  Subtitle: The Rhetoric of Memorial

49138 Section M30*  TR: 14:35-17:05  Easley

(Mini course – 1st class meets on 10/15/2014 )

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments.

ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES  Subtitle: Identity in American Culture

49139 Section M70  Online  Tome

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments.

ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES  Subtitle: The Rhetoric of Memorial

49810 Section M71  Online  Easley

Theory and practice in interpreting texts from various disciplines in the humanities and social sciences.
Strategies for researching, evaluating, constructing, and writing researched arguments.

ENGL 218G  
TECHNICAL & SCIENTIFIC COMMUNICATION  
41448 Section M01  MWF: 8:30-9:20  La Torra  
41449 Section M02  MWF: 9:30-10:20  La Torra  
49140 Section M03  TR: 8:55 – 10:10  Hastings  
41951 Section M05  TR: 11:45-13:00  Arnold  
41452 Section M05  TR: 13:10 – 14:25  Hastings  
41453 Section M06  TR: 13:10 – 14:25  Treon  
49141 Section M07  TR: 10:20 – 11:35  Hastings  
49142 Section M08  TR: 14:35 – 15:50  Hastings  
49143 Section M09  MWF: 09:30 – 10:20  Flores  
46703 Section M10  TR: 8:55 – 10:10  Vessel  
49144 Section M30*  TR: 14:35 – 17:05  TBA  
*(Mini course – 1st class meets on 10/15/2014)  
49145 Section M70  Online  Fuentes  
49146 Section M71  Online  Lanier  
49147 Section M72  Online  Grandjean  
49148 Section M73  Online  Schaub  
50748 Section M75  Online  Hertzler  

This course is designed to introduce and provide experience with written, oral, and visual communication as they are used for technical and professional purposes. Through individual and collaborative projects, you will gain practice in researching, designing, and evaluating appropriate communications for varying rhetorical situations. Using both print- and computer- based technologies, you will develop abilities to create and critically analyze documents so that they engage and inform readers in a variety of circumstances.

ENGL 220G  
INTRODUCTION TO CREATIVE WRITING  
41457 Section M01  W: 16:00-18:30  Greenfield  

Focusing on the craft of poetry, fiction, and nonfiction, this once per week version of this course requires intensive reading, writing, and reading, writing, and revision. Various forms, terminologies, methods and technical aspects of each genre, and the art and processes of creative writing, will be discussed. Through formal analysis of peer work and established models, we will increase our ability to effectively critique our own and others’ writing. I will also provide some exercises to complicate, inspire, and constructively frustrate. We will also, together, approach readings that teach us something about composition. Students will participate in a service learning project that will inform their writing during the semester. All students will revise three assignments from the semester. The class will be further enhanced by attendance of campus readings. Most of the reading will be available through online and pdf sources.

ENGL 220G  
INTRODUCTION TO CREATIVE WRITING  
41458 Section M02  TR: 08:55 – 10:10  Gzemski  
41459 Section M03  TR: 10:20 – 11:35  Johnston  
49150 Section M04  MWF: 10:30 – 11:20  Salas  

Examines classic and contemporary literature in three genres. Various forms, terminologies, methods and technical aspects of each genre, and the art and processes of creative writing.

ENGL 220G  
INTRODUCTION TO CREATIVE WRITING  
49152 Section M70  Online  Greenfield  

Focusing on the craft of poetry, fiction, and nonfiction, this course requires intensive reading, writing, and
ENGL 243  THE BIBLE AS LITERATURE  
41462 Section M01  TR: 11:45 – 13:00  Burnham

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 spend time practicing analytical reading skills; discussing genre, literary technique, and rhetorical tropes; examining language and translation issues; and exploring formal critical approaches to the study of the Bible. The Bible is arguably the most influential single book in the Western literary tradition, so we will also consider the texts as historical and cultural documents.

Learning Outcomes

When you complete this course, you should be able to:

· Identify and discuss the significant characters of the Bible and their stories, and the genres and themes that have influenced Western Literature;

· Describe the Bible as a whole text, including the divisions of the Old Testament (the Hebrew Bible), the books of the Apocrypha, and the elements of the New Testament:

· Understand the historical, cultural, and geographical contexts in which the texts collected in the Bible were written;

· Understand how the Bible was constructed over time, how the canon was formed, and how the Bible came to be translated into English;

· Understand several critical approaches to the Bible, including source and historical criticism, form and redaction criticism, and literary criticism;

· Learn and practice analytical reading and writing skills as a result of close reading and class discussions and writing short analytical and interpretive essays.

ENGL 244G  LITERATURE AND CULTURE  
49153 Section M01  TR: 11:45 – 13:00  Stolte

The works we will read in this course—which span more than three millennia and numerous continents—all describe odysseys of one sort or another: to the ends of the earth, to the new world, to the next world, or to the future. How might we explain the persistence of this literary trope in so many times and places? Through readings of works by such authors as Homer, Virgil, Dante, Shakespeare, Defoe, H. G. Wells, and Derek
Walcott, we will attempt to answer this question by considering the various purposes—political, religious, scientific, etc.—to which the odyssey has been put over the last 3500 years. In so doing, we will raise questions about the connection between literature and other forms of discourse, as well as about the place of the literary in society. That is, while we will read these works as in conversation with one another, we will also consider them as products of the specific cultural and historical moments of their origin, inquiring into how the literary might even work to shape those moments. It will be an illuminating and exhilarating journey.

