



**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: INTER-CULTURAL WRITING****Section 2 TTH 14:35-15:50  
Section 16 TTH 11:45-13:00****THATCHER  
THATCHER**

In this course, we learn how writing and cultural values vary across the globe. We first explore approaches to comparing cultures, clarifying differences between stereotyping and generalizing, and we learn about the need to ethically and validly compare cultures. Next, we learn and apply a framework for comparing cultures and writing patterns, based on a predominant conception of the self, thinking patterns, social behaviors, and rhetorical traditions. This intercultural exploration helps us understand the cultural values that correspond to American writing patterns and how these values and patterns might work in other cultural systems. We also pay particular attention to writing and culture in this U.S.-Mexico border region.

Prerequisite: ENGL 111G

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: JANE AUSTEN & FILM****Section 3 MWF 9:30-10:20****BLACK**

211G is a literature and writing class. The aim of the course is to introduce students to the critical process around works of literature and to familiarize students with different critical writing skills used in discussing and writing about works of literature. In this class, we will focus on the novels of Jane Austen along with modern novelistic and film adaptations of her work. Themes touched on will be the construction of the “marriage plot” in Austen’s work and her portrayal of female identity and her influence on modern notions of romantic comedy.

Prerequisite: ENGL 111G

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: SPORTS IN AMERICAN CULTURE****Section 4 MWF 9:30-10:20****CHEMISHANOVA**

Prerequisite: ENGL 111G

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: IDENTITY POLITICS****Section 5 MWF 10:30-11:20****DALZELL**

This course will focus on the development of the global virtual community through access to electronic forms of communication and its affect on political identification of various groups around the world. Students will be asked to compare and contrast earlier concerns and perceptions of the modern nation-state with those of transnational/international networks and will be asked to discuss how power distribution within an interconnected global society has shifted in the last decade by the fluid interaction of multiple cultural categories and perspectives.

Prerequisite: ENGL 111G

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: RHETORIC OF AUTOBIOGRAPHY****Section 6 MW 16:00-18:30****RETZINGER**

This course will examine autobiographical text as rhetorical artifacts. Selected text will be used to discuss how authors identify themselves at a particular time, under particular internal and external circumstances. We will investigate these authors’ constructions of “I” in relation to historical “others”; their contemporaries and their predecessors. Time in ubiquitous, this course will also address the immediacy of these texts at our juncture.

Prerequisite: ENGL 111G

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: SPEAKING FROM THE BORDERLANDS****Section 7 MWF 11:30-12:20****FLEMING**

This course will explore the ways in which gender, race, and identity are portrayed in literature written by and about Chicana women. As a means of examining the Chicana position on or around the American borderlands, this course will primarily focus on texts that illustrate the problematic aspects of immigration, assimilation, and cultural “bleaching.” The course will investigate the Chicana position within these differing modes of oppressions in order to comprehend how gender and racial restrictions influence the formation of an authentic identity. In this manner, it will be necessary to identify the ways in which Chicana writers perpetuate their voice within the literary world as a means of destabilizing hierarchies that distort/disallow identity development. We will look at the ways in which Chicana writers utilize *testimonio* or autobiography, depictions of *machismo* or culture-specific patriarchies, and domestic life in order to express their problematized position within American hierarchical systems.

Prerequisite: ENGL 111G

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: RHETORIC OF ADVERTISING****Section 8 MWF 11:30-12:20****TREMBLAY**

This course will investigate and interrogate the range of rhetoric found in contemporary advertising. In studying ads, students would continue developing writing skills, enabling them to conduct research and form logical arguments in formal, academic writing assignments. Also, they will witness how advertising utilizes diction, tone, and precise phraseology in its writing. The course curriculum will encompass advertising on television, in film (trailers), and on the Internet. The advertisements would be broken down into categories according to their objectives. We will also discuss how advertising employs demographics, and whether or not this strategy is successful. The ultimate goal of the class will be for students to apply critical thinking skills to advertisements they encounter daily, and to understand how rhetoric can work for and against its agents.

Prerequisite: ENGL 111G

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: RHETORIC OF ADDICTION****Section 9 MWF 12:30-13:20****DORRIS**

This course will locate, define and analyze authors' portrayals of addiction within their texts. This course will determine the way authors use rhetoric to portray the addicts and their addictive experiences. It will require the examination of the culture in which the texts were written, including the common myths and beliefs surrounding the addictive substance and/or act. In this class, we will be exploring common stereo types revolving around addiction, such as is addiction a disease or a choice. We will explore fiction v. nonfiction, movie v. documentary, real life v. fantasy in an effort to debunk the romantic notions behind addiction.

Prerequisite: ENGL 111G

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: WORDS OF WAR****Section 10 MWF 13:30-14:20****CHRESTMAN**

The purpose of this class will be to explore the last 35 years of American involvement in armed conflict, specifically the Vietnam, the Gulf War, and the current wars in Iraq and Afghanistan as they are described in non-fiction, fiction, film and various other forms of rhetoric. Our relationship to, and ideas about armed conflict are often informed by exposure to different kinds of media.

Prerequisite: ENGL 111G

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: IDENTITY AND NEW MEDIA****Section 11 MW 14:30-15:45****ALMJELD**

This course offers practice interpreting, producing, and evaluating a variety of texts from humanities and related social sciences. As our society becomes increasingly dependent upon technology and new media, we will focus on ways of reading, writing, and arguing via a variety of modes including blogs, visual texts, and traditional papers. We will pay particular attention to the ways we write and perform our identities online and through a variety of texts and argumentative approaches. We will also consider rhetorical strategies and visual rhetoric as well as individual representations that might serve students in their personal and professional lives.

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: RHETORIC OF POPULAR CULTURE****Section 12 TR 8:55-10:10****MILAGROS GARCIA**

This is a writing course aimed at improving students' writing abilities as well as their ability to critically engage with a variety of materials. It is organized around helping students acquire and develop critical perspectives on popular culture texts and artifacts through a number of writing assignments. We will explore key concepts for the analysis of popular texts and practices, such as 'popular,' 'culture,' 'ideology,' 'hegemony,' among others. Students will examine diverse cultural representations on different print and electronic media genres, and/or other artifacts familiar to them.

Prerequisite: ENGL 111G

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: ADVENTURE & HUMAN CONDITION****Section 13 TR 10:20-11:35****ORR**

First, we will have to define adventure, considering questions such as: Must it be voluntary? Must it have a certain level of risk? Can we outline the similarities and differences between conquering a mountain and going on a road trip? What about solo adventures, or adventures in groups? We will research the ancient adventurers all the way up to the present, and look at how the priorities, risks, and timbre of adventures has changed throughout history.

