

10/21/2009

ENGLISH DEPARTMENT COURSES SPRING 2010

COURSE	COURSE TITLE	DAYS	TIME	INSTRUCTOR
20300 001 18835	Research Prof Writ	T-TH	9-10:15	Hannah, Mark
	Introduction to research sources and methods useful for professional writers, including electronic resources. Focus on collecting print and online information, interviewing, surveying, and conducting observations; and on evaluating, summarizing, analyzing, and reporting research.			
20500 001 18836	Introduction to Creative Writing	MWF	8:30-9:20	
20500 002 18837	Introduction to Creative Writing	MWF	9:30-10:20	
20500 003 18838	Introduction to Creative Writing	MWF	9:30-10:20	
20500 004 18839	Introduction to Creative Writing	MWF	10:30-11:20	
20500 005 18840	Introduction to Creative Writing	MWF	10:30-11:20	Gibbons, Heather
20500 006 18841	Introduction to Creative Writing	MWF	3:30-4:20	
20500 007 18842	Introduction to Creative Writing	T-TH	10:30-11:45	
20500 008 18843	Introduction to Creative Writing	T-TH	4:30-5:45	
	Practice in writing short prose narratives and poetry for students who have finished composition and wish to develop their skills further. Workshop criticism.			
22700 001 43051	Elements Of Linguistics	T-TH	10:30-11:45	Francis, Elaine
22700 002 43378	Elements Of Linguistics	MWF	10:30-11:20	
22700 003 43379	Elements Of Linguistics	MWF	4:30-5:20	
22700 004 43377	Elements Of Linguistics	T-TH	4:30-5:45	
	This course is a basic introduction to the study of language. It is designed to sensitize the students to language as a human phenomenon, a vehicle for communication, and to acquaint them with the modern methods of linguistic research.			
22700 H01 42426	Elements Of Linguistics (Honors)	MWF	2:30-3:20	Raskin, Victor
	The course is an elementary and largely non-technical introduction to language and the study of language, linguistics. Modern methods of describing the sound, the word, the sentence, and the meaning are introduced and illustrated with numerous examples drawn from English and other languages. The types of extant languages, their differences and similarities and language universals are discussed along with the problems of language change and acquisition of language. The relations of language to human mind and nature and to history, culture, and society are commented upon.			
	The average course grade is calculated on the basis of four unit quizzes. The course is taught in the Macintosh-equipped instructional laboratory, and all the materials for the course are available on-line.			

23000 001 18858	Great Narrative Works	MWF	9:30-10:20	
23000 002 18859	Great Narrative Works	MWF	12:30-1:20	Malo, Robyn
23000 003 33656	Great Narrative Works	T-TH	4:30-5:45	

Reading and discussion of great narratives from Homer's *Odyssey* to the present, considering works from a variety of cultures and time periods in order to develop an understanding of their ideas, structures, styles, and cultural values.

23200 003 41656	Medieval World	T-TH	3-4:15	Armstrong, Dorsey
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This course examines medieval Europe from the transformation of the Roman world to the beginning of a new global system, offering an interdisciplinary examination of major themes in medieval society and culture with emphasis on literature, the arts, and the historical forces at work.

23700 001 18869	Introduction to Poetry	MWF	12:30-1:20	
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The aim of this course is to show students how to read poetry with profit and pleasure. Primary emphasis, based upon the assumption that poetry is not as familiar to students as other modes of expression, is on basic characteristics. In general, the instructor leads the class in the reading of narrative and lyric poetry, and in discussion of matters of prosody, technique, literary history, tradition, convention, theme, etc. All the teaching takes into account that the course serves especially the non-major.

23700 H01 43376	Introduction to Poetry (Honors)	T-TH	12-1:15	Morris, Daniel
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This course requires no prior experience with poetry. It is a discussion-style course in which all students will have the opportunity to express -- in a safe environment -- their feelings and thoughts about the poetry we read together in class. Students will keep a journal recording their responses to the assigned readings and will be asked to share their findings in class. This is a great class for beginning and more advanced students who are willing to express themselves in class about what they have read.

23800 001 43380	Intro to Fiction	MWF	8:30-9:20	
23800 002 43381	Intro to Fiction	MWF	3:30-4:20	

Reading and discussion of short stories and seven novels to promote awareness, understanding, and appreciation of the range, values, techniques, and meanings of modern fiction.

23800 003 43382	Intro to Fiction	T-TH	9-10:15	Lein, Clayton
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My section of English 238 will attempt to introduce students to a number of major works. The course will begin by studying short works by Austen, Conrad, and Malamud and then progress to extended examinations of major novels by Bellow, Fowles, and Morrison. Classes consist primarily in informal discussion on both the issues of fiction and on the crafting of fiction. Class participation will be graded. Requirements also usually include several quizzes, two or three hour-long examinations during the semester, a final examination (two-hours). No previous work on fiction is required, but curiosity is encouraged and expected.

- 23800 004 43383 Intro to Fiction T-TH 10:30-11:45 Alsup, Janet
Reading and discussion of short stories and seven novels to promote awareness, understanding, and appreciation of the range, values, techniques, and meanings of modern fiction.
- 24000 001 18881 Brit Lit Thru 18th Ct T-TH 9-10:15 White, Paul
This course introduces students to a representative selection of English poetry, prose, and drama from the Middle Ages through early modern period, focusing on Chaucer, Julian of Norwich, the morality play, Marlowe, Donne and Shakespeare. Works exploring issues of religion and sexuality will be highlighted. The format includes lecture, discussion, a few small group workshops on individual works. Grading is based short papers and three exams.
- 24100 001 18883 Brit Lit Romantic to Modern MWF 9:30-10:20 Deering, Dorothy
This course introduces students to three literary eras of the nineteenth and twentieth centuries: the Romantic, Victorian, and Modern. The student will read a selection from the poets and prose writers of each period, whose works help to define the literary and imaginative characteristics of their age. Some attention will be given to the ways in which each age builds upon the immediate past, even while modifying or rejecting part of that inheritance. Writers are chosen to sample the literary variety and richness of the Romantic, Victorian, and Modern eras. Students will write two short papers (3-5 pages), take two hour exams, and write a comprehensive final exam. The course will be taught by the class discussion method, with some group work required.
- 25000 001 18885 Great American Books MWF 9:30-10:20
Selected works, such as The Scarlet Letter, MobyDick, Uncle Tom's Cabin, Walden, Huckleberry Finn, Absalom, Absalom, Their Eyes Were Watching God, Native Son, and Beloved, closely read and discussed as to their literary qualities and their cultural significance.
- 25000 002 18886 Great American Books MWF 11:30-12:20 Saunders, James
We will consider works by authors such as Herman Melville, Kate Chopin, Zora Neale Hurston, John Steinbeck, Arthur Miller, and Ralph Ellison. Over the course of the semester, we will discuss various historical, social and literary issues with regard to each of those works. Class attendance and participation is essential and several essays will be required.
- 25000 003 18887 Great American Books MWF 3:30-4:20
25000 004 18888 Great American Books T-TH 4:30-5:45
Selected works, such as The Scarlet Letter, MobyDick, Uncle Tom's Cabin, Walden, Huckleberry Finn, Absalom, Absalom, Their Eyes Were Watching God, Native Son, and Beloved, closely read and discussed as to their literary qualities and their cultural significance.