**ENGL 251**  
**SURVEY OF AMERICAN LITERATURE I**  
49154 Section M01  
TR: 08:55 – 10:10  
Finley

From the colonial period to the transcendentalists.

**ENGL 252**  
**SURVEY OF AMERICAN LITERATURE II**  
41464 Section M01  
TR: 10:20 – 11:35  
Cull

This course surveys American literary history since the Civil War, a period with a chronological brevity (less than a century and a half) that conceals vast cultural changes leading to a re-envisioning of every genre. We will begin by considering the development of various realisms (regional realism, naturalism, psychological realism), before then examining the emergence of cultural pluralism and then modernism. After World War II, we turn our attention to various postmodernisms, some of which extend modernist experimentation, while others rethink realism or reinvent cultural pluralism as contemporary multiculturalism. Much time will be spent considering how/why one movement transitions into the next. In short, this course seeks to offer a series of narratives that begin to help us see (via literature) why American culture became what it is today.

**ENGL 263**  
**HISTORY OF ARGUMENT**  
41466 Section M01  
MW: 10:30 – 11:45  
Grewell

This course traces practices of argument through history and focuses on the ways arguments become persuasive and credible within socio-historical, political contexts. Students will thus study argument as a contextual, rhetorical activity and use such study to develop rhetorical flexibility.

**ENGL 271**  
**SURVEY OF ENGLISH LITERATURE I**  
41467 Section M01  
MW: 09:00-10:15  
Schirmer

This course surveys English literature from the Anglo-Saxon period through the end of 18th century, providing an introduction to English literary history. We will grapple with the major themes, genres, and functions of literature in English, as they developed across the tradition’s first millennium (!). For example, we will trace the history of “the hero” from Beowulf to Milton to Gulliver’s Travels: explore ideas about gender and agency at play in the Canterbury Tales and the Faerie Queene; and consider how the Reformation affected lyric poetry. To help us appreciate English literature as an historical tradition, we will ground our study in various historical, social, and linguistic contexts, focusing especially on the development of English itself as a language.

**ENGL 272**  
**SURVEY OF ENGLISH LITERATURE II**  
41468 Section M01  
MW: 14:30-15:45  
Linkin

Readings for this course include some of the highly regarded and influential literary works published in Great Britain from the late 18th through the 20th century. Analysis and discussion of selected literary works will give us opportunities to explore how Romantic, Victorian, and 20th-century writers envision the nature and role of literature and the author, how historical and social circumstances shape those visions, and how literary works help to shape the way in which people understand and grapple with changes in the world around them. The course is designed to provide a broad overview of literary history that prepares students for more advanced study of British literature.
### ENGL 302  
**THEORY AND CRITICISM: LITERATURE AND CULTURE**  
*49155 Section M01*  
TR: 08:55 – 10:10  
Garay  

Introduction to literary criticism, from its classical beginnings through contemporary critical approaches.

### ENGL 304  
**CREATIVE WRITING: PROSE**  
*41471 Section M01*  
MW: 14:30-15:45  
Bradburd  

*41473 Section M02*  
MW: 12:00 – 13:15  
Bradburd  

In this class, students will use a brief personal essay and rework, tinker with, ponder, and revise it over the semester into a functioning fictional short story. Serious readers and students only, please.

### ENGL 306  
**CREATIVE WRITING: POETRY**  
*41488 Section M01 T*  
TR: 13:10 – 14:25  
Voisine  

This workshop is designed as an introduction to poetry, but writers of any level will learn about craft using contemporary poems. Students will use writing exercises and guided readings to generate their own poems.

### ENGL 310  
**CRITICAL WRITING**  
*41491 Section M01*  
TR: 14:35-15:50  
Cull  

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 most of our class time in critical engagement with literary texts 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 and culture, as well as the conventional techniques for documentation. Course requirements will include substantial reading assignments, active participation in class discussion, several written analytical exercises, and at least two formal papers, one of which will involve library research.

### ENGL 310  
**CRITICAL WRITING**  
*41492 Section M02*  
MW: 09:00-10:15  
Conley  

A course in critical reading, writing, and research designed to prepare English majors for upper-division courses.

### ENGL 311G  
**Advanced Composition**  
*49160 Section M01*  
MW: 14:30-15:45  
Gray  

*49161 Section M70*  
Online  
Grewell  

Writing of nonfiction prose. Reviews principles of expository and descriptive writing. Emphasizes the argument/persuasion essay with detailed discussion of semantic and rhetorical techniques. Prerequisite: junior or senior standing, or consent of instructor.

### ENGL 318G  
**ADVANCED TECHNICAL AND PROFESSIONAL COMMUNICATION**  
*49164 Section M70*  
Online  
Vessel  

Theory and practice of writing in technical and professional fields, individualized to each student’s field. Emphasizes efficient writing processes and effective written products. Prerequisite: junior or above standing, or consent of instructor.
Science fiction and fantasy build worlds where we can imagine the alien species and environments we might encounter on other planets as well as the magical powers we might find within ourselves. These fantastic elements serve as metaphors that help us explore the limitations and possibilities of our current social structures and the highest uses of our talents.

In this class, however, we will focus on speculative fiction that sticks more closely to this planet and to what we know of it and ourselves. How might the trends of today change our physical environments, social relationships, political structures, even our bodies? What should we try to build into or keep out of the world that our great-great-grandchildren will inherit? Is it possible to influence the shape of our future, and if so, how?