Prerequisite: ENGL 111G

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: AMERICAN SOUTH IN LIT. & FILM****Section 14 TR 11:45-13:00****LaPORTE**

In this course we will explore historical, cultural, artistic, and political issues relating to what was once the antebellum south. Authors read might include Frederick Douglass, William Faulkner, Flannery O'Connor, Eudora Welty, Alice Walker, Lee Smith, Barry Hannah, Jill McCorkle and others. We will also study films such as *A Streetcar Named Desire*, *Sommersby*, *To Kill a Mockingbird*, *Midnight in the Garden of Good and Evil*, *Cat on a Hot Tin Roof*, and others. Students will write two short (4-5 pg) papers and complete one extensive research project.

Prerequisite: ENGL 111G

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: SURVIVE OR PERISH: HOW AND WHY HUMANS  
LIVE OR DIE UNDER EXTREME CONDITIONS****Section 15 MW 14:30-15:45****TREON**

This course will investigate how and why humans live or die under extreme conditions. We will read and 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.

Prerequisite: ENGL 111G

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: ZOMBIES AND IDENTITY****Section 17 MWF 12:30-13:20****LAYFIELD**

As a class we will explore the definitions of "zombies" as they occur in texts from the various disciplines in humanities. Students will discuss, research and write about what it means to be a "zombie" in America during several cultural/political moments and we will examine how these creature reinforce or rebel against what it means to be an "individual." Through this process students are expected to further develop the rhetorical skills and strategies introduced in ENGL 111.

Prerequisite: ENGL 111G

**ENGL 211G****WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
SUBTITLE: DOCUMENTARY FILM & NON-FICTION****Section 18 SA 12:00-14:55****MORROW**

In this course, you will view, discuss, and analyze documentary films, as well as read critical texts and two supporting non-fiction books. Though I wish to provide a general introduction to documentary history and its many contemporary forms, this course will stress current social and political controversies. Since our concern lies in a complex intersection of these controversies with non-fiction film and literature, I intend to apply a range of assignments to help you ground your criticism. However, the main thrust of the coursework will be aimed toward practicing the rhetorical analysis skills learned in ENG 111.

Prerequisite: ENGL 111G

**ENGL 218G****TECHNICAL & SCIENTIFIC COMMUNICATION****Sections 1-15. See printed schedule for times and locations.****TBA**

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.

Prerequisite: ENGL 111

**ENGL 220G****INTRODUCTION TO CREATIVE WRITING****Section 1 MWF 10:30-11:20****FRAWLEY****Section 2 MWF 12:30-13:20****VOGES**

This course is an introduction to three forms of imaginative writing: creative non-fiction, fiction, and poetry. We will read and discuss various texts representative of these forms and perform writing exercises to help us learn how to write.

Prerequisite: ENGL 111G

**ENGL 244****LITERATURE AND CULTURE****Section 1 MWF 10:30-11:20****FIELDS**

Intensive reading, discussion and writing about selected masterpieces of world literature. Emphasizes cultural and historical contexts of readings to help students appreciate literary traditions. Core texts include works by Homer, Dante and Shakespeare.

**ENGL 251****SURVEY OF AMERICAN LITERATURE I****WIGET****Section 1 TTH 10:20-11:35**

This course provides the opportunity for students to involve themselves in the ongoing argument over 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, and Cooper, Hawthorne and Poe, Melville and Whitman and Dickinson still have a compelling urgency today. Students will read widely among a variety of voices, men and women of different races and backgrounds trying to express their sense of what America is and ought to be. We will also read two novels, Hawthorne's The Blithedale Romance and Stowe's Uncle Tom's Cabin. In addition to a midterm and final exam, students will keep a reading log and write two short, un-researched essays.

Prerequisite: ENGL 111G

**ENGL 252****SURVEY OF AMERICAN LITERATURE II****PAYNE****Section 1 TTH 14:35-15:50****Section 2 TTH 17:00-18:15****PAYNE**

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 carefully consider the multi-ethnic character of American literature. The course includes short stories, longer fictional works and poetry. In addition to reading assignments and short papers, a mid-term and a final will be assigned.

Prerequisite: ENGL 111G

**ENGL 271****SURVEY OF ENGLISH LITERATURE I****CUNNAR****Section 1 TTH 8:55-10:10**

This course surveys English literature from the beginnings through the 18<sup>th</sup> century, providing students 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, discussion, 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 writing skills about literature.

Prerequisite: ENGL 111G

**ENGL 272****SURVEY OF ENGLISH LITERATURE II****LINKIN****Section 1 TTH 11:45-13:00**

Readings for this course include some of the most 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.

Prerequisite: ENGL 111G

**ENGL 301****THEORY & CRITICISM: RHETORIC AND CULTURE****VALENTINE****Section 1 MW 14:30-15:45**

In *Rhetorical Criticism: Explorations and Practice*, Sonya K. Foss writes that human beings live in a symbolic world, continually trying to understand how symbols work and why they affect us in one way or another. "The process of rhetorical criticism" she suggests "involves engaging in this natural process in a more conscious, systematic, and focused way" (7). In this course, we will engage in the "conscious, systematic, and focused" practices of rhetorical criticism. To that end, the course will offer; a brief overview of key moments in the history of rhetoric; a more thorough consideration of critical developments in modern rhetorical theory; and directed practice doing rhetorical criticism.

**ENGL 303****THEORY & CRITICISM: FILM, MEDIA AND CULTURE****HAGELIN****Section 1 TTH 8:55-10:10**

Surveys classical and contemporary film theory. Explores the relationship of theory to textual analysis and filmmaking practices. Includes auteurism semiotics, psychoanalysis and other theories, as well as theories of other media.

**ENGL 304****CREATIVE WRITING: PROSE****ANNICA****Section 1 TTH 11:45-13:00****Section 2 TTH 14:35-15:50****BRADBURD**

This class involves each student writing two short stories to be discussed in a workshop setting. Students interested in the power of stories in our lives, who are serious readers and passionate about books will find this a rewarding class.

**ENGL 306****CREATIVE WRITING: POETRY****Section 1 MW 14:30-15:45****DAY****Section 2 MWF 10:30-11:20****BLACK**

306 is a poetry workshop. *The purpose of the class is to nurture and expand students' ability to craft a poem.* The majority of class time will be spent on workshops of the poems submitted. Learning to write poetry involves learning to be a good reader of poetry. To this end, we will read and discuss a number of individual poems and read up to three complete poetry collections. We will also read selected craft essays by working poets. The class will cover formal techniques as well as methods of crafting free verse as well as explore poetic voice and tone. No previous experience in poetry writing is necessary.