25700 001 18892	Literature of Black America	MWF	1:30-2:20	Saunders, James
25700 002 18893	Literature of Black America	MWF	11:30-12:20	Shackelford, Renae
	A survey of literature written by black American authors. Close attention is paid to the history of black literature and to the historical context in which it was written. We will also discuss literary theories such as the color complex, elective affinity-vs-shared cultural intimacy and others as they apply to the text of major works by black authors.			
26200 001 38458	Greek Roman Classics	MWF	10:30-11:20	Syson, Antonia
	Study of important works of Greek and Roman literature, their intrinsic literary values, and their influence on later European and American writing and thinking.			
26400 001 18896	Bible As Literature	MWF	11:30-12:20	Deering, Dorothy
	My section of English 264 will read selected portions of the Hebrew Bible, New Testament, and Apocrypha. The course will entail a close study of a variety of literary forms and techniques: the structure of historical and biographical narratives (the Garden of Eden, the Exodus from Egypt, the Crucifixion/Resurrection), development of plot and character (in the stories of Abraham, David, Elijah, Jesus), and growth of prophetic and poetic styles and traditions (Isaiah, Micah, Job, Psalms), and the distinctive features of wisdom (proverbs, parables) and apocalyptic literature (Daniel, Revelation). Students will write 10-12 one page papers. There will be no tests or final exam. Students will participate weekly in team discussions of the reading.			
26600 001 43016	World Lit To1700 A D	MWF	10:30-11:20	Spangenberg, Brady
26600 002 43017	World Lit To1700 A D	T-TH	10:30-11:45	Turner, Buffy
	World Literature in translation. A comparative and chronological survey of the masterpieces of Eastern and Western literature.			
26700 001 43040	World Lit 1700To Now	T-TH	3:-4:15	Jauch,Martina
	English 267 is designed to build on the backgrounds and interests of the students in order to expand their literary world views. While the readings deal primarily with European and American literatures, Asian, African, and South American works are frequently dealt with as well. Text: Mack, et al., Norton Anthology of World Masterpieces, Vol. 2. Additional texts may be selected.			
30100 001 18900	Ways Of Reading	MWF	11:30-12:20	Marzec, Robert
30100 002 18901	Ways Of Reading	MWF	12:30-1:20	Marzec, Robert
	This course is a difficult but invaluable one for learning various “ways of reading” and for revealing the profound importance of literature and literary studies—especially in today’s world. We will deal with a variety of interpretive approaches to literary and cultural texts: formalism, new criticism, psychoanalytic criticism, Marxism, new historicism, feminism, deconstruction, postcolonialism, etc. The course will be divided between a series of lectures and in-depth group presentations of each of the particular critical approaches. We will be reading mostly “theory” (along with two short novels, a few stories, two or three films, and other cultural works), but emphasizing the development of a strong, critical understanding of acts of reading and thinking about the world and its texts. We will			

consider the strengths and weaknesses of specific interpretive strategies, the stakes of these strategies, and the intimate relation between works of literature, these schools of interpretation, and various social struggles for equality and creativity.

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| 30100 003 18902 | Ways Of Reading | T-TH | 1:30-2:45 | Plotnitsky, Arkady |
| | Close reading of and significant writing about selected literary texts informed by a variety of critical and/or theoretical perspectives. | | | |
| 30600 001 18906 | Introduction to Professional Writing | T-TH | 1:30-2:45 | Salvo, Michael |
| | Development of skill in analyzing rhetorical situations in the workplace. Practice in planning, writing, evaluating, and revising a variety of documents typical of those used in the arts and industry. | | | |
| 30900 001 18907 | Computer Aided Publishing | MWF | 9:30-10:20 | Haynes, Linda |
| | In English 309, students will learn strategies for planning, writing, and revising the content and design of documents; improve their management of electronic tools that are often used in the workplace; learn the rules of design--and how to break those rules; integrate content, design, and audience needs & expectations into readable, inviting documents; develop a critical eye for design; and design a professional portfolio they can develop and use during job interviews. Students can expect weekly readings, quizzes, and homework. Students can also expect to juggle two or more projects at once; therefore, developing strong project management skills is a must. | | | |
| 32700 001 18908 | Engl Lang I Hist Dev | MWF | 10:30-11:20 | Niepokuj, Mary |
| | The course covers the history of the English language from Old English to the present day, focusing on the development of English sounds, morphology, syntax, and vocabulary. (This course and ENGL 328 will satisfy the English language requirement for teacher certification.) Standard texts for this course: Millward's Biography of the English Language (0-03-059431-6) and Workbook for Biography of the English Language (0-03-029359-6), both from Holt, Rinehart and Winston. | | | |
| 32800 001 18910 | English Language II | T-TH | 9-10:15 | Park, Sung |
| | The structure of American English and its dialects, with emphasis on syntax and semantics, including parts of speech, sentence structure, and meaning. Implications of recent theory for the teaching of English. | | | |
| 33100 001 43385 | Medieval English Lit | MWF | 9:30-10:20 | Malo, Robyn |
| | A survey of Saxon and Medieval English literature (700-1500 A.D.) through intensive reading of Old English heroic, elegiac, and religious poetry and Middle English romance, allegory, lyric, and drama, exclusive of Chaucer. | | | |

33500 001 43386 Restoration and 18th C English Lit MW 4:30-5:45 Powell, Manushag

Brigid Brophy was right when she claimed, “the two most fascinating subjects in the universe are sex and the eighteenth century,” as this course plans to demonstrate. Like the eighteenth-century readers we will be emulating, we will engage with a wide variety of authors and formats, absorbing their interplay. We will admire a world in which Eliza Haywood’s racy amatory fiction and Samuel Johnson’s elaborate moralizing can co-exist, and the fecundity of a print culture that allows major innovations in poetry, essays, drama, and the novel, all at the same time. While considering the victories and pratfalls of Enlightenment principles, we will also be learning about the formation of proto-middle-class sensibility, the centrality of gender matters to English print culture, and the role of ethnic and racial questions in sowing the seeds of British imperialism. Students will write two papers and complete two exams.

35000 001 18914 American Lit to 1865 T-TH 1:30-2:45 Bross, Kristina
35000 002 43384 American Lit to 1865 T-TH 3-4:15 Bross, Kristina

This course considers the tradition of American literature from early contact between Native Americans and Europeans to the U.S. Civil War. Readings will range from John Smith's descriptions of Pocahontas, to fire-and-brimstone sermons, to slave narratives, to romance and fantasy tales by Hawthorne, Poe, and others. We'll study the crazy, distant past of early America, and we'll discuss the ways the literature from that period continues to inspire and provoke us today.

Students may choose a "classic" course of study, in which they'll be responsible for class discussion, analytical essays and exams, or the "American Curiosities" track, in which students will work on semester-long projects that will provide a particular angle on our readings and discussions and will be the focus of their final exam. There will be several "Curiosity" choices that will include group and individual work. While the class syllabus is still in draft form, several of the project possibilities already determined range from creating a “soundtrack” for our semester from period and contemporary music, to constructing a scale-model of the attic space in which Linda Brent, an escaped slave hid for seven years, to mounting a production of *The Contrast*, a 1787 play about love, fashion, patriotism.

35100 001 18915 Amer. Lit 1865 to Post WWII MWF 12:30-1:20 Flory, Wendy

A study of the range of American fiction after 1865 focusing particularly on the achievements of the following writers: Dickinson, Jewett, Freeman, Crane, Twain, Washington, DuBois, London, Garland, James, Fitzgerald, Faulkner, Hemingway, Hurston, Frost, Eliot, Pound, Stevens, Williams, Hughes, O’Connor, Miller, Morrison, Carver, Erdrich, Kingston, Bishop, Ginsberg, O’Hara, Brooks, Rich, Plath, Clifton, Spiegelman, Lee, Song, Alexie, and Soto. The text for the course (*The Norton Anthology of American Literature*, Vols. C, D, E, paperback) includes useful commentaries on the historical and cultural backgrounds to the texts and on the lives of the authors. In the lecture/discussions some attention will be paid to these matters, but the major focus will be close study of the texts themselves and analysis and description of their techniques. There will be two papers, a mid-term and a final..