We will explore how some have answered these questions by reading and discussing dystopian speculative fiction written by diverse authors such as Yevgeny Zamyatin, Ursula LeGuin, James Tiptree Jr., Philip K. Dick, Margaret Atwood, Walter Mosely, and Octavia Butler. We will also watch at least two films set in dystopian futures. Students will take weekly in-class reading quizzes, write several informal reading responses, and complete one researched paper or presentation.
• To explore genres, forms, conventions.
• To get a sense of the changing landscape of race, class, gender, and diversity in general.
• To exercise critical analysis, writing, and discoursing skills, to be exhibited in class discussion, a journal, and final essay exams.

ENGL 339V  CHICANO LITERATURE
48294 Section M01  TR: 10:20-11:35  Garay

Introduction to Chicano novels, short stories and selected creative nonfiction.

ENGL 349  THE SHORT STORY
51116 Section M70  Online  Hoang

ENGL 354  FORM AND TECHNIQUE IN FICTION
41520 Section M01  MW: 16:00-17:15  Gray

Literature course designed for fiction writers, especially those English majors in the Creative Writing emphasis. The course combines the study of published fiction with the study of craft. Some of the assignments will require the student to write original fiction based on exercises provided by the instructor. Repeatable for up to 9 credits.

ENGL 363  LITERATURE FOR CHILDREN AND YOUNG ADULTS
46476 Section M01  MW: 10:30-11:45  Conley
49173 Section M02  MW: 12:00-13:15  Murrell
49175 Section M70  Online  Murrell
49176 Section M71  Online  Murrell
49174 Section M72  Online  Smith

A comparative, historical survey of literature for young (K to 12th grade) readers. Emphasis on critical evaluation. Prerequisite: junior or above standing.

ENGL 380V  WOMEN WRITERS
40597 Section M01  TR: 11:45-13:00  Conley

Introduction to multicultural women’s traditions through intensive study of works by women writers. Crosslisted with: W S 380V.

ENGL 380V  WOMEN WRITERS
49177 Section M70  Online  LaPorte

In this fully online course, students will deepen their understanding of one of our most important literary traditions—that of the American south—through its women writers. The texts will be presented in chronological order to reveal the effects of history and culture on the writer. We’ll hear from a wide variety of voices—women of different social classes, races, and time periods. Students will read 7-10 texts (novels, memoirs, story collections), take weekly content quizzes, participate in online discussions, compose numerous short essays, research one of the authors, and collaborate with others to create a informational presentation.

ENGL 392V  MYTHOLOGY
49179 Section M70  Online  Lavender
51052 Section M71  Online  Lavender

This online only course will begin with various theories that address the origin, structure, and meaning of mythology. We will discuss the theories of Frazer, Harrison, Malinowski, Eliade, Freud, Jung, Lévi-Strauss, Campbell, and others. We will attempt to apply these theories as we intensively study Greek mythology.
Additionally, we will investigate other mythologies in close geographic proximity with Greece, such as Mesopotamia, Babylon, Syria, Egypt, and Rome. We will also visit other mythologies, such as Norse, Japanese, Maya, Aztec, Hindu, sections of Africa, and Navajo and other southwestern cultures. As we analyze the divine narratives and legends of these cultures, we will address the following archetypes: Creation, Flood/Cosmic Disaster, Origin of Humans, Mother Goddess, Dying & Resurrection, Afterlife, Trickster, and Hero. Assignments include online discussions, papers, exams, quizzes, PowerPoint presentations, and ITunesU lectures. To enroll in this course, be sure you have the following computer capabilities: Apple iTunes, web browser, PowerPoint, and a DSL or cable internet connection. Online learning requires active students who are self-motivated, self-disciplined, and have excellent time management skills. This class requires students to check in during the week.

ENGL 394V  SOUTHWESTERN LITERATURE  
49181 Section M70  Medina-Lopez

Introduction to multicultural literature of the Southwest: oralfolk literature, literary fiction (classic and contemporary), nonfiction and poetry.

ENGL 400  INDEPENDENT STUDY: UPPER DIVISION  
41566 Section M01  TBA  TBA

For students with demonstrated aptitude for independent work. Approval of instructor required before registration. Repeatable under different subtitles.

ENGL 408  SHAKESPEARE I  
41567 Section M01  TR: 10:20-11:35  Miller-Tomlinson

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 ideas and experiences such as selfhood and identity, love, gender, personal agency, political authority, justice, and the emergent concept of the nation. In the last segment of the course, groups will act out a scene we have studied to gain a better sense of the problems and possibilities of performance. If the class so votes, these group performances may be replaced by group presentations on your final paper research. Cross-listed with THTR 408.

ENGL 412  WRITING IN THE WORKPLACE  
50749 Section M01  TR: 10:20 – 11:35  Lanier

Study of workplace writing practices, including a focus on research-based, theoretical, and pedagogical approaches to professional communication.

ENGL 413  ADVANCED CREATIVE WRITING: FICTION WORKSHOP  
41568 Section M01  M: 17:30-20:00  Bradburd

Repeatable for a total of 12 credits. Prerequisite(s): ENGL 304 or consent of instructor.