**ENGL 307****CREATIVE WRITING: CREATIVE NONFICTION****Section 1 MWF 9:30-10:20****HOLDEN**

Introduction to creative nonfiction. Skills emphasized will include the personal voice, powers of observation and reflection, advocacy, argument, and a creative, powerful use of language. May be repeated for a maximum of 9 credits.

**ENGL 308****CREATIVE WRITING: PLAYWRITING****Section 1 TTH 11:45-13:00****SMITH**

Technique of one-act playwriting, and analysis of dramatic structure.

NOTE: Cross listed with THTR 308.

**ENGL 310****CRITICAL WRITING****Section 1 TTH 14:35-15:50****CULL****Section 2 MW 16:00-17:15****MURRELL**

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 311G****ADVANCED COMPOSITION****Section 1 TTH 11:45-13:00****BRADBURD**

"Here's My Deal: writing from personal experience." Students will write five personal essays from their own experience. Serious readers and writers only should sign on.

**ENGL 311G****ADVANCED COMPOSITION****Section 2 MW 14:30-15:45****LaPORTE****Section 3 TTH 13:10-14:25****LaPORTE****Section 70 Web CT****CARTER**

For students who wish to strengthen their writing skills, this course will provide an opportunity to write, revise and discuss nonfictional prose. Emphasis will be placed upon the development of effective rhetorical strategies. Whenever possible, workshop and collaborative learning methods will be used. Prerequisite: junior or senior standing, or consent of instructor.

**ENGL 318G****ADVANCED TECHNICAL & PROFESSIONAL COMMUNICATION****Section 1 MWF 10:30-11:20****KLEIN****Section 70 Web CT****SHEPPARD**

This course is designed to help you examine and gain experience with a variety of professional communication genres. The course is based on a sequence of assignments, each building on the work of the previous one, which will provide you with an opportunity to investigate your own professional communication practices, to conduct research on an issue of professional interest through multiple means, and to construct persuasive documents that seek action by convincing others of the value of your ideas. In each of these assignments, you will focus on understanding and negotiating the rhetorical situation. By focusing on the rhetorical demands of communication, you will learn practical and theoretical approaches for researching and developing content for multiple audiences. By analyzing the purpose, audience, and context of various communicative situations, you will be able to create documents that successfully achieve their intended goals. Importantly, this course will also focus on the design and arrangement of documents, as well as on the development of their textual content.

**ENGL 323G****AMERICAN DRAMA****Section 1 TTH 13:10-14:25****STORM**

A study of American drama of the modern and contemporary periods, from the late 19th century to the present day. Emphasis is placed on the advent of realism and naturalism, the innovations of prominent playwrights and theorists and the influence of existentialism and absurdism on the drama of the midcentury and afterward. The course examines many of the ways in which the expressive means of the theatre have been employed over the past century, with attention to different approaches to dramatic structure and characterization. In addition to the works of major dramatists, attention is given to select issues in modern dramatic theory and to a range of pertinent criticism.

NOTE: Cross listed with THTR 323.

**ENGL 328****LITERATURE OF SCIENCE FICTION & FANTASY****Section 1 MWF 11:30-12:20****LaTORRA****Section 70 Web CT****McNEEL**

Beginning with a quick historical survey of the development of science fictional literature, this course will turn its focus to how some science fiction and fantasy authors have addressed issues of self and society. We will read the works of 3 major "hard" or "center core" science fiction authors – Iain M. Banks, Greg Egan, and Vernor Vinge – and the short stories of a major writer of fantasy or fabulist fiction, Jorge Luis Borges.

NOTE: Cross listed with THTR 328.

**ENGL 329****STUDIES IN DRAMA****SUBTITLE: ELIZABETHAN & JACOBAN DRAMA****Section 1 MWF 13:30-14:20****GODWIN**

NOTE: Cross listed with THTR 329.

**ENGL 335G****STUDIES IN THE NOVEL****Section 1 MWF 11:30-12:20****HOLDEN****Section 70 Web CT****ROURKE**

Intensive reading, discussion, and writing about selected major novels from around the world. Emphasizes the history of the novel and its role in culture. We'll look at works that both marked major turning points in the development of the novel, from the earliest English novel (*Robison Crusoe* by Daniel Defoe) to post-modernism (*Slaughterhouse Five* by Kurt Vonnegut), and at the same time became cultural touchstones. Other works will include *Frankenstein* by Marty Shelley, *Madame Bovary* by Gustave Flaubert, and *Mrs. Dalloway* by Virginia Wolfe.

**ENGL 339G****CHICANA/O LITERATURE****Section 1 TTH 11:45-13:00****GARAY**

This survey course attends to these questions: What *is* Chicana/o literature? What issues define this literary tradition? Who are its writers and what do they have to say about being Mexican, being American, being both or neither? How does Chicana/o literature converse with broader traditions of U.S., particularly Latino, and Latin American literatures? How do aesthetics, politics, and community intersect? What are its historical roots? What is its future? Focusing primarily on twentieth century Chicana/o narrative, but including a sampling of autobiographical texts, poetry, and theory, we will study major cultural and literary concerns within the Chicana/o literary tradition. In both discussion and writing, students will be encouraged to engage with issues including race, ethnicity, gender, sexuality, immigration, self-representation and hybridity. 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 Chicana/o literature we engage. Texts: R. Anaya *Bless Me, Ultima*; A. Castillo. *So Far From God*; A. Morales *The Rag Doll Plagues*; L. Urrea. *Nobody's Son*; H. Viramontes *Under the Feet of Jesus*

**ENGL 356****FORM & TECHNIQUE: POETRY****Section 1 TTH 13:10-14:25****SMITH**

This course will examine the various components of revision in poetic composition: word choice, syntax, mechanics, and global concerns. In addition to weekly writings exercises, each student will work to revise a collection of his/her writings over the duration of the semester. The course will incorporate a WebCT component, as well, affording us the opportunity to carry our conversation about revision beyond the classroom.

NOTE: This course fulfills a requirement for the Undergraduate Major in Creative Writing.

**ENGL 363****LITERATURE FOR CHILDREN & YOUNG ADULTS****Section 1 TTH 10:20-11:35****Section 2 TTH 8:55-10:10****Section 3 TTH 13:10-14:25****Section 4 MW 16:00-18:30****MURRELL****LaPORTE****MURRELL****TBA**

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

**ENGL 363****LITERATURE FOR CHILDREN & YOUNG ADULTS****Section 70-71 WEB CT****LAVENDER**

This online only course will read, discuss, and write about children's literature. We will examine the characteristics of children's literature and its function in our culture, as well as other cultures. We will discuss the history of this "genre" and the concept of "the child" as we begin with a study of multi-cultural fairytales. Also, through various major works of children's literature we will watch how such literature establishes ideas of selfhood, gender, family, culture, etc. This class will involve active online discussion, research, and writing with various sizes of audiences (individual, group, class).