35400 001 42914	Asian American Literature	T-TH	1:30-2:45	Nguyen, Bich
	Study of Asian American Literature, covering issues such as immigration, identity, class, and gender. Students will read and discuss a range of literature by Asian American writers including Maxine Hong Kingston, Gish Jen, Carlos Bulosan, Chang-rae Lee, Jhumpa Lahiri, and Julie Otsuka.			
35800 001 18917	Black Drama	MWF	12:30-1:20	Shackelford, Renae
	A critical analysis and discussion of selected representative works by African-American dramatists--from William Wells Brown to the moderns.			
35900 001 42915	Black Women Writers	T-TH	9-10:15	David, Marlo
	This course introduces students to the rich and varied texts produced by black women writers. Literary analysis, along with a consideration of historical, cultural, gender, and racial contexts will be emphasized.			
36000 001 18918	Gender And Literature	MWF	1:30-2:20	Gibbons, Heather
36000 002 18919	Gender And Literature	T-TH	10:30-11:45	Freeman Marshall, J.
36000 003 43387	Gender And Literature	T-TH	12-1:15	Linett, Maren
	An introduction to feminist approaches to the study of literature, including poetry, drama, fiction, and/or autobiography. Examines how gender intersects with race, ethnicity, sexual orientation, and class in shaping authorship, reading, and representation.			
36500 001 33657	Literature And Imperialism	MWF	11:30-12:20	Friedman, Geraldine
	A study through cultural and theoretical works of the impact of imperialism on the ruling nations.			
36600 001 42916	Postcolonial Literatures	T-TH	9-10:15	López, Alfred
	A study of third world literature, film and theory that emerged during and after western rule.			
36800 001 43096	Socioling Af Am Engl	T-TH	3-4:15	Roberts, Felicia
	For numerous reasons, the variety of English spoken by many African Americans is unique among American dialects. This course examines this variety of English, focusing on its linguistic structure, the history of its development, and its uses within the African American community and in United States culture at large. The course also covers the debate concerning African American Vernacular English in educational institutions. Throughout the semester, we will seek to learn as much as we can about the relationship between language and its sociocultural context.			

37300 001 42917	Science Fict & Fantasy	T-TH	10:30-11:45	Felluga, Dino
37300 002 42918	Science Fict & Fantasy	T-TH	1:30-2:45	Felluga, Dino

This course will posit that speculative fiction (specifically, the speculative fiction one finds on television and film) represents one of the only still viable generic forms that deals with the present in an allegorical form. Starting from this premise, we will address a number of issues in contemporary culture through the popular science fiction and fantasy works we will be viewing, specifically postmodernism, our contemporary carceral culture, politics and power, and late capitalism. The course will also serve as an introduction to the major theories currently influencing English studies: narratology, theories of gender and sex, postmodernism, theories of ideology, and psychoanalysis. As such, the course will use my web-based Guide to Theory as one of its primary texts: <<http://www.purdue.edu/guidetotheory>>. I will suggest that speculative fiction gives us a special access to the ways we make sense of the world in our everyday lives. By pushing to the limits such issues as subjectivity, temporal sequentiality, and representation, speculative fiction can uncover the ways ideology, narrative, and epistemology function on a day-to-day basis. In short, as we progress through the semester, we will be taking both science fiction and pop culture seriously, and will consequently be dealing with a number of "serious" issues that concern us in our contemporary culture.

37700 001 42919	Major Modern Poetry	T-TH	9-10:15	Morris, Daniel
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Using modern poets as our examples, this course will introduce students to the pleasures and purposes of poetry. Our main goal is to help us develop our reading skills, and to learn how to write about poems. We will start by showing how poetry is an arrangement. This course does not require any previous experience with reading poetry.

37900 H01 42844	The Short Story (Honors)	MW	4:30-5:45	Lamb, Robert
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Although stories are as old as human society, the "modern short story" is a distinct genre that emerged in the early nineteenth century out of a mélange of older types of short narrative (folktale, sketch, legend, parable, myth, fable, novella) and, over the next century and a half, developed into one of the most popular of literary forms.

The short story was heavily influenced by the same historical genres through which the novel passed: the romance, realism, naturalism, modernism, and postmodernism. But although these two kinds of narrative matured at the same time, they are distinctly different. Because of its lack of space, the short story is closer to lyrical poetry than it is to the novel, and storywriters have developed many techniques for saying more with less. Among these are very compressed and suggestive language, indirection, characterization through a few carefully selected details, the use of juxtaposition, and the omission of anything that does not directly contribute to the story's effect. Storywriters work with the episode that suggests the life; novelists address the life in all of its fullness. Storywriters work to a single main effect; novelists work with multiple plotlines and many effects. Storywriters focus on a significant moment in time; novelists treat change over time as one of their most important concerns. Focusing on the moment, doing more with less, storywriters can get closer than novelists to the pulse of life as felt, to the day-to-day moments of experience that, taken together, add up to life. As Flannery O' Connor has said, stories do not have less meaning than a novel, but the meaning they have is often implied rather than stated and, as a result, readers have to respond imaginatively and fill in the blanks.

38700 001 18927	Hist Film 1938 to Pres (Lecture)	WF	11:30-12:20	Duerfahrd, Lance
38700 002 18928	Hist Film 1938 to Pres (Lab)	T	6:30-9:20	Duerfahrd, Lance

This is an intensive study of international cinema. The goals of the class will be to develop students' capacity to read film, to articulate original responses to the medium, to enjoy difficult movies and to become A1 cinephiles. Particular attention will be given to the development of film form, image and sound editing, and shot structure. Some of the movements we will cover in weekly readings and screenings include *Film Noir*, the French New Wave, Direct Cinema, and the Dogme 95 group. Films range from *Last Year at Marienbad* to *Borat*. Directors include Fred Wiseman, Nicholas Roeg, Agnes Varda, Abbas Kiarostami, Roman Polanski, John Waters.

39100 001 18931	Composition for English Teachers	MWF	12:30-1:20	Knoeller, Christian
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Composition for English Teachers explores the theory, research, and practice of teaching writing in middle and secondary grades. We examine the many roles of writing in the overall English program with attention to instructional approaches and specific assignments that involve student writing in a variety of genres. We consider the pedagogical implications of relevant research and theory such as writing process models, as well as reflection on our own experiences both as students and as future teachers of writing.

The course emphasizes pedagogical questions involved in designing writing assignments, providing response, and evaluating student work. Accordingly, assigned readings and activities address specific classroom practices such as peer response, writing conferences, writing portfolios, and grammar instruction. Approaching such topics from a practical, hands-on perspective, we will design, fulfill, and critique writing assignments; in addition, we will practice planning, presenting, and revising writing lessons. Overall, such ongoing reflection on instructional practice is central to the course.

39600 002 40903	Bad Film (Lab)	M	6:30-9:20	Duerfahrd, Lance
39600 003 40904	Bad Film (Lecture)	WF	2:30-3:20	Duerfahrd, Lance

A wise man once said that one person's trash is another person's treasure. This class will explore the various ways in which we value cinematic trash and what we have to do as audience members to find treasure there. We will examine films that are usually projected at drive-ins or not at all, everything from driver's ed films to Ed Wood. B films, zero star features, spaghetti westerns without Eastwood, sci fi from the 50's and the industrial film will all be served. Doris Wishman, Russ Meyer, Steven Spielberg, Ishiro Honda, Bert I. Gordon and John Waters will provide our canon. We will study concepts of kitsch and camp, the mythical relation between film budget and film quality, and the flavor of shlock. Some of the questions we will be raising include: why do some people know more about Gigli than Citizen Kane? Is taste in film similar to taste in other cultural expressions, and is our taste always our own? How are the processes of audience participation/identification different in the case of bad films? How does film challenge our normative distinctions of high/low and good/bad? Who or what determines that a film is bad, or bad for you? When does the director deserve blame, and if he does can we still call him an auteur? Since these are films that make audiences rush the exit quicker than a fire alarm, this course will expect you to want more than passive pleasure from your movie experience. The films will not be loved by everyone. But then again, you don't want to be everyone, do you?

39600 004 42861 3 Writing in Virtual Worlds & Games T-Th 12-1:15 Blakesley, David

In an era of new media and digital production, the challenges and opportunities for writers in the SIM cultures of virtual worlds and games have increased dramatically. Writers play key roles in game development, for example, as programmers and storytellers, imagining new ways of working and remixing the languages of computer code and culture to entertain or teach. They manage complex projects and diverse teams; design and test interfaces and game play; write promotional documents and user guides; and much more. In virtual worlds, they design, script, build, and present simulations; they manage communication in the virtual workplace; they work as entrepreneurs and innovators.