ENGL 414  ADVANCED CREATIVE WRITING: POETRY WORKSHOP  
41570 Section M01  TR: 14:35-15:50  Voisine

In this class we will be reading and writing poems. Readings will mostly be the works of contemporary poets chosen for how they illustrate various aspects of writing poems. Workshops will be conducted weekly and will feature works by students as the stimulus for conversations about poetry.
Queer theory, by its nature, resists definition: it is used to describe a variety of theoretical approaches that challenge essentialist, binary sex/gender systems and the heteronormative power structures they undergird. While associated with lesbian, gay, bisexual, transgender, and intersex identities, queer theory (like many other postmodern theories) ultimately destabilizes the notion of “identity” itself, emphasizing performance and practice. In this course, we will explore a variety of theories, texts, and practices that challenge heteronormativity. We will be especially interested in tracing gender and sexuality across historical periods, in different cultural and representational contexts. In keeping with the spirit of queer theory, which resists categorical distinctions, we will draw our materials from a variety of genres: from political essays to films, and from postmodern theories to pre-modern theologies.

For many people, the word “poetry” most often is associated with a first-person (“I”) speaker who expresses something about her/himself in vivid words organized by rhythm and line across perhaps a page or two. This class will consider how and why this genre of writing, which can be described as a speaker-centered lyric, became both the most common and most contested model of poetry during the past two centuries. The first half of this course will consider how this model of lyric has been both championed and critiqued for its power assertion of an individual voice. Some have argued that the speaker-centered lyric is a “monological” genre with an imperialistic tendency to shut out dissent. Others contend that the speaker-centered lyric expresses an individualistic, bourgeois, middle-class sensibility. Still others point out how the assertiveness of the speaker-centered lyric has been essential to the expression and recognition of long-silenced voices (e.g. minorities with regard to race, gender, sexuality, class, etc.). The second half of this course will begin by reading scholarship that reminds us that the dominance of this speaker-centered model of the lyric is a quite recent phenomenon, prior to which the term “lyric” designated a much broader range of poetic writing with a broader range of artistic and social goals. The remainder of the course will seek to recover a larger range of lyric models. Lyric theory has become a major subject of inquiry among scholars and poets alike in the last decade or so and though the reading list for this class has not been finalized, we may use the brand new Lyric Theory Reader edited by Virginia Jackson and Yopie Prins, as well as other work by the likes of Charles Altieri, Allen Grossman, Oren Izenberg, Susan Stewart, and Robert von Hallberg, etc. We certainly will read poems exemplifying various lyric trends, but this will be a theory class and participants should be prepared to read (and discuss and write about) fascinating but also challenging theoretical texts that investigate the ideological implications of the lyric as a genre, a task that has the potential to reward those interested in writing poetry and those interested in writing about poetry.

This course will focus on the career of Charles Dickens, perhaps the most celebrated English novelist of the nineteenth century. From the start, Dickens revolutionized Victorian ideas of the novelist’s place in society. His first published works sold in previously unthinkable quantities, and Dickens’s was omnipresent in other ways, too: establishing and editing periodicals, going upon the stage, giving fiery speeches at public gatherings, and conducting international reading tours. And he was simultaneously praised by his contemporaries as the “master of all English humourists now alive” (William Makepeace Thackeray) and as important moralist, one who
“taught purity of life, nobility of action, and self denial” (Anthony Trollope). In this class, we will seek to account for Dickens’s prolificacy and for his consistent success, for his great good humor and for his dark social vision, as we read a representative selection of his work: novels, journalism, short fiction, and travel writing.

ENGL 424  GRADUATE STUDIES IN A MAJOR TEXT  
Subtitle: The Faerie Queene: Spenser & the World of Elizabeth I

50750 Section M01  T: 17:30 – 20:00  
Miller-Tomlinson

From glittering divine icon to virgin princess, Amazon queen, and mother of her people, Elizabeth I exercised strict and strategic control over her visual iconography. In this course we will consider how contemporary writers celebrated Elizabeth in terms that are similarly iconic and allegorical. Presented to Elizabeth just two years after the defeat of the Spanish Armada, Edmund Spenser’s The Faerie Queene celebrates Elizabeth and also explores the contradictions she represented for English culture: a ruler with the “body but of a weak and feeble woman” but “the heart and stomach of a king”; a virgin, mistress, and mother; an icon of peace with the ability to unleash incredible violence; the embodiment at once of England’s imperial power and traditional isolationism. How are we to reconcile the poems’ damsels in distress with its vision of female knighthood in the character of Britomart? Does the poem succeed in reconciling patriarchy and idealized womanhood with the reality of female sexual desire? The course will focus primarily on Spenser’s writing, from his sonnet sequence Amoretti, or “little loves,” to The Faerie Queene’s unfinished and enigmatic Mutabilitie Cantos. Along the way we will consider other works of Elizabethan culture that reflect on Elizabeth and her contradictions.

ENGL 438  LITERATURE OF THE AMERICAN RENAISSANCE

50257 Section M01  TR: 16:00 – 17:15  
Finley

Intensive study of topics critical to the development of nineteenth century American literature before and during the Civil War, and the work of authors such as Emerson, Theoreau, Poe, Hawthorne, Melville, Whitman and Dickinson. Repeatable once under a different subtitle.