**ENGL 380G****WOMEN WRITERS****Section 1 TTH 10:20-11:35****GARAY**

Because a course on women writers begs for focus, a way to integrate breadth but not at the expense of depth, this course will be thematically-based. We will study girlhood as it is represented in texts by contemporary women writers in the U.S. The *breadth* of the course will be in the study of texts by women whose perspectives on girlhood are contingent upon issues of race, socioeconomic class, and culture. The *depth* of the course will be in its nature: writing-intensive, reading-intensive, and genre-inclusive. We will read fiction, poetry, autobiography, and scholarly perspectives in order to think richly about what experiences, attitudes, and illusions/delusions/visions typically (or atypically) comprise girlhood. As a time of life that refuses easy definition, shifting with time and circumstance, girlhood troubles and fascinates, and promises to prompt lots of thought and good discussion. A sampling of texts to be studied: T. Morrison *The Bluest Eye*, M. Kingston *Woman Warrior*, J. Alvarez *How the Garcia Girls Lost Their Accents*.

NOTE: Cross listed with WS 380.

**ENGL 392G****MYTHOLOGY****Section 1 TTH 8:55-10:10****LAVENDER****Section 2 TTH 11:45-13:00****LAVENDER**

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

**ENGL 394G****SOUTHWESTERN LITERATURE****Section 1 MWF 10:30-11:20****VOISINE**

In this class we will read mostly New Mexican writers, with some West Texas and Arizona excursions. While the majority of the writing will be from the twentieth and twenty first century, we'll begin by researching historical and oral sources for our regional literatures. We'll use these "texts" to open up many conversations: about genre, race, regionalism, and our relationship to history. Some of the anticipated readings will be in Navajo myth and song, cowboy story-telling, the work of Willa Cather, Witter Bynner, James Frank Dobie, Leslie Marmon Silko, Joy Harjo, Denise Chavez, Dagoberto Gilb, Rudolfo Anaya, etc.

**ENGL 399****SPECIAL TOPICS****Section 1 TBA****TBA**

This course may be repeated for a maximum of 12 credits.

**NOTE: Requires instructor consent.**

**ENGL 400****INDEPENDENT STUDY-UPPER DIVISION****Section 1 TBA****TBA**

This course may be repeated for a maximum of 5 credits.

**NOTE: Requires instructor consent.**

**ENGL 404****ADVANCED STUDY IN AMERICAN LITERATURE II  
SUBTITLE: CONTEMPORARY AMERICAN POETRY****Section 1 TTH 11:45-13:00****CULL**

This course will consider the fascinating development of American poetry from about the 1960s to the present day. We'll begin by discussing polemics about the future of poetry (as an art form, as a part of American culture, etc.). Then we'll consider how contemporary poetry continues to be influenced by (and to react against) modernist innovations, ambitions, and anxieties (it may help if you've read a few modernist texts before, as in either the later British or later American survey courses, but no prior familiarity with poetic modernism will be presumed). The final two-thirds of the course will consider whether contemporary poetry can be characterized by an intriguing transition from a moment defined by innovation (the emergence of identity-based, multicultural poetics, the development of post-modern, avant-garde L=A=N=G=U=A=G=E poetics, and the reaction against this avant-garde) to a moment defined by eclecticism (the current tendency for poets to borrow from and blend together different, even opposing, aesthetics/traditions). The syllabus has not been finalized, but it may include poets like Ai, A. R. Ammons, John Ashbery, Elizabeth Bishop, Martin Espada, Jorie Graham, Andrew Hudgins, Susan Howe, Yusef Komunyakaa, James Merrill, Thylia Moss, D. A. Powell, Ron Silliman, and Karen Volkman. Along the way, we'll listen to a number of recordings of these poets reading their work.

**ENGL 404****ADVANCED STUDY IN AMERICAN LITERATURE II  
SUBTITLE: NEW PEOPLE: AMERICA'S LITERATURE  
AFTER THE CIVIL WAR****Section 2 TTH 13:10-14:25****PAYNE**

A new America emerged after the Civil War, more unified, stronger, more democratic, and on the path to the industrialized, urbanized, world power we live in today. Appropriately, the people of this new country, our country, considered themselves to be a "New People" of the New World among the peoples of the world. In English 404 we will study the literature of the New People of America, more specifically, work of the "New Negro" movement, literature of the New Woman, the New South, and related work. We will consider emergence of this new literature in relation to the emerging science of the period, including and maybe especially, social science. Course readings will be selected from works of such writers as Walt Whitman, Stephen Crane, Mark Twain, Willa Cather, Nella Larsen, Henry James, and Charles Chesnut, along with, perhaps, a reach ahead into the modern period, Faulkner. A midterm, final, research paper, as well as frequent short response papers, often written in class, will be scheduled. Come expecting fascinating readings and lively discussions.

**ENGL 405****CHAUCER****Section 1 MW 16:00-17:15****SCHIRMER**

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, theological, 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.

**ENGL 409****SHAKESPEARE II****Section 2 MW 14:30-15:45****MILLER-TOMLINSON**

This course is a representative survey of the second half of Shakespeare's dramatic career, a period of remarkable creativity and experimentation. In these years, Shakespeare produced a series of tragedies that many consider his greatest, including *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. A tragic vision darkens even late comedies and romances such as *Measure for Measure* and *The Winter's Tale*. While we will develop a range of interpretations of these plays, sustained attention will be devoted to discovering how these plays comment on the purposes and limits of drama and other forms of art. Along the way, we will consider how Shakespeare's late plays represent topics of enduring debate, such as radical individualism, the origins of evil, and the social significance of race, gender, and (what we might call) class. We will also discuss clips from major film versions of some of these plays to understand how directors and actors interpret Shakespeare's work and bring it to life. Undergraduates will sit for midterm and final exams and write formal papers requiring library research. Graduate students will perform in-depth research on a current topic in Shakespeare studies, culminating in a seminar paper and class presentation.

NOTE: Cross-listed with THTR 409 and ENGL 509.

**ENGL 412****WRITING IN THE WORKPLACE****Section 1 TH 17:00-19:30****THATCHER**

This course introduces graduate students to communication in the workplace. Students will first explore major issues through essential readings in theory, practice, and pedagogy. Each student then selects a field of study in a specific workplace setting and carries out independent research, documenting the issues in this field.

**ENGL 413****ADVANCED CREATIVE WRITING: PROSE WORKSHOP****Section 1 T 17:00-19:30****BOSWELL****Section 2 MW 17:30-18:45****HOLDEN**

This is an advanced fiction workshop for undergraduates. Normally students should take English 304 (the introductory fiction workshop) prior to taking this course. This course may be repeated for credit.