This course will introduce students to the uses and function of virtual worlds and games, to the roles of both as cultural phenomena, and to the arts of game and world design. Students will also develop activities, documents, and supporting materials for Computers and Writing 2010 (“Virtual Worlds”), to be hosted at Purdue online and onsite at in April-May, 2010.

Course Readings

- The Game Design Reader: A Rules of Play Anthology (2005; MIT Press)
- Everything Bad is Good for You by Steven Johnson (2006; Riverhead Trade)
- The Art of Game Design: A Book of Lenses by Jesse Schell (2008; Morgan Kaufmann)
- Second Life For Dummies by Sarah Robbins and Mark Bell (2008; Wiley)
- Digital coursepack.

Coursework

Coursework will include keeping weekly design and project logs, developing game prototypes, building and designing in Second Life, and developing a prototype into a working version of a game or a community space in Second Life.

39600 005 42922 Latina/o Literatures of the US T-TH 12-1:15 López, Alfred

This course is about Latino/a narratives that emphasize the experience (some would say trauma) of migration and the subsequent transformation or dislocation of Mexican and Caribbean subjects into Latina/o subjectivities. We will spend time examining literatures across of geographical cultural backgrounds and locations, and the course will focus on both the specific histories of the groups we’ll be reading about (Chicana/o, Cuban-American, and so on) and on their shared experience of migration as a collective event that impacts both the immigrant and the U.S. cultural pot into which they fail to melt. More specifically, I’m interested in questions of identity formation: how on the one hand migration impacts the immigrants’ national, racial, cultural, etc. sense of themselves as subjects, and on the other how the new “home country” is itself changed by the influx of putatively “alien” cultures. We might begin with this question: what constitutes “Latin-ness” and/or “American-ness” for U.S. Latinos/as, and how does these groups’ literary output help us gauge the tensions between these two subject positions? One possible answer, which we will explore in this course, is that reading migration and exile as integral parts of the U.S. Latino experience brings us closer to a fuller understanding of what it might mean to be a hyphenated-American.

We will rely primarily on Olmos & Augenbraum’s *The Latino Reader* for the shorter readings, but will also read at least one longer representative selection from each geographical/cultural group. These will include Junot Díaz’s new novel, *The Brief and Wondrous Life of Oscar Wao*, Tomás Rivera’s *...And The Earth Did Not Devour Him*; Cristina García’s *Dreaming in Cuban*; poetry by Miguel Algarin and other Nuyoricán writers; and other texts to be announced. Students will write two analytical essays

(midterm and final). Students will also be responsible for an oral presentation at some point during the course, which will also include a shorter paper.

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| 39600 006 43507 | Maghrebi Literature & Culture | T-TH | 9-10:15 | Dahmen, Lynne |
| | For a detailed description of this course please contact the instructor directly at ldahmen@purdue.edu | | | |
| 40700 001 18937 | Introduction to Poetry Writing | T-TH | 1:30-2:45 | Leader, Mary |
| | Study of basic methods of composing poetry, with primary emphasis on the student's own work, submitted frequently during the semester. Workshop criticism. | | | |
| 40700 002 18938 | Introduction to Poetry Writing | T-TH | 12-1:15 | Boruch, Marianne |
| | English 407 is a course in the writing of poetry for either serious beginners or those who wish to deepen their skills. The class is a workshop; our major texts will be the poems of class members, our discussion triggered by matters of imagination and craft in such work. In this sense, writers in the class are also critics, and an honest and good-humored exchange of ideas is prized. Revision is encouraged, and, in most cases, expected. Although our main concern is the workshop, there will be occasional lectures, individual conferences, and discussions of--and written assignments concerning--the work of established poets. Final Project: 12-15 poems, revised and complete, accompanied by a brief introductory essay. | | | |
| 40900 001 18940 | Introduction to Fiction Writing | T-TH | 12-1:15 | Solwitz, Sharon |
| 40900 003 33663 | Introduction to Fiction Writing | T-TH | 3-4:15 | Solwitz, Sharon |
| | Writing of several short fictional narratives. Study of short story techniques in published stories and student manuscripts. Workshop criticism. | | | |
| 40900 002 18941 | Introduction to Fiction Writing | T-TH | 1:30-2:45 | Henley, Patricia |
| | This course introduces the elements of the craft of fiction writing, with an emphasis on place as a source of story. Students will be expected to read the assigned works, participate fully in class discussions, and write two full length stories, which will be critiqued in class. | | | |
| 41100 001 18942 | Tolkien | T-TH | 10:30-11:45 | Hughes, Shaun |
| | Long rejected by supporters of the "Great Tradition" in English Fiction, the writings of J. R. R. Tolkien, especially <i>The Hobbit</i> and <i>The Lord of the Rings</i> continue to defy high critical pronouncements on their irrelevance and immanent eclipse. Ten years ago Tolkien was judged to be the "Author of the Century," and if anything his prestige, especially in the academic world, has increased to judge by the outpouring of books and articles. No longer dismissed as escapism his work is finally recognized as the last, and perhaps the major, fictional response to lived experiences of the Great War on the Western Front. This course approaches Tolkien's mythopoetic universe in the order in which he discovered it. The reading begins with the two volumes of <i>The Book of Lost Tales</i> before moving on to <i>Unfinished Tales</i> and <i>The Silmarillion</i> , arriving at the familiar territory of <i>The Hobbit</i> and <i>Lord of the Rings</i> . Optional class activities will be viewing the three films of <i>LOTR</i> in the | | | |

extended versions and attending the performance by the Théâtre Sans Fil of "The Hobbit" on Feb. 20 in the Loeb Playhouse. This is an English course not a fan experience. There is a great deal of reading and writing involved. Will it be worth it? — Frodo Lives!

41100 002 18943 Charles Dickens T-TH 1:30-2:45 Palmer, W Joseph

This reading course in the novels of Charles Dickens will study a number of Dickens's finest novels, such as *Oliver Twist*, *A Christmas Carol*, *Bleak House* and *Great Expectations* against the background of the author's life and times in Victorian England.

41300 001 18945 19th C New Engl Literary Journeys MWF 2:30-3:20 Lamb, Robert

This course explores texts by four major nineteenth-century authors—two New Englanders and two “New Englanders by association”—that depict journeys and quests: physical, metaphysical, spiritual, and/or epistemological. These journeys take place in a variety of historical contexts and address evolving American cultural beliefs about gender, race, the self, politics, religion, society, New England, the nation, imperialism, reform, economics, and the relations among humans and between humans and the natural world.

The first text is Herman Melville's *Moby-Dick*, arguably the greatest novel ever written in English. *Moby-Dick* is a primer in multiculturalism; a study in epistemology; an epic adventure story; a *Bildungsroman*; a proletarian novel; a psychological thriller; a scathing critique of New England/American religion, society, economics, and politics; a celebration of democracy and American ideals; a quest for meaning; and a profound exploration of the natural world. Deconstructing the hierarchical binaries that maintain distinctions of class, race, and gender in human society, as well as those that create distinctions between the human and non-human world, it sets the stage for the rest of the course. We will then explore the poetry of Walt Whitman and Emily Dickinson, the two greatest and most influential poets of the past two centuries. Between them, the would-be national bard and the intensely private poet mapped out an aesthetics that covered the spectrum of poetic possibility. Their poems—and spiritual quests—engage and represent all of the cultural concerns of the course, especially in the ways these are gendered. The final text in the course is Sarah Orne Jewett's *The Country of the Pointed Firs*, the finest achievement of New England regionalism, which explores the potentialities of a woman-centered society in a realistic utopian setting, a society in which gender, as such, has ceased to matter. This novel also serves as a wonderful pairing with *Moby-Dick*, focusing as it does on the lives of women in a whaling town whose men are either off at sea or lost at sea. The texts for this course are among the richest, most original, and most important in literature, and the course is set up so that we can explore them thoroughly and in depth in our own journeys as readers rather than having to rush through them.