ENGL 451  PRACTICUM IN THE GRAMMAR OF AMERICAN ENGLISH

50751 Section M01  TR: 14:35 – 15:50  
Burnham

Beware! This course uses good old-fashioned sentence diagramming in order to provide a systematic introduction to the grammar of American English. I do not assume that students will have any formal grammatical knowledge beyond the ability to recognize and name the parts of speech. I have designed the course to improve your knowledge of traditional grammar to help students develop an understanding of the English sentence and its many structures. Such understanding should improve your general analytical, critical reading, writing, and editing skills. The course also aims to equip you to become an effective teacher of writing and grammar in a variety of contexts including the classroom ad the workplace. We will use a variety of instructional modes including reading and discussion, practice exercises and workshops, quizzes and exams, and researched presentations.
Learning Outcomes

By the end of the course, you should be able to:

- recognize, identify by name, and write sentences using the ten American English sentence patterns;
- recognize, identify by name, and use appropriately various form classes, function words, main and subordinating clauses, and modifying words, phrases, and clauses;
- recognize, identify by name, and correct grammatical errors in sentences, problems in usage, and non-standard forms;
- use grammatical knowledge to write, revise, and edit sentences and paragraphs in standard American English;
- understand the relationship between grammatical structure, rhetorical purpose, and style;
- “teach” the use of “correct” standard American English grammar in formal and informal contexts; and
- Understand generally how language works and how language can be used and abused to achieve political, institutional, and personal outcomes.

ENGL 470       APPROACHES TO COMPOSITION
49183 Section M01       W: 16:30-19:00       Simpson

Theory and practice of teaching writing. Discussion and application of classroom practices, definition of standards, and evaluation of student writing.

ENGL 497       INTERNSHIP
49185 Section M70       Online       Lanier

This online course provides academic credit for students’ internship placements. The purpose is to provide a forum for learning from internship experiences, documenting activities, and reflecting on work activities and the workplace. The course also supports interns in optimizing their experience in light of personal, professional, and academic goals. Prior to placement, the prospective intern should meet with the internship coordinator to discuss local and global opportunities and arrange her/his placements. Requirements include developing a contract with the intern supervisors, readings related to the internship placement, weekly online discussion posts and responses to others’ posts, a final written or oral report. Interns may earn 1-6 credits in a semester, depending on the number of hours their placement requires.
To prepare the student for the master’s degree examinations by special studies in fields not covered in routine course work. Prerequisite: consent of instructor. Please contact faculty in your field to seek their consent.

ENGL 510 PROSEMINAR IN RHETORIC AND PROFESSIONAL COMM
41592 Section M01 MW: 17:30-18:45 Sharp-Hoskins

English 510 surveys the field of rhetoric and professional communication. As the department’s introduction to graduate studies in Rhetoric and Professional Communication and an important introductory elective for Rhetoric and Professional Communication Master’s students, the course explores readings that represent the range of intellectual and professional issues in the field. It introduces students to pertinent areas of research, to major journals, and to current issues and trends in relevant academic and organizational settings. This course is also an introduction to our RPC graduate programs. The course will introduce students to the program, its faculty, requirements, procedures, and expectations. Faculty members and others (including current students) will visit the class to talk about their research, interests, and experiences.

ENGL 512 GRADUATE STUDY IN WRITING IN THE WORKPLACE
50259 Section M01 TR: 14:35 – 15:50 Thatcher

This course introduces students to professional communication in all its variety, emphasizing both theory and practice. For practice, students will write four of the major genres in professional communication, grounded in concrete professional contexts. These are the resume/cover letter, proposal, instructional material, and a website design. With these projects, students will learn how to initiate, plan, compose, and evaluate written communications in workplace settings, thus helping them understand how writing is used to carry out organizational goals, influence social relations, and ethical uses of technology. In addition to this practice, students will also ground themselves in the major issues, theories, and genres of professional communication. They will research a major professional communication genre and present their finds to the class as a genre analysis.
ENGL 513  CREATIVE WRITING WORKSHOP: FICTION
41569 Section M01  M: 17:30-20:00  Hoang

Imaginative writing, chiefly the narrative. Repeatable for a total of 12 credits. Prerequisites(s): ENGL 304 or consent of instructor.

ENGL 514  CREATIVE WRITING WORKSHOP: POETRY
41571 Section M01  TR 14:35-15:50  Voisine

In this class we will be reading and writing poems. Readings will mostly be the works of contemporary poets chosen for how they illustrate various aspects of writing poems. Workshops will be conducted weekly and will feature works by students as the stimulus for conversations about poetry.

ENGL 517  GRADUATE STUDY IN CRITICAL THEORY
Subtitle: Queer Theory
50254 Section M01  TR: 12:00 – 13:15  Schirmer

Queer theory, by its nature, resists definition: it is used to describe a variety of theoretical approaches that challenge essentialist, binary sex/gender systems and the heteronormative power structures they undergird. While associated with lesbian, gay, bisexual, transgender, and intersex identities, queer theory (like many other postmodern theories) ultimately destabilizes the notion of “identity” itself, emphasizing performance and practice. In this course, we will explore a variety of theories, texts, and practices that challenge heteronormativity. We will be especially interested in tracing gender and sexuality across historical periods, in different cultural and representational contexts. In keeping with the spirit of queer theory, which resists categorical distinctions, we will draw our materials from a variety of genres: from political essays to films, and from postmodern theories to pre-modern theologies.