NOTE: Cross listed with ENGL 513-01.

**ENGL 414****ADVANCED CREATIVE WRITING: POETRY WORKSHOP****Section 1 M 14:30-17:00****VOISINE**

While reading the works of contemporary poets, we will write and workshop our own poems throughout the semester. Students will be expected to analyze works by established and emerging poets (including the other members in the class) through weekly reading and writing assignments. This class will culminate in two projects: and a finished chapbook of each student's work and a public reading from our poems. May be repeated for a total of 9 credits.

NOTE: Cross listed with ENGL 514.

**NOTE: Requires instructor consent.**

**ENGL 416****APPROACHES TO LITERATURE****Section 1 W 14:30-19:00****NIMS**

English 416 is designed for students who are interested in teaching English at the secondary level. We will focus on literature of adolescents, looking at strategies for reading, discussion, and writing about literature, and engaging students. Specifically, we will (1) apply theories of reading and writing to literature; (2) discuss pedagogical theory and classroom practices; and (3) design curricular materials for teaching literature at the secondary level. Through frames of pedagogical theories, the class will help you develop a strong foundation, both theoretical and practical, to support your teaching and to help you become an effective, reflective teacher of literature/language arts at the secondary level.

NOTE: Cross listed with ENGL 516.

**ENGL 417****STUDY IN CRITICAL THEORY****SUBTITLE: SUBJECTIVITY, IDENTITY & AGENCY****Section 1 TTH 13:10-14:25****WIGET**

What accounts for what people do, how writers write, and how readers read? How are the ways we respond to characters in literature, film, and other media shaped by our assumptions about human action? Subjectivity, Identity, and Agency have become central terms in modern critical theory in part for the role they play in trying to answer these questions. This course will locate these terms in the development of modern philosophy and explore how their significations have changed in relationship to the emergence of new disciplines like sociology, anthropology, psychology, linguistics, literary criticism, and film theory. The goal of the course is to understand how the problems posed by assumptions about these terms affect the way we read and write about literature, film, and other media. Readings will range widely among the disciplines mentioned earlier. Students will write two shorter response essays and a longer seminar paper. This team-taught course meets together with ENGL 517.

**ENGL 422****ADVANCED STUDY IN LITERARY FORM OR GENRE****SUBTITLE: BORDERLANDS REPRESENTATIONS****Section 1 T 17:00-19:30****GARAY**

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. Questions that will guide the course: How do representations of the Mexico-U.S. border reflect/converse with historical and contemporary political tensions? How do the perspectives and vantage points of Mexican, Chicano, and U.S. Anglo producers of cultural artifacts, including literature, diverge, collide, and coalesce? Primary/secondary text possibilities: Annerino, John. *Vanishing Borderlands* (photography) Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza* Castaneda, Antonia, ed. *Gender on the Borderland: The Frontiers Reader*. Chabram-Dernersesian, Angie. *The Chicana/o Cultural Studies Reader* Crosthwaite, Luis Humberto, ed. *Puro Border: Dispatches, Snapshots, & Graffiti from the US/Mexico Border* Lonestar. Dir. John Sayles. Perf. Ron Canada...Paredes, Americo. *Folklore and Culture on the Texas-Mexican Border* *Senorita Extraviada*. Dir. Lourdes Portillo.

NOTE: Cross listed with ENGL 522.

**ENGL 427****ADVANCED STUDIES IN FILM AND DIGITAL MEDIA  
SUBTITLE: HOLLYWOOD GOES TO WAR****Section 1 TTH 10:20-11:35****HAGELIN**

This course analyzes the war film as a genre in Hollywood cinema, 1930-present. What is a war film? How have war films influenced the audience's attitudes toward the United States military? And what can Hollywood films tell us about America at war? We will focus on representations of World Wars I & II, the Vietnam War, and Gulf Wars I & II, exploring their representation in popular film and their ongoing impact on how Hollywood portrays violence, nation, and gender. We will study films from *Twelve O'Clock High* and *Sands of Iwo Jima* to *The Deer Hunter* and *Iraq in Fragments* in order to think critically about film as both an art form and a cultural discourse. This writing-intensive course will require your engaged critical attention to the films and cultural texts we study; assignments will include an oral presentation and two papers. May be repeated under different subtitles

NOTE: Cross listed with ENGL 522.

**ENGL 451****PRACTICUM IN THE GRAMMAR OF AMERICAN ENGLISH****Section 1 MW 14:30-15:45****BURNHAM**

This course offers a systematic introduction to the grammar of American English. No formal grammatical knowledge beyond the ability to recognize and name the parts of speech is required to begin the course. The course is designed to improve student knowledge of traditional grammar in order to develop an understanding of the 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 effective teachers 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 research projects.

NOTE: Cross listed with ENGL 551.

**ENGL 462****INTERDISCIPLINARY, CLIENT BASED PROJECT PRACTICUM****Section 1 MW 16:00-17:15****WOJAHN**

This course will provide you with hands-on experience in collaborating on an interdisciplinary team and in designing a product or system for an organization. The class teams English students with Industrial and Mechanical Engineering students. Each team member participates fully on a specific design project sponsored by a client. The course will allow you to focus on learning how to communicate specialized technical information to those with varied expertise as well as to grasp and use specialized information from people in other disciplines. The class encourages participants to see value in alternative ways of approaching issues, engaging in meaningful problem-solving and exploring design processes and products critically.

NOTE: Cross listed with ENGL 562.

**ENGL 497****INTERNSHIP: TECH & PROFESSIONAL COMMUNICATION****Section 1 WEB CT****TBA**

This WebCT-based (online only) course is an accompaniment to a 10 hour per week (or so) internship placement. Its purpose is to provide a forum for documenting your activities and reflecting on your internship experience and to support you in optimizing the experience within your personal, professional, and academic goals. Its purpose is also to support people from our department placed locally and globally as they enter a new setting or return to a previous setting while considering the internship experience from new perspectives. Assignments include keeping a weekly activity log, reading materials to help support internship activities, writing weekly reflections on the internship experience in light of the readings or other interns' responses and either presenting or preparing a final reflective report. May be repeated for a total of 6 credits.

**NOTE: Requires instructor consent.**

# GRADUATE COURSES

(SUBJECT TO CHANGE)

## ENGL 500

### SUPERVISED STUDY

TBA

#### Sections 1-22 TBA

To prepare the student for the master's degree examinations by special studies in fields not covered in routine course work.

NOTE: Requires instructor consent.