Requirements for the course include participation in focused class discussions that will proceed through close reading; an 8-page paper on *Moby-Dick*; an 8-page paper on Whitman, and a take-home final exam consisting of an 8-page paper on Dickinson and a 5-page paper on Jewett. This course can be taken for honors credit.

Please note: In the past, I have allowed up to 41 students in my upper-level courses, but such numbers are excessive and in violation of building ordinances. From now on there will have to be a strict limit with no exceptions, so if you are interested in the course, I strongly recommend that you sign up for it during registration and not wait until the first day of class. Once we hit the limit for a 400-level course, I will not be able to sign you in the course.

41400 001 18946	The Nature of Nature	MWF	1:30-2:20	Friedman, Geraldine
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What does it mean to say nature has a nature? Isn't nature what has at all times and in all places always been the same? Why, then, does its nature have to be discussed?

The goal of this course is to answer this question by exploring how dramatically the natural environment and human thought on nature have changed over the past 250 years. Our journey will begin in the eighteenth century, when many new historical developments made nature a central topic of interest while also transforming the landscape. With the Industrial Revolution, the American and French Revolutions, advances in science, the exploration of distant parts of the globe (the Pacific, the Arctic, Antarctica, and the Americas), the expansion of travel and tourism, and colonization, nature comes to be seen in radically divergent ways. For example, it is imagined as a haven from the increasingly fast-paced business world, but also as a resource to be exploited economically. It is seen as ruled by the regular rhythms that govern the succession of days and seasons, but also as subject to violent, destructive forces that make life a constant struggle for survival. It is what lies just beyond the doorstep and also what exists in distant realms beyond our wildest dreams. It is separate from human affairs but also the basis for a just society. It is what will endure when we are gone, and what we are rapidly destroying.

Our readings will be quite various. While we will emphasize literature, we will also include excerpts from the writings of great explorers and famous travelers, examples of landscape description, aesthetic theories, and science, and we will also have the pleasure of looking at depictions of nature in painting and photography. The historical spread will be similarly broad, with examples taken from the eighteenth century to recent decades.

Assignments will consist of two papers, a reading journal, and a variety of other types of exercises.

41900 001 18948	MultimediaWriting	MWF	11:30-12:20	
41900 002 18949	MultimediaWriting	MWF	1:30-2:20	

Multimedia writing for networked contexts. Emphasizes principles, and practices of multimedia design, implementation, and publishing. Typical genres include Web sites, interactive media, digital video, visual presentations, visual argument, and user documentation.

42000 001 18951	BusinessWriting	MWF	7:30-8:20	Quinn, Nancy
42000 002 18952	Business Writing	MWF	8:30-9:20	Quinn, Nancy
42000 003 18953	Business Writing	MWF	9:30-10:20	Quinn, Nancy
42000 004 18954	Business Writing	MWF	10:30-11:20	
42000 005 18955	Business Writing	MWF	11:30-12:20	Longster, Rebecca
42000 006 18956	Business Writing	MWF	12:30-1:20	Longster, Rebecca
42000 007 18957	Business Writing	MWF	1:30-2:20	Rud, Rita
42000 008 18958	Business Writing	MWF	2:30-3:20	Rud, Rita
42000 009 18959	Business Writing	MWF	3:30-4:20	Rud, Rita
42000 010 18960	Business Writing	MWF	4:30-5:20	Rud, Rita
42000 011 18961	Business Writing	MWF	12:30-1:20	Quinn, Nancy
42000 012 18962	Business Writing	MWF	1:30-2:20	
42000 013 18963	Business Writing	MWF	2:30-3:20	
42000 014 18964	Business Writing	T-TH	1:30-2:45	
42000 015 18965	Business Writing	T-TH	3-4:15	

42000 016 18966	Business Writing	T-TH	4:30-5:45
42000 017 18967	Business Writing	T-TH	9:-10:15
42000 018 18968	Business Writing	T-TH	10:30-11:45
42000 019 18969	Business Writing	T-TH	1:30-2:45
42000 020 18970	Business Writing	T-TH	3-4:15
42000 021 18971	Business Writing	T-TH	9-10:15
42000 022 18972	Business Writing	T-TH	10:30-11:45
42000 023 18973	Business Writing	T-TH	1:30-2:45
42000 024 18974	Business Writing	T-TH	3-04:15
42000 025 18975	Business Writing	T-TH	4:30-5:45
42000 E01 42825	Business Writing	MWF	10:30-11:20
42000 E02 42826	Business Writing	MWF	12:30-1:20
42000 E03 42824	Business Writing	MWF	2:30-3:20
42000 I01 42827	Business Writing	T-TH	10:30-11:45
42000 X01 43361	Business Writing	T	6:30-9:20
42000 X02 43360	Business Writing	W	6:30-9:20
42000 Y03 18993	BusinessWriting		Arr 3 Hours

Workplace writing in networked environments for management contexts. Emphasizes organizational context, project planning, document management, ethics, research, team writing. Typical genres include management memos, reports, letters, email, resumes (print and online), oral presentations.

42100 001 18995	Technical Writing	MWF	10:30-11:20	Clark, Tracy
42100 002 18996	Technical Writing	MWF	11:30-12:20	Clark, Tracy
42100 003 18997	Technical Writing	MWF	12:30-1:20	
42100 004 18998	Technical Writing	MWF	1:30-2:20	Clark, Tracy
42100 005 18999	Technical Writing	MWF	3:30-4:20	
42100 006 19000	Technical Writing	MWF	4:30-5:20	
42100 007 19001	Technical Writing	T-TH	1:30-2:45	
42100 008 19002	Technical Writing	T-TH	3:00-4:15	
42100 009 19003	Technical Writing	T-TH	4:30-5:45	
42100 Y01 19009	Technical Writing		Arr 3 Hours	Clark, Tracy
42100 Y02 19010	Technical Writing		Arr 3 Hours	
42100 Y03 19011	Technical Writing		Arr 3 Hours	

Workplace writing in networked environments for technical contexts. Emphasizes context and user analysis, data analysis/display, project planning, document management, usability, ethics, research, team writing. Typical genres include technical reports, memos, documentation, websites.

44200 001 19013	Shakespeare	T-TH	1:30-2:45	White, Paul
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Students will study representative comedies, histories, romances, and tragedies; however, the number of plays considered will vary with each instructor. The nature of the course is that of analysis and discussion.

46200 001 33670	Bible As Lit Old Test	T-TH	3-4:15	Goodhart, Sandor
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A study of Hebrew Scripture. In this course we will read closely selections from Hebrew Scripture—the Pentateuch (the five Books of Moses), the books of the Prophets, and the Holy Writings—with the goal of understanding these texts within the Rabbinical tradition of Biblical interpretation. All texts will be examined in English and no knowledge of the Hebrew language (however desirable) will be expected. There will be no exams but students will keep a journal and write weekly informal papers and one final longer paper. Classes will proceed by paying repeated close attention to the kinds of matters one would consider in any advanced course on literary reading.

48800 001 19018	Internshp Prof Writing	W	3:30-5:20	Bay, Jennifer
48800 002 19019	Internshp Prof Writing		Arr Hours	Bay, Jennifer
48800 003 43477	Internshp Prof Writing	W	3:30-5:20	Bay, Jennifer
48800 004 43478	Internshp Prof Writing		Arr Hours	Bay, Jennifer
48800 005 43479	Internshp Prof Writing	W	3:30-5:20	Bay, Jennifer
48800 006 43480	Internshp Prof Writing		Arr Hours	Bay, Jennifer
48800 007 43481	Internshp Prof Writing	W	3:30-5:20	Bay, Jennifer
48800 008 43482	Internshp Prof Writing		Arr Hours	Bay, Jennifer

This course provides on-the-job experience in various kinds of professional writing, combined with a seminar in applied rhetoric. Students will work in selected internship settings, participate in seminar discussions of their work, and analyze their experiences through electronic journal entries. Service learning components may be involved in the course.