ENGL 518  HISTORY OF RHETORIC
50256 Section M01  T: 17:30 – 20:00  Burnham

In this course, we will read and interrogate the texts and writers that provide the foundation for Western rhetorical theory and practice. We will also investigate primary sources that stimulated the rhetorical commentaries, as well as samples of rhetoric at work in literary and historical texts. These sources include various genres such as Greek epic, drama, and historiography, and Western scripture. We will look at rhetoric from multiple perspectives including rhetoric as theory, rhetoric as performance, rhetoric as pedagogy and rhetoric as social practice. We will spend a good part of the semester with classical texts and some time on early Christian literature. We will spend some time on Roman rhetoric, but not enough to claim adequate coverage. My goals also include assessing the influence classical rhetorical theory exerts today in textbooks and scholarship, and developing applications of classical theory in current rhetorical instruction.

We will be using problem- or inquiry-based approach in this course, trying to uncover and unpack questions and controversies embedded in the conversations that constitute the history of rhetoric. We will define rhetoric as the purposeful, public use of language to accomplish specific goals with specific audiences. Rather than simply following the chronology from oldest materials forward, we will examine key figures and texts in close detail on their own terms, then generate from the examination a set of questions or problems that figure or text is trying to address as well as a set of applications for our own use. Generating these questions prepares us to read texts originating earlier, or following from, the texts or figures so that we can test whether our questions and applications are accurate. For example, we will spend time on Aristotle, especially the Rhetoric, trying to formulate the questions or problems he inherits from or envisions in Plato. Understanding Aristotle helps us to read Plato and see their respective contributions as part of an ongoing dialog, complementing earlier work, and suggesting subsequent work. Finally, we can consider how contemporary applications continue the dialog.
Learning Outcomes

· become familiar with the key figures and works in the history of rhetoric from Classical Greece and Rome and the schools and movements they founded;

· become familiar with and apply several types of rhetorical analysis, especially those associated with Classical Rhetoric such as dissoi logos, the Aristotelian appeals and topics, and stasis theory;

· understand links and relationships between Classical Rhetoric and modern and contemporary rhetorical theory and pedagogy;

· practice research skills based in the scholarship, literature, and methodology of rhetoric;

· experience inquiry-based learning and research.

ENGL 522  GRADUATE STUDY IN A LITERARY FORM OR GENRE
Subtitle: Lyric Theory

48297 Section M01  TR 11:45-13:00  Cull

For many people, the word “poetry” most often is associated with a first-person (“I”) speaker who expresses something about her/himself in vivid words organized by rhythm and line across perhaps a page or two. This class will consider how and why this genre of writing, which can be described as a speaker-centered lyric, became both the most common and most contested model of poetry during the past two centuries. The first half of this course will consider how this model of lyric has been both championed and critiqued for its power assertion of an individual voice. Some have argued that the speaker-centered lyric is a “monological” genre with an imperialistic tendency to shut out dissent. Others contend that the speaker-centered lyric expresses an individualistic, bourgeois, middle-class sensibility. Still others point out how the assertiveness of the speaker-centered lyric has been essential to the expression and recognition of long-silenced voices (e.g. minorities with regard to race, gender, sexuality, class, etc.). The second half of this course will begin by reading scholarship that reminds us that the dominance of this speaker-centered model of the lyric is a quite recent phenomenon, prior to which the term “lyric” designated a much broader range of poetic writing with a broader range of artistic and social goals. The remainder of the course will seek to recover a larger range of lyric models. Lyric theory has become a major subject of inquiry among scholars and poets a like in the last decade or so and though the reading list for this class has not been finalized, we may use the brand new Lyric Theory Reader edited by Virginia Jackson and Yopie Prins, as well as other work by the likes of Charles Altieri, Allen Grossman, Oren Izenberg, Susan Stewart, and Robert von Hallberg, etc. We certainly will read poems exemplifying various lyric trends, but this will be a theory class and participants should be prepared to read (and discuss and write about) fascinating but also challenging theoretical texts that investigate the ideological implications of the lyric as a genre, a task that has the potential to reward those interested in writing poetry and those interested in writing about poetry.

ENGL 523  GRADUATE STUDY OF A MAJOR AUTHOR
Subtitle: Charles Dickens

49187 Section M01  TR 14:35-15:50  Stolte

This course will focus on the career of Charles Dickens, perhaps the most celebrated English novelist of the nineteenth century. From the start, Dickens revolutionized Victorian ideas of the novelist’s place in society. His first published works sold in previously unthinkable quantities, and Dickens’s fiction was soon read and admired by all classes of English society. Dickens was omnipresent in other ways, too: establishing and editing periodicals, going upon the stage, giving fiery speeches at public gatherings, and conducting international reading tours. And he was simultaneously praised by his contemporaries as the “master of all English
humourists now alive” (William Makepeace Thackeray) and as an important moralist, one who “taught purity of life, nobility of action, and self denial” (Anthony Trollope). In this class, we will seek to account for Dickens’s prolificacy and for his consistent success, for his great good humor and for his dark social vision, as we read a representative selection of his work: novels, journalism, short fiction, and travel writing.