## ENGL 509

### SHAKESPEARE II

MILLER-TOMLINSON

#### Section 1 MW 14:30-15:45

This course is a representative survey of the second half of Shakespeare's dramatic career, a period of remarkable creativity and experimentation. In these years, Shakespeare produced a series of tragedies that many consider his greatest, including *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. A tragic vision darkens even late comedies and romances such as *Measure for Measure* and *The Winter's Tale*. While we will develop a range of interpretations of these plays, sustained attention will be devoted to discovering how these plays comment on the purposes and limits of drama and other forms of art. Along the way, we will consider how Shakespeare's late plays represent topics of enduring debate, such as radical individualism, the origins of evil, and the social significance of race, gender, and (what we might call) class. We will also discuss clips from major film versions of some of these plays to understand how directors and actors interpret Shakespeare's work and bring it to life. Undergraduates will sit for midterm and final exams and write formal papers requiring library research. Graduate students will perform in-depth research on a current topic in Shakespeare studies, culminating in a seminar paper and class presentation.

NOTE: Cross listed with 409.

## ENGL 512

### WRITING IN THE WORKPLACE

THATCHER

#### Section 1 TH 17:00-19:30

This course introduces graduate students to communication in the workplace. Students will first explore major issues through essential readings in theory, practice, and pedagogy. Each student then selects a field of study in a specific workplace setting and carries out independent research, documenting the issues in this field.

NOTE: Cross listed with 412.

## ENGL 513

### CREATIVE WRITING WORKSHOP: PROSE

BOSWELL

#### Section 1 T 17:00-19:30

#### Section 2 MW 17:30-18:45

HOLDEN

This is a graduate fiction workshop for non-MFA students. Any graduate student interested in writing fiction may enroll in this class except those in the MFA program in creative writing. Participants will write a minimum of two new and original short stories. This course may be repeated for credit.

NOTE: Cross listed with 413.

## ENGL 514

### CREATIVE WRITING WORKSHOP: POETRY

VOISINE

#### Section 1 M 14:30-17:00

While reading the works of contemporary poets, we will write and workshop our own poems throughout the semester. Students will be expected to analyze works by established and emerging poets (including the other members in the class) through weekly reading and writing assignments. This class will culminate in two projects: and a finished chapbook of each student's work and a public reading from our poems.

NOTE: Cross listed with ENGL 414.

**NOTE: Requires instructor consent.**

## ENGL 516

### GRADUATE STUDY- APPROACHES TO LITERATURE

NIMS

#### Section 1 W 16:30-19:00

English 516 is designed for graduate students who are interested in teaching English at the secondary level. We will focus on literature of adolescents, looking at strategies for reading, discussion, and writing about literature, and engaging students. Specifically, we will (1) apply theories of reading and writing to literature; (2) discuss pedagogical theory and classroom practices; and (3) design curricular materials for teaching literature at the secondary level. Through frames of pedagogical theories, the class will help you develop a strong foundation, both theoretical and practical, to support your teaching and to help you become an effective, reflective teacher of literature/language arts at the secondary level.

NOTE: Cross listed with ENGL 416.

**ENGL 517****GRADUATE STUDY IN CRITICAL THEORY  
SUBTITLE: SUBJECTIVITY, IDENTITY AND AGENCY****Section 1 TTH 13:10-14:25****ROURKE**

What accounts for what people do, how writers write, and how readers read? How are the ways we respond to characters in literature, film, and other media shaped by our assumptions about human action? Subjectivity, Identity, and Agency have become central terms in modern critical theory in part for the role they play in trying to answer these questions. This course will locate these terms in the development of modern philosophy and explore how their significations have changed in relationship to the emergence of new disciplines like sociology, anthropology, psychology, linguistics, literary criticism, and film theory. The goal of the course is to understand how the problems posed by assumptions about these terms affect the way we read and write about literature, film, and other media. Readings will range widely among the disciplines mentioned earlier. Students will write three response papers and a seminar paper. This team-taught course meets together with English 417.

**ENGL 521****GRADUATE STUDY IN A LITERARY PERIOD OR MOVEMENT  
SUBTITLE: 19th CENTURY POETS, POETICS, GENRES, SYSTEMS****Section 1 TH 17:00-19:30****LINKIN**

In this course we'll be looking at a select set of 19th-century British poets who devise theories about what poetry can accomplish, transforming form and genre to see whether poetry can do even more than delight and instruct. Thus William Blake has his poet Avatar Los cry out in the epic poem *Jerusalem* "I must Create a System, or be enslav'd by another Mans / I will not Reason & Compare: my business is to Create" (10:20-21), and creates that system via a visual poetics that establishes a new mythology. Thus Gerard Manley Hopkins creates a phonetic and metrical system that seeks to capture in sound and form what he identifies as inscape: the special pattern each created object or moment expresses to the receptive subject. Thus William Butler Yeats theorizes a visionary cycle of history composed of moments in which poets glimpse the eternal. Of course they were all considered insane (at times), but the poetry they produced is extraordinary and the poetic theories they devised to unmoor themselves from the conventional ways of the world are fascinating. They are just three of the poets and systems we will consider. Depending on time and the availability of viable texts, we might also consider the sonnet systems developed by Charlotte Smith, Mary Robinson, and Elizabeth Barrett Browning, Mary Tighe's transformation of epic romance and Greek mythology in *Psyche*, and the emergence of the psychologically-inflected dramatic monologue in Robert Browning and Alfred, Lord Tennyson.

**ENGL 522****GRADUATE STUDY IN LITERARY FORM/GENRE  
SUBTITLE: BORDERLANDS REPRESENTATIONS****Section 1 T 17:00-19:30****GARAY**

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. Questions that will guide the course: How do representations of the Mexico-U.S. border reflect/converse with historical and contemporary political tensions? How do the perspectives and vantage points of Mexican, Chicano, and U.S. Anglo producers of cultural artifacts, including literature, diverge, collide, and coalesce? Primary/secondary text possibilities: Annerino, John. *Vanishing Borderlands* (photography) Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza* Castaneda, Antonia, ed. *Gender on the Borderland: The Frontiers Reader*. Chabram-Dernersesian, Angie. *The Chicana/o Cultural Studies Reader* Crosthwaite, Luis Humberto, ed. *Puro Border: Dispatches, Snapshots, & Graffiti from the US/Mexico Border* Lonestar. Dir. John Sayles. Perf. Ron Canada...Paredes, Americo. *Folklore and Culture on the Texas-Mexican Border* *Senorita Extraviada*. Dir. Lourdes Portillo.

NOTE: Cross listed with ENGL 422.