49200 001 19023	Literature in Secondary Schools	MW	4:30-5:45	Shoffner, Melanie
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This course focuses on the pedagogy and theory of teaching literature in the secondary English classroom. Students will explore a wide range of topics and issues related to the teaching and learning of literature through this discussion-based course: individual interest, text selection, instructional strategies, adolescent literacy, student engagement, alternative texts. The overarching goal is to appreciate the strengths that diverse literature, diverse teaching strategies and diverse students bring to the study of literature in secondary English.

50200 001 19031	Prac Teach Cr Writing	T	3-4:15	Henley, Patricia
50200 002 19030	Prac Teach Linguistics		Arr 1 Hour	Niepokuj, Mary
50200 003 19032	Prac Teach Oral ESL		Arr 1 Hour	Ginther, April
50200 004 43167	Prac Teach Written ESL		Arr 1 Hour	Silva, Anthony
50200 005 19025	Prac Teach Literature		Arr Hours	Sagar, Aparajita
50200 006 19026	Prac Teach Literature		Arr Hours	Powell, Manushag

The course, which deal with teaching English as a second language, literature, linguistics, freshman composition, Writing Lab, business writing, and technical writing in the college classroom or lab, are open only to graduate teaching assistants in the Department of English.

50500 001 19033	Teach First-Yr Comp II	T-TH	9-10:15	Johnson-Sheehan, R.D.
50500 002 19034	Teach First-Yr Comp II	T-TH	9-10:15	Blackmon, Samantha
50500 002 19034	Teach First-Yr Comp II	T-TH	9-10:15	Saidy, Christina
50500 003 19035	Teach First-Yr Comp II	T-TH	9:-10:15	Haynes, Linda
50500 004 19036	Teach First-Yr Comp II	T-TH	9-10:15	Rickert, Thomas
50500 005 19037	Teach First-Yr Comp II	T-TH	9-10:15	Blackmon, Samantha
50500 005 19037	Teach First-Yr Comp II	T-TH	9-10:15	Wells, Jaclyn
50500 006 19038	Approaches/Creative Wr	T	3:-4:15	Henley, Patricia
50500 007 19039	Approaches/Creative Wr	TH	3-4:15	Henley, Patricia

Reading professional literature on the teaching of writing and composition. Studies of methodologies, issues of assessment, and the relationship between theory and pedagogy. This course is not part of the degree requirement.

50700 001 42952	Advanced Poetry Writing	W	2:30-5:20	Boruch, Marianne
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English 507 is a course in poetry writing for graduate students not currently enrolled in the MFA program in poetry and for advanced undergraduates who have taken English 407 (Introduction to Poetry Writing) though, in special cases, consent of the instructor will suffice. The course is a workshop; our discussion will be centered on the poetry written by class members, with some attention--written responses and general discussion-- given to the work of established writers. A serious, insightful and good-humored exchange of criticism is crucial; our concern is aimed at matters of craft: timing, invention, design, imagery. Final manuscript requirements are 12-15 poems and, as preface to the collection, a meditative essay on the nature of the work written during the term.

51100 001 19043	Semantics	MWF	3:30-4:20	Raskin, Victor
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The course is an introduction to modern semantic theory. Basic concepts, ideas, problems and methods are identified and discussed. After a brief historical and general introduction, such contemporary approaches to semantics as transformational semantics, truth-conditional semantics, and contextual semantics/pragmatics are studied. Meaning and reference, semantic feature, semantic interpretation and representation, semantic rule, presupposition and semantic recursion, speech act, implicature and conversational postulate, possible world, obvious context, and frame/script are introduced, explained and exemplified. The relations between meaning and thought, language and reality, formal and natural logic are investigated. Applications of semantics to literature, poetry, philosophy, psychology, sociology, and other adjacent fields are briefly outlined.

There are no prerequisites for the course, though English 506, AUSL 580 or an equivalent introductory course in linguistics, taken previously or concurrently, would be an asset. The assignments include a number of small take-home assignments and a short paper. The course is taught in a Macintosh-equipped lab, and all the materials for the course are available online.

51500 001 19044	Writing Proposals and Grants	T-TH	10:30-11:45	Johnson-Sheehan, R.
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In this course, students will learn how to write persuasive proposals and grants. Proposal writing is a valued skill in just about any workplace. Meanwhile, grant writing is essential to finding funding for university research and raising money for non-profit organizations. Professional writing students will find this class especially useful because writing proposals and grants is a much sought after ability in the workplace. Meanwhile, other

majors will find the skills taught in this course to be helpful toward securing various kinds of funding for projects. We will also talk about freelance writing and editing of proposals and grants.

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| 51800 001 19045 | Curriculum Design | T-TH | 12-1:15 | Berns, Margie |
| <p>This course addresses the interaction of various social and cultural contexts of learning and teaching of language with principles of course and materials design. The objective is twofold: (1) provide a principled basis for and practical experience in course and materials design and development, and (2) prepare participants for a range of teaching situations through awareness of the characteristics and needs of different cultural and linguistic groups with various learning goals.</p> | | | | |
| 56500 001 43037 | Sociolinguistics | T-TH | 3-4:15 | Berns, Margie |
| <p>This course is an overview of issues and constructs that guide and shape investigations of the relationship between language and society. The objective is to familiarize participants with the various ways in which aspects of language use at the societal and cultural level impacts everyday concerns ranging, for example, from individual communicative success to educational equality and from gender and race relations to language policy and standardization.</p> | | | | |
| 56900 001 42953 | The Politics, Ethics, and Poetics of Desire: Lacan/Freud, Irigaray, and Deleuze and Guattari | T-TH | 3-4:15 | Plotnitsky, Arkady |
| <p>The aim of this course is to reexamine the architecture of the concept of desire through the work of, arguably, most significant contemporary thinkers of desire—Jacques Lacan, Luce Irigaray, and Gilles Deleuze and Felix Guattari. The course will begin, however, with some background readings from several figures, crucial to both these theories and our understanding of the idea desire—Plato, Kant, Marx, and, most especially, Freud, or in Lacan’s famous phrase, the letter of/from Freud. Several literary works will be considered as well.</p> | | | | |
| 57600 001 19051 | Phil & Lit Theory | W | 6-8:50 | Schweickart, Patrocínio |
| <p>Jean Paul Sartre famously said that one writes in order to be read. Writing requires reading as a correlative activity. The fate of the writer’s project rests in the hands of another subject who is willing and able to do the work of reading. This course will explore the activity of reading and interpretation. We will consider various theoretical approaches including that of I.A. Richards (1924) and Sartre (1947), those associated with reader-response criticism, poststructuralism, feminist theory, and reception theory (1970-2000) and more recent developments in reception and audience studies. The course also has a practical component—we will engage the problematics of reading by reading a number of literary texts: two classic texts with an extensive critical tradition, <i>Wuthering Heights</i>, by Emily Bronte and <i>Nineteen Eighty-Four</i>, by George Orwell, and two more recent texts <i>Love Medicine</i> by Louise Erdrich, and <i>Beloved</i>, by Toni Morrison. The course will aim for breadth of scope, but my particular interest is in integrating theories of reading into Jurgen Habermas theory of communicative action, and in exploring the problematics of reading across gender, sexuality, race, class, and other categories of social difference.</p> | | | | |