ENGL 524
GRADUATE STUDY IN A MAJOR TEXT
Subtitle: The Faerie Queene: Spenser & the World of Elizabeth I

50260 Section M01
T: 17:30 – 20:00

From glittering divine icon to virgin princess, Amazon queen, and mother of her people, Elizabeth I exercised strict and strategic control over her visual iconography. In this course we will consider how contemporary writers celebrated Elizabeth in terms that are similarly iconic and allegorical. Presented to Elizabeth just two years after the defeat of the Spanish Armada, Edmund Spenser’s The Faerie Queene celebrates Elizabeth and also explores the contradictions she represented for English culture: a ruler with the “body but of a weak and feeble woman” but “the heart and stomach of a king”; a virgin, mistress, and mother; an icon of peace with the ability to unleash incredible violence; the embodiment at once of England’s imperial power and traditional isolationism. How are we to reconcile the poems’ damsels in distress with its vision of female knighthood in the character of Britomart? Does the poem succeed in reconciling patriarchy and idealized womanhood with the reality of female sexual desire? The course will focus primarily on Spenser’s writing, from his sonnet sequence Amoretti, or “little loves,” to The Faerie Queene’s unfinished and enigmatic Mutabilitie Cantos. Along the way we will consider other works of Elizabethan culture that reflect on Elizabeth and her contradictions.

ENGL 534
GRADUATE STUDY: FORM AND TECHNIQUE IN FICTION

51048 Section M01
MW: 1600 – 1715

Advanced study of issues in form and technique in fiction, including point of view, scene and dialogue, and story structure. Repeatable for a maximum of 6 credits.

ENGL 535
GRADUATE STUDY: FORM AND TECHNIQUE IN POETRY
Subtitle: Citizenship

41602 Section M01
R 17:30-20:00

This course will consider the different roles that a writer can undertake: Poet-Critic, Poet-Editor, and Poet-Translator. We will both read classic critical texts (Randall Jarrell, Stephen Burt, Heather McHugh), then write our own reviews and critical texts. We will read texts about translation (Benjamin, Nabokov, Paz) and translations (Vicuna, Lezama Lima, Mallarme) and attempt translations of our own. Finally, we’ll study the tradition of the poet as editors of small magazines, presses, and anthologies. This course will combine independent projects with lecture and discussion.
Intensive study of topics critical to the development of nineteenth century American literature before and during the Civil War, and the work of authors such as Emerson, Thoreau, Poe, Hawthorne, Melville, Whitman and Dickinson. Repeatable once under a different subtitle.

Beware! This course uses good old-fashioned sentence diagramming in order to provide a systematic introduction to the grammar of American English. I do not assume that students will have any formal grammatical knowledge beyond the ability to recognize and name the parts of speech. I have designed the course to improve your knowledge of traditional grammar to help students develop an understanding of the English sentence and its many structures. Such understanding should improve your general analytical, critical reading, writing, and editing skills. The course also aims to equip you to become an effective teacher of writing and grammar in a variety of contexts including the classroom and the workplace. We will use a variety of instructional modes including reading and discussion, practice exercises and workshops, quizzes and exams, and researched presentations.

Learning Outcomes

By the end of the course, you should be able to:

- recognize, identify by name, and write sentences using the ten American English sentence patterns;
- recognize, identify by name, and use appropriately various form classes, function words, main and subordinating clauses, and modifying words, phrases, and clauses;
- recognize, identify by name, and correct grammatical errors in sentences, problems in usage, and non-standard forms;
- use grammatical knowledge to write, revise, and edit sentences and paragraphs in standard American English;
- understand the relationship between grammatical structure, rhetorical purpose, and style;
- “teach” the use of “correct” standard American English grammar in formal and informal contexts; and
- Understand generally how language works and how language can be used and abused to achieve political, institutional, and personal outcomes.

This course will focus on key issues within writing center and writing program administration with particular attention to scholarly work and current practices. In addition, we will work to understand the complexities of administration, particularly by exploring local work with writing program and writing center administration. Students will be encouraged to explore topics related to the course from both a practical and a scholarly standpoint. The course will likely include conversations with current and past administrators as well as a variety of reading and course projects. Maybe repeated for a maximum of 6 credits.
ENGL 570  GRADUATE STUDY IN APPROACHES TO COMPOSITION
49184 Section M01  W: 16:30 – 19:00  Simpson

Theory and practice of teaching writing, including classroom practices, definition of standards, and evaluation of student writing. Requirements include independent directed research.

ENGL 571  COMPOSITION PEDAGOGY AND PRACTICUM
50266 Section M02  MW: 16:00 – 17:15  Wojahn

Examines the pedagogical implications of contemporary composition theory and research. Focuses on teaching composition at the college level. Consent of instructor required.

ENGL 574  WORKSHOP: ADVANCED WRITING PROSE
41610 Section M01  W: 17:30-20:00  Bradburd

Intensive practice in prose writing, primarily fiction, in a workshop environment with peer criticism. Repeatable for a total of 15 credits. Consent of instructor required.