**ENGL 522****GRADUATE STUDY IN LITERARY FORM/GENRE  
SUBTITLE: HOLLYWOOD GOES TO WAR****Section 2 TTH 10:20-11:35****HAGELIN**

This course analyzes the war film as a genre in Hollywood cinema, 1930-present. What is a war film? How have war films influenced the audience's attitudes toward the United States military? And what can Hollywood films tell us about America at war? We will focus on representations of World Wars I & II, the Vietnam War, and Gulf Wars I & II, exploring their representation in popular film and their ongoing impact on how Hollywood portrays violence, nation, and gender. We will study films from *Twelve O'Clock High* and *Sands of Iwo Jima* to *The Deer Hunter* and *Iraq in Fragments* in order to think critically about film as both an art form and a cultural discourse. This writing-intensive course will require your engaged critical attention to the films and cultural texts we study; assignments will include an oral presentation and two papers. May be repeated under different subtitles.

NOTE: Cross listed with ENGL 427.

**ENGL 523****ADVANCED STUDY IN A MAJOR AUTHOR  
SUBTITLE: HERMAN MELVILLE****Section 1 TTH 14:35-15:50****WIGET**

It would be difficult to find a nineteenth-century American author who had more trouble being both an “American” and an “author”. The decline of his family and his own transoceanic, self-making gave him a profound sense of identification with the working-class and non-white other precisely at the time when authorship was becoming a career path for the conventional middle-class. A tortured man in a troubled time, his fictions betray his profound mistrust of all easy answers to fundamental questions about God, democracy, masculinity, and human nature. Nathaniel Hawthorne, who knew him better than most, said of Melville: “He can neither believe, nor be comfortable in his unbelief; and he is too honest and courageous not to try to do one or the other.” While most of our attention will be devoted to *Moby-Dick*, students will read several other novels—*Typee*, *White-Jacket*, *Pierre*, and *The Confidence Man*—the novella, *Billy Budd*, as well as important shorter works and a selection of his poetry. We’ll read these texts in relation to his biography and to selected literary criticism. Students will be responsible for short response papers, which will be shared for discussion with the seminar, and for a longer, researched paper to be presented to the seminar at the end of the course.

**ENGL 525****GRADUATE STUDY IN COMPARATIVE LITERATURE  
SUBTITLE: MEDIEVAL WOMEN READING THE BIBLE****Section 1 M 17:30-20:00****SCHIRMER**

European cultures of the Middle Ages were bibliocentric and patriarchal, with the Christian bible their central text. Reading was conceived of primarily as a male activity; while the text-passive and yet mysteriously powerful, at once offering and concealing divine meaning—was often gendered female. This course asks what it might have meant for women in these cultures to read the bible. Focusing on a selection of key texts from three periods—late antiquity, the High Middle Ages, and late-medieval England—we will ask how and to what ends women (real and fictional) engaged the bible, comparing them across time periods and with their male counterparts. We will also investigate the ways in which biblical reading itself was gendered, exploring how women readers worked within, through, and outside of dominant models. The course will be run as a seminar, with an emphasis on collaborative learning; each student will also produce a substantial research project. No previous experience with early periods is assumed, and all medieval texts (with the exception of Chaucer) will be taught in translation.

NOTE: Cross listed with WS 550.

**ENGL 530****ARGUMENT THEORY AND PRACTICE****Section 1 W 17:30-20:00****BURNHAM**

This course will examine how language in various contexts convinces us to think and act in certain ways and not in others. Working from theory and practice, we will define argument and examine its uses: to inquire, convince, persuade, and negotiate. We will investigate the rules by which we devise and structure arguments in various academic fields and social situations, and analyze how audiences respond to these arguments. We will also consider how argument-making has evolved over time and how arguments are influenced by context, identity, and ideology. We will analyze written speeches and essays, as well as audio and videotapes in order to understand how argument works. The course will break into three segments: the mechanics of argumentation; various systems developed to describe and analyze arguments such as the Aristotelian appeals, Toulman logic, and Stasis theory; and applications of argument theory in academic, professional, and personal contexts. Student projects will examine how argument works in a specific profession, workplace, or discipline.

**ENGL 535****GRADUATE STUDY: FORM AND TECHNIQUE IN POETRY****Section 1 M 17:30-20:00****SMITH**

This course will examine the various components of revision in poetic composition: word choice, syntax, mechanics, and global concerns. In addition to weekly writings exercises, each student will work to revise a collection of his/her writings over the duration of the semester. The course will incorporate a WebCT component, as well, affording us the opportunity to carry our conversation about revision beyond the classroom.

**ENGL 549****GRADUATE STUDY WRITING  
SUBTITLE: ONLINE PEDAGOGY****Section 1 T 17:00-19:30****SHEPPARD**

This course will explore key issues related to teaching and learning in online environments, with a special emphasis on writing and communication pedagogy. Our readings and discussions will examine digital classroom practices and the theories that inform them. Course assignments will engage scholarship from relevant disciplines (including computers and composition, rhetoric, technical/professional communication, and educational technology), investigate varying pedagogical approaches, and evaluate current technological possibilities. Students will also have an opportunity to create or supplement curricular materials for current or future online teaching.

NOTE: Cross listed with ENGL 649.

**ENGL 550****STUDIES IN LITERACY  
SUBTITLE: LITERACY ACTION RESEARCH**

Section 1 TBA

TBA

**ENGL 551****PRACTICUM IN GRAMMAR**

Section 1 MW 14:30-15:45

BURNHAM

This course offers a systematic introduction to the grammar of American English. No formal grammatical knowledge beyond the ability to recognize and name the parts of speech is required to begin the course. The course is designed to improve student knowledge of traditional grammar in order to develop an understanding of the 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 effective teachers 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, workshops, quizzes, exams, and research projects.

NOTE: Cross listed with ENGL 551.

**ENGL 561****TOPICS IN WPA**

Section 1 M 17:30-20:00

VALENTINE

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 readings and course projects. May be repeated for a maximum of 6 credits.

Note: Cross listed with ENGL 661.

**ENGL 562****INTERDISCIPLINARY, CLIENT BASED PROJECT PRACTICUM**

Section 1 MW 16:00-17:15

WOJAHN

This course will provide you with hands-on experience in collaborating on an interdisciplinary team and in designing a product or system for an organization. The class teams English students with industrial and mechanical engineering students. Each team member participates fully on a specific design project sponsored by a client. The course will allow you to focus on learning how to communicate specialized technical information to those with varied expertise as well as to grasp and use specialized information from people in other disciplines. The class encourages participants to see value in alternative ways of approaching issues, engaging in meaningful problem-solving, and exploring design processes and products critically.

NOTE: Cross listed with ENGL 462.

**ENGL 574****WORKSHOP: ADVANCED WRITING-PROSE**

Section 1 TH 17:00-19:30

BRADBURD

Section 2 TH 17:00-19:30

BOSWELL

This is the MFA fiction workshop. It is restricted to MFA students in creative writing. MFA poets are welcome to take the class. Anyone that is not in the MFA program must apply to take this course by contacting Robert Boswell or Rus Bradburd.