- 58500 001 42954 Creative Nonfiction Writing T-TH 10:30-11:45 Nguyen, Bich
Open to students in the graduate program in the Department of English. Admission to other graduate students and undergraduate students if by consent of instructor.
- 59400 001 42955 Contemporary Poetry MWF 10:30-11:20 Flory, Wendy
A study of American and British poetry from Bishop on. We will read works by Bishop, Lowell, Berryman, Plath, Hayden, Brooks, Clifton, Larkin, Heaney, Hughes, Rukeyser, Rich, Klepfisz, Lorde, Ginsberg, Stern, J. Wright, Levine, Snyder, Merwin, Merrill, Ashbery, O'Hara, Phillips, Hass, Glück, Simic, Walcott, Brathwaite, Komunyakaa, Harper, Dove, Soto, Nye, Lee, Erdrich, Alexie. Text: *Contemporary Poetry* (Vol. 2 of *The Norton Anthology of Modern and Contemporary Poetry*). Assignments will include a long paper and a portfolio of commentaries on individual poems.
- 59500 001 42956 Contemp Amer Fiction T-TH 12-1:15 Duvall, John
This course will survey contemporary American Fiction since the late 1950s. My aim is provide some understanding of the distinction between modernism and postmodernism. An issue we will explore is the relation of the contemporary American novel to the aesthetic past and to history. If the directed intertexts of modernism were, as T.S. Eliot put it in describing James Joyce, instances of "mythological method," what are the intertexts of contemporary narratives? To a certain extent, we will see history replace the aesthetic past as the intertext of the contemporary American novel. This turn to history, however, does not grant a special privilege to history; rather, contemporary writers acknowledge that any attempt to recover the past is always already implicated in fictional gestures. In addition to fiction by such writers as Kathy Acker, Don DeLillo, E.L.Doctorow, Toni Morrison, Thomas Pynchon, Ishamel Reed, and Leslie Marmon Silko, we will read criticism and theory that attempts to define the aesthetic and cultural postmodern. In particular, we will look at Fredric Jameson's dismay over the degraded historicism of the present and Linda Hutcheon's celebration of historiographic metafiction as an expressive form able to produce social critique.
- 59600 001 19066 Suspense in Novel Writing W 2:30-5:20 Henley, Patricia
Seminar participants will read at least seven novels, possibly more. Our discussions will focus on the strategies used to establish, sustain, and resolve tension and suspense in novels. We will also read and discuss two craft books. Writing exercises will be required.
- 596 002 42969 Young Adult Literature T 4:30-7:20 Alsup, Janet
This course is a survey of young adult literature and a study of relevant literary criticism and theories of reading. Attention will also be paid to the effective teaching of young adult literature to adolescents.
- 60500 001 42763 Computers in Language & Rhetoric T 4:30-7:20 Blackmon, Samantha
This seminar investigates how computers figure in contemporary theories of text and text-making. Readings and discussion topics will cover pedagogy, New Media, and a critical analysis of both technology and specific technologies used in the computer-mediated classroom (i.e. synchronous/asynchronous discussions, electronic writing and publication,

and virtual worlds). Assignments for this course will include weekly response assignments, presentations, a pedagogical project, and a seminar project.

60600 001 19073	Seminar in Poetry Writing	M	11:30-2:20	Leader, Mary	An advanced course in the writing of poetry. Workshop criticism. Study of the work of established writers.
60700 001 42957	Craft of Poetry	W	11:30-2:20	Platt, Donald	A study of the craft of poetry, fiction, or drama with some consideration of underlying theories.
60900 001 19074	Seminar in Fiction Writing	M	6:30-9:20	Shreve, Porter	An advanced course in the writing of fiction. Workshop critiques.
61200 001 42958	Old English Literature	T-TH	3-4:15	Hughes, Shaun	A survey of Old English literary works, including heroic poetry, religious epic, elegiac poetry, homilies, and secular prose, illustrative of the early development of English literature and culture.
61700 001 42834	Contemporary English	MWF	2:30-3:20	Silva, Anthony	The purpose of this course is to enable class members to (1) develop or improve their ability to perform grammatical analyses of texts written in contemporary English and (2) provide informed and systematic responses to the writers of such texts. Consequently, the course will consist of a review of the structure of contemporary English followed by grammatical analyses of texts produced by student (first and second language, beginning and experienced, undergraduate and graduate) as well as professional writers. Course activities and assignments will include lectures, class discussions, short textual analyses, and a final project—an analysis of a long text or a set of shorter texts of a class member's choosing.
61900 001 33649	Qualitative Research	M	6:30-9:20	Atkinson, Dwight	Introduces graduate students to the theoretical concepts and practical tools associated with situated approaches to research in second language studies.
62400 001 42959	Issues in Composition Studies	F	11:30-2:20	Sullivan, Patricia	The course historicizes issues in Composition Studies from the eighteenth century to the mid-twentieth century.

62600 001 33654	Postmod & Composition Issues	W	11:30-2:20	Rickert, Thomas
	The course historicizes how various postmodern theories and practices (cultural, political, ethical, philosophical, technological, aesthetic) influence the study and teaching of written discourse.			
62700 001 19079	Seminar in Experimental Syntax meets with LING 62900	T-TH	3-4:15	Francis, Elaine
	Intensive study on a selected topic in syntax. Increasingly, theoretical linguists are using experimental methods to gauge linguistic knowledge. This course introduces basic concepts of experimental design and explores how experimental methods may be used to answer theoretical questions in syntax. Students will evaluate theoretical and methodological aspects of current research articles and will also have the opportunity to design their own experiments. Specific topics and readings will be determined in part by the research interests of seminar participants.			
62700 002 43019	Phonology II	MWF	1:30-2:20	Niepokuj, Mary
	Investigation of a topic in advanced linguistics research.			
62900 001 42835	Comparing First and Second Language Writing	MWF	3:30-4:20	Silva, Anthony
	This course will address the question of how and to what extent writing in a second language differs from first language writing in an attempt to understand the distinct nature of second language writing. Via the reading and analysis of relevant (across and within subjects) empirical studies, the class will examine first and second language writer characteristics, their composing processes, and the grammatical and rhetorical features of their written texts. Implications of the findings of this research for first and second language writing theory; future comparative writing research; and the practical concerns of assessment, placement, staffing, and instruction will be addressed.			
62900 002 42961	Second Language Acquisition	W	6:30-9:20	Atkinson, Dwight
	In-depth study of variable subjects relating to the nature of English as a second/foreign/international language and its learning and teaching.			
63300 001 42963	Arthurian Literature	T	6-8:50	Armstrong, Dorsey
	A study of the development of the Arthurian tradition from Geoffrey of Monmouth's History of the Kings of Britain to Sir Thomas Malory's Morte Darthur. Considerable attention will be paid to recent critical treatments of medieval Arthurian literature.			
63300 002 42964	John Donne	T-TH	10:30-11:45	Lein, Clayton
	This course is an intense confrontation with the poetry and prose of the most radical poet of the English Renaissance, England's great, underground, talent. We will examine Donne's works in a wide variety of genres and in a wide variety of historical and critical contexts. Discussions will largely be devoted to close analysis of specific texts, but will			

also involve plunges into current controversies and engagements with problems in literary theory. All critical approaches are welcome. Students are expected to be curious, tenacious, incisive. They will be expected to make occasional reports on current critical activity, to make one class presentation, resulting in a short critical paper, on a neglected poem in the canon, and, as a final project, to write a very long critical paper (negotiation available here). All projects will be done in close consultation with the professor.

64900 001 42965 Late Victorian London TH 4:30-7:20 Allen, Emily

What does the city of London, as space, idea, and metaphor, have to do with the writing produced “there”? English 649 takes you to London at the turn of the nineteenth century, when the dazzling center of the British literary world was fast becoming the rotten core of a decaying empire and ground zero for a major case of fin-de-siecle panic. Addressing material from both sides of the century divide, we will consider how the “city of dreadful night” came to construct and to be constructed by the fictions written in and about it. Essentially, this is a course on the mutually productive relationship that exists among people, urban space, and literary (or not-so-literary) texts. Alongside literature of the period (mostly novels, but including poetry and drama), we’ll consider material culture of many kinds (e.g. streets, buildings, maps) and the traces of more ephemeral urban performances (festivals, parades, protests, etc.). We’ll also prowl through fin-de-siecle urban and literary theory, with a significant foray into 21st-century theory and criticism. Plan of lots of reading, frequent presentations, and the production of a significant piece of writing at the end of the semester.

66500 001 43236 World Shakespeare on Film T-TH 4:30-5:45 Ross, Charles

This is a course on Global Shakespeare using film as a route to a variety of world cultures, Hollywood, and cyberspace. In Japan we have the work of Akira Kurosawa. From Russia the great versions of *King Lear* and *Hamlet* Grifori Kozintev. England gives Laurence Olivier and Kenneth Branagh. Italy is the home of Franco Zeffirelli, the most successful of all Shakespeare film-makers. We will be making use of the new on-line resources for Shakespeare in Asia organized by Alex Huang, including recent films from China like *The Banquet* (a version of *Hamlet*), and looking to expand our knowledge of Shakespeare in Spain (where Orson Welle’s classic *Chimes at Midnight* was shot) and Latin America (a presence in *West Side Story*) beyond what we already have. Topics include genre, representations of women, nationalism and localization, the aesthetics of film, Shakespeare as a thinker, and the spoken word.