ENGL 575  WORKSHOP: ADVANCED WRITING POETRY
41611 Section M01  T 17:30-20:00  Greenfield

With the goal of balancing writing and critiquing this semester, the first six weeks of this semester’s workshop (offered only to students in their first or second year of MFA study in creative writing) will be a “production/process” workshop, followed by nine weeks of a round-robin style workshop. Intensive reading of poetry, drafting poems, and discussing poems, and discussing poems will be the core of the class overall, but the first six weeks will be arranged around the following six (6) exercises: 1) countering and triggering; 2) collaborative un-writing; 3) collaborative writing: 4) mining language; 5) the uses of white space; and 6) self-obstruction. During these first six weeks of class, we will read selected poems and poetics provided through Canvas related to these exercises. Poets will post work-in-progress on Canvas discussion boards for selective comments from the class. By “selective,” I mean the quantity of critique of other students’ writing in the class will be minimized in an effort to focus energy on production of writing. After the first six weeks of the semester have passed, we will workshop individual poems, and much more energy will be placed on second drafts and providing detailed critiques of each other’s writing (these poems may have arisen out of the exercises of the first six weeks or not). Therefore, poets will be expected to provide margin notes and typed endnotes on poems being workshopped during the final nine weeks of class. Endnotes, in addition to being provided to those being workshopped, will be submitted directly to instructor before class by Canvas and will be graded. Overall, this will be a fun but rigorous class focused on challenging you to try new things with your poems and to develop a good body of new poems to workshop during the latter half of the semester while still providing much space to pursue your own concerns and voice.

ENGL 577  WORKSHOP: ADVANCED TECHNICAL AND PROF WRITING
46066 Section M01  M: 16:00-18:30  Lanier

This workshop provides intensive writing, peer reviewing, revising and editing practice for graduate students in professional communication and other disciplines across the curriculum. The focus of the course will be on strategies to improve professional communication. We will approach this goal by learning about and applying writing strategies and principles to a specific project that each student is currently developing for her/his academic career (or beyond). Such projects might include a Master’s thesis or portfolio, doctoral dissertation proposal or chapter, grant proposal, technical manual or handbook, a research based article, or a project of similar scope.
In this course, we will explore contemporary portrayals of border spaces and peoples in literature, film, visual art, and theory. We will engage an interdisciplinary and cross-genre exploration to examine the flexibility, tensions, and range of border-focused textual/artistic production. We will start with Mexico/U.S. border (as the most familiar) and move to other borders and border spaces: Canada/U.S.; Haiti/Dominican Republic; Israel/Palestine; Russia/Ukraine. Questions that will guide the course: How do representations of border spaces and peoples reflect/converse with historical and contemporary political tensions? How do the subject positions, belief systems, and vantage points of producers of cultural artifacts, including literature, diverge, collide, and coalesce? And, finally, how do perceptions and portrayals of geopolitical borders converse with each other and with larger ideas about border spaces and peoples?

This course includes an introduction to border theory and will utilize this theory as a dominant lens.

As a selfish side note, it truly is a really fun and challenging class. It’s both comparative lit and American Studies in its orientation. I teach with a social justice agenda, always critically aware of power and its consequences, and also very consciously compose and direct the course in ways that make it pertinent to students across English Department area groups/fields of study.
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Students electing the master essay option complete revision of a scholarly essay of 25-30 pages, the approximate length of a journal article, and reformulation of this essay to the 7-8 pages appropriate for presentation at a conference. This option also requires research of appropriate publication venues and a final oral defense of the project. A supervising faculty member will approve the selected essay, guide revision, and help students form an examining committee, which consists of at least two members of the graduate English faculty and one member of the graduate faculty from outside the department. Students are encouraged to undertake the Master Essay process in the first half of their third semester of full time graduate work, or soon after completing 18 hours of course work. This option is the preferred exam option, particularly for those students who intend to pursue Ph.D. study. Consent of instructor required. Please contact faculty in your field to seek consent.

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<th>ENGL 599</th>
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Assigns credit for research performed prior to the doctoral comprehensive exam. Please contact faculty in your field to seek consent.

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<th>ENGL 610</th>
<th>PROSEMINAR IN RHETORIC AND PROFESSIONAL COMM</th>
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English 610 surveys the field of rhetoric and professional communication. As the department’s introduction to graduate studies in Rhetoric and Professional Communication and an important introductory elective for Rhetoric and Professional Communication Master’s students, the course explores readings that represent the range of intellectual and professional issues in the field. It introduces students to pertinent areas of research, to major journals, and to current issues and trends in relevant academic and organizational settings. This course is also an introduction to our RPC graduate programs. The course will introduce students to the program, its faculty, requirements, procedures, and expectations. Faculty members and others (including current students) will visit the class to talk about their research, interests, and experiences.
ENGL 661  TOPICS IN WRITING PROGRAM ADMINISTRATION
50265 Section M01  MW: 12:00 – 13:15  Wojahn

Explores issues, theories, and research underlying writing programs and the administration of writing centers. Repeatable for a maximum of 6 credits. Taught with ENGL 561

ENGL 690  DOCTORAL SEMINAR IN RHETORIC
Subtitle: Feminist Rhetorics

50268 Section M01  MW: 14:30 – 15:45  Sharp-Hoskins

This course investigates the theories, methodologies, and methods of contemporary feminist rhetorics both from within rhetorical studies proper and as they emerge from and intersect with feminism(s) broadly conceived. Moreover, while we will spend some time studying the relationship between feminism and rhetoric (as a field), the course will ultimately focus on material, cultural, and transnational feminist rhetorics that explore complex relationships among language, land, and bodies.

ENGL 700  DOCTORAL DISSERTATION

41620 Section M01  See online for times and schedules  TBA
41889 Section M02  See online for times and schedules  Burnham
41891 Section M04  See online for times and schedules  Thatcher
41892 Section M05  See online for times and schedules  Torres
41894 Section M07  See online for times and schedules  Wojahn

Dissertation. Please contact faculty in your field to seek consent.