**NOTE: Requires instructor consent.****ENGL 575****WORKSHOP: ADVANCED WRITING-POETRY**

Section 1 W 17:30-20:00

BLACK

English 575 is the graduate poetry workshop. Students will work on packets of their poetry through weekly workshops and explore the work of various contemporary poets, along with reading craft and poetics essays focusing on "issues" or "concerns" in contemporary poetry. This course may be repeated for credit.

**NOTE: Requires instructor consent.****ENGL 577****WORKSHOP: ADVANCED TECHNICAL & PROFESSIONAL WRITING**

WRITING

Section 1 T 17:00-19:30

TBA

Intensive practice in technical and professional writing and editing in a workshop environment. Students will bring specific projects that they would like to develop (dissertations, theses, articles for publication, etc) to the class for extensive review and revision.

Students from all disciplines are encouraged to attend as well as English majors. May be repeated for a total of 6 credits.

**NOTE: Requires instructor consent.**

**ENGL 578****TOPICS IN RHETORIC & TECHNOLOGY  
SUBTITLE: ONLINE IDENTITY PERFORMANCE & CONSTRUCTION****Section 1 MW 16:00-17:15****ALMJELD**

This course explores the intersections between rhetoric, technology, identity, performance, and representation. As society becomes increasingly invested in the media we produce, consume, and engage, it is important for rhetoricians to explore explicit and implicit ways such technologies are shaping us as individuals and the ways that others see us. The course focuses on several popular new media applications and prevalent technologies (social networking, blogging, Web design, etc.) in order to critically consider not only the ways we communicate via such technologies but also to consider hidden biases such media may have. We will attend to the ways online identities are crafted as well as delving into deeper theoretical understandings of the ways media work in our world. The class considers theorists from several disciplines including rhetoric, computer studies, feminist studies, and others. Students will also facilitate class discussions of various media/technologies and will produce online representations of self and others.

NOTE: Cross listed with ENGL 678.

**ENGL 591****GRADUATE SCREENWRITING****Section 1 W 14:30-17:00****MEDOFF**

This course is for those who wish to explore screenwriting.

**ENGL 597****INTERNSHIP: TECHNICAL & PROFESSIONAL COMM****Section 1 WEB CT****TBA****Section 2 WEB CT****TBA**

This WebCT-based (online only) course is an accompaniment to a 10 hour per week (or so) internship placement. Its purpose is to provide a forum for documenting your activities and reflecting on your internship experience and to support you in optimizing the experience within your personal, professional, and academic goals. Its purpose is also to support people from our department placed locally and globally as they enter a new setting or return to a previous setting while considering the internship experience from new perspectives. Assignments include keeping a weekly activity log, reading materials to help support internship activities, writing weekly reflections on the internship experience in light of the readings or other interns' responses and either presenting or preparing a final reflective report. May be repeated for a total of 6 credits. Graded S/U.

NOTE: Requires instructor consent.

**ENGL 598****MASTER'S ESSAY****Section 1-9 TBA****TBA**

Supervised writing of an extended, researched, critical essay. To be taken in fulfillment of specific degree requirements in the final semester of the MA program.

NOTE: Requires instructor consent.

**ENGL 599****MASTER'S THESIS****Section 1-13 TBA****TBA**

Supervised writing of thesis. May be repeated.

NOTE: Requires instructor consent.

**ENGL 600****DOCTORAL RESEARCH****Section 1-6 TBA****TBA**

Assigns credit for research performed prior to the doctoral comprehensive examination.

NOTE: Requires instructor consent.

**ENGL 603****RHETORICAL CRITICISM & METHODOLOGY****Section 1 MW 14:30-15:45****TORRES**

We live in a world where people make powerful attempts on a daily basis to influence our ideas and actions. These attempts come in many forms, both scholarly and popular—written arguments, public speeches, government documents, scientific reports, journal articles, course textbooks and syllabi, as well as the “texts” of popular culture. How, then, are we to negotiate a world where we are surrounded, even overwhelmed, by signs, symbols, messages, and arguments? This course, graduate-level study in rhetorical criticism, is designed to enhance our ability to function as effective consumers and critics of public discourse. More specific to our location in the academy, we will explore rhetorical criticism as a method for answering research questions in rhetoric and professional communication. The focus of the course will be to study and apply specific approaches—neo-rhetorical, pentadic, and ideological criticism, for example—to the analysis of a variety of texts and artifacts.

**ENGL 649****GRADUATE STUDY IN WRITING  
SUBTITLE: ONLINE PEDAGOGY****SHEPPARD****Section 1 T 17:00-19:30**

This course will explore key issues related to teaching and learning in online environments, with a special emphasis on writing and communication pedagogy. Our readings and discussions will examine digital classroom practices and the theories that inform them. Course assignments will engage scholarship from relevant disciplines (including computers and composition, rhetoric, technical/professional communication, and educational technology), investigate varying pedagogical approaches, and evaluate current technological possibilities. Students will also have an opportunity to create or supplement curricular materials for current or future online teaching.

NOTE: Cross listed with ENGL 549.

**ENGL 661****TOPICS IN WPA****VALENTINE****Section 1 M 17:30-20:00**

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 readings and course projects. Maybe repeated for a maximum of 6 credits.

Note: Cross listed with ENGL 561.

**ENGL 678****TOPICS IN RHETORIC & TECHNOLOGY  
SUBTITLE: ONLINE ID, PERFORMANCE AND CONSTRUCTION****ALMJELD****Section 1 MW 16:00-17:15**

This course explores the intersections between rhetoric, technology, identity, performance, and representation. As society becomes increasingly invested in the media we produce, consume, and engage, it is important for rhetoricians to explore explicit and implicit ways such technologies are shaping us as individuals and the ways that others see us. The course focuses on several popular new media applications and prevalent technologies (social networking, blogging, Web design, etc.) in order to critically consider not only the ways we communicate via such technologies but also to consider hidden biases such media may have. We will attend to the ways online identities are crafted as well as delving into deeper theoretical understandings of the ways media work in our world. The class considers theorists from several disciplines including rhetoric, computer studies, feminist studies, and others. Students will also facilitate class discussions of various media/technologies and will produce online representations of self and others.

NOTE: Cross listed with ENGL 578.

**ENGL 699****RESEARCH PRACTICUM****TBA****Section 1 TBA**

Designing and conducting individual research projects, for students engaged in dissertation research.

**NOTE: Requires instructor consent.**

**ENGL 700****DOCTORAL DISSERTATION****TBA****Section 1-6 TBA**