67900 001 42966 Woolf and Bowen T-TH 10:30-11:45 Linett, Maren

In this course we will revisit the brilliance of Virginia Woolf’s work alongside one of her most worthy successors, Elizabeth Bowen. Reading four novels, a handful of short stories, and autobiographical and critical essays by each writer, we will also consider several critical articles about the texts we are reading. Some of the major questions we will ask throughout the course are the following: in what ways are the novelists experimental and what seems to be driving their innovations? How do they conceive of narrative, character, and memory? What stumbling blocks to creating fictive worlds and people do they tacitly acknowledge? How do places “loom large,” as Bowen puts it, in their work? In what ways can we see Bowen following, and in what ways departing from, Woolf’s example? Students are expected to participate actively, engage in collegial debates, lead discussion on a critical article or short story, compose a brief annotated bibliography in late

November, and write a final essay of approximately 20 pages. Students may wish to familiarize themselves with Woolf's *Mrs. Dalloway* and *A Room of One's Own*, which we will not have time to read in the course.

68000 001 19093 Writing Across the Curriculum T-TH 1:30-2:45 Bergmann, Linda

This seminar explores theories behind and practices in Writing Across the Curriculum programs and initiatives, focusing on the following five general topics:

- WAC theory and practices as historical developments
- WAC and pedagogy, including composition pedagogy and writing in the disciplines
- WAC in relation to various literacies, including issues of dialect, diversity, and academic culture
- Effective administrative practices, with an emphasis on assessment

Kinds of institutional situations and politics of Writing Across the Curriculum in colleges and universities.

68000 002 19094 Rhetoric and Ethics M 11:30-2:20 Salvo, Michael

Rhetoric and ethics have a troubled relationship, to say the very least. Some assert rhetoric can be practiced amorally—without ethical consideration—while others assert a variety of ethical values for the effective practice of rhetoric. Using this troubled history as the generative engine that drives our inquiry, this class concentrates on ethics as applied in the classroom and in research. We are concerned with what can be broadly described as dialogic ethics, a position that first articulates and then strives to recognize the sources of those articulations, resulting in a multi-sourced exchange that moves from the simplest I-thou dialogue to multiple discourse maintained by many: multi-logue. While the class is concerned with a number of primary rhetorical texts from classical, renaissance, modern, and postmodern eras, the class investigates these texts only insofar as they inform current discussions of pedagogy and research methodology from a dialogic perspective. Our lens is current rhetorical praxis, a focus which requires application and attention to contemporary developments in virtual and online research, the establishment and institutionalization of the institutional research review board (or IRB), and recent statements on the ethical conduct of research from professional organizations like NCTE/CCCC.

The course is designed to prepare teacher-scholars in rhetoric to meaningfully engage current institutional and intellectual discussions of ethical research conduct and research design. Students may play any number of roles in the class, including: construction of ethical standards for postmodern research practice in a variety of contexts, construction and articulation of a research methodology for further inquiry (such as for dissertations and prospecti), exploration of ethical issues in new or emerging environments (e.g., developing an ethics for virtual ethnography), or scholarly inquiry into the historical or philosophical basis of ethical practice in classroom or research practice, (and please note that this list is not exhaustive of potential roles). Students will participate in weekly online discussion, write one short (5-10 page) statement in response to a professional ethics statement, and a longer paper on a topic of the student's interest (18-22 pages).

Texts may include but are not limited to: Aristotle, *Neomachean Ethics*; Bahktin, *Dialogic Imagination*; Bauman, *Postmodern Ethics*; Buber, *I and Thou*; Childress (et al) *Belmont Revisited*; Eaglestone, *Ethical Criticism*; Jones, *Bad Blood*; Levinas *Ethics and Infinity*; Porter, *Rhetorical Ethics and Internetworked Writing*; Weaver, *The Ethics of Rhetoric*.

68000 003 33671	Archives & Digital Humanities	TH	4:30-7:20	Bay, Jennifer
68000 003 33671	Archives & Digital Humanities	TH	4:30-7:20	Sullivan, Patricia

How are archives and cultural memory being re-seen by Digital Humanities? This seminar introduces traditional archival theory & practice, then turns through historiography to digital history, culture, and rhetoric.

Since the archival turn, traditional archiving practices--activities such as appraisal, acquisition, arrangement, preservation, description, disaster planning, finding aids, access, and electronic records--have been rethought through various lenses, most particularly postmodernism, digital spaces, and now posthumanism. We are particularly interested how archives conceived as places (or nonplaces), methods, and processes contribute to the production of culture. Thus, we will review traditional and emerging constructions of "archive" as they contribute to our coming understandings of digital libraries, digital publications, and digital humanities.

We will work in groups on microprojects that explore description (e.g., how descriptions vary when constructed to invite different kinds of public participation), finding aids (e.g., deconstructing collections using the logic of their arrangement and the language of their finding aids), and preservation (e.g., whether to preserve with mylar sleeves or digitization). Then we will turn to digital archives, exploring the extant types, planning some needed collections, considering the challenges of "saving" native electronic media, and digitizing some materials. We hope participants will 1) better understand the issues, theories, and practices important to archives and historical work in this digital age, and 2) begin a project relevant to their own interests.

Though we have not finalized the reading list, we plan to include such works as: Steedman's *Dust*, Cohen and Rosenzweig's *Digital History*, Hall's *Digitize this Book!*, and Derrida's *Paper Machine*. We will also draw on selections from Blouin and Rosenberg's *Archives, Documentation and Institutions of Social Memory*, de Certeau's *The Writing of History*, Liu's *Laws of Cool*, relevant articles and manuals for both paper and digital archiving processes.

69600 001 33842	Theory & Popular Culture	T	4:30-7:20	Felluga, Dino
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This class will seek to explain and exemplify various theoretical approaches to literature and culture by way of popular entertainment. Following the lead of Slavoj Zizek, who published the essay collection, *Everything You Ever Wanted to Know about Lacan but Were Afraid to Ask Hitchcock*, the class will function as a thorough and rigorous analysis of some of the most perplexing and pervasive issues in and ideological contradictions of our contemporary postmodern world, examined through the lens of pop culture. The course will also clarify some of the major theories currently influencing cultural criticism today, even as we implement the tools of cultural critique throughout the semester. Each theoretical approach will be paired with an example in pop culture: Narratology through the X-Files; Psychoanalysis through Buffy, the Vampire Slayer; Postmodernism through *Bladerunner*, the *Matrix*, and *Brazil*; and a final wrap-up of all the theories through *Fight Club* (along with some Marxism).

69600 002 42968	Classroom Discourse Analysis	W	4:30-7:20	Knoeller, Christian
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Over the last several decades, the burgeoning field of Classroom Discourse Analysis has investigated the role of spoken language in teaching and learning. How does classroom talk shape our students' interpretations of literature, for example, and become incorporated in their writing? Grounded in sociolinguistic, discourse, and literary theories, (e.g.

Bakhtin, Gee, Gumperz, and Heath), empirical classroom studies illuminate issues of power and authority by considering who initiates topics and, ultimately, who is enabled to participate and how. How can we shape classroom conversations in ways that are inclusive and generative? As Rosalind Horowitz argues in *Talking Texts: How Speech and Writing Interact in School Learning* (LEA 2007), oral discourse is “central to the creation of knowledge.” This seminar will address pioneering studies by scholars such as Cazden and Mehan as well as subsequent work by empirical classroom researchers including Applebee, Barnes, Knoeller, and Nystrand.

69600 003 43578 Bakhtin T 4:30-7:20 Mancing, Howard

For a detailed description of this course please contact the instructor directly at mancing@purdue.edu