

8/1/2008

**ENGLISH DEPARTMENT GRADUATE COURSES
FALL 2008**

50100-001-19681	Intro To Engl Studies	MWF	2:30 - 3:20	WJ Palmer
50200-001-19682	Prac Tchng College Flm		Arr 1 Hr	LA Duerfahrd
50200-002-19683	Prac Teach Written ESL		Arr 1 Hr	AJ Silva
50200-012-19693	Prac Teach Cr Writing with ENGL 50500-006-19701 on Tuesday only	T	3:00 - 4:15	DO Platt
50200-013-19694	Prac Teach Oral ESL		Arr 1 Hr	AJ Ginther
50200-014-19695	Prac Wrtnng Lab Tutor with DA Cordaro	T	5:30 - 6:20	TS Conard-Salvo
50200-IND-EXPR	Prac In Tch Literature		Arr Hrs	
50500-001-19696	Teach First-Yr Comp I	TTh	9:00 - 10:15	RD Johnson-Sheehan
50500-002-19697	Teach First-Yr Comp I with KE Schiler	TTh	9:00 - 10:15	S Blackmon
50500-003-19698	Teach First-Yr Comp I	TTh	9:00 - 10:15	S Blackmon
50500-004-19699	Teach First-Yr Comp I	TTh	9:00 - 10:15	SK Rose
50500-005-19700	Teach First-Yr Comp I with JM Wells	TTh	9:00 - 10:15	S Blackmon
50500-006-19701	Approaches/Creative Wr with ENGL 50200-012-19693 on Tuesday only	T	3:00 - 4:15	DO Platt
50500-007-19702	Approaches/Creative Wr with ENGL 50200-012-19693 on Tuesday only	Th	3:00 - 4:15	DO Platt
50500-008-19703	Prof Writing Practicum	TTh	12:00 - 1:15	DE Blakesley
50600-001-19704	Intro Engl & Gnrl Ling with LING 50000-001-22456	TTh	3:00 - 4:15	V Raskin
50700-001-19705	Poetry Writing (Visiting Instructor)	W	6:30 - 9:20P	DB Roeser
51000-001-19706	Hist Of Engl Language	W	6:30 - 9:20P	MK Niepokuj
51200-001-19707	Engl Syntax Syntac Thy with LING 52100-001-22458	TTh	1:30 - 2:45	EE Benedicto
51500-001-19708	Adv Professional Writ	TTh	10:30 - 11:45	MJ Salvo
51600-001-19709	Engl Sec Lng/Theor Fnd	TTh	4:30-5:45	DS Atkinson
52800-001-19710	Medieval English Lit	TTh	12:00 - 1:15	TH Ohlgren
53200-001-19711	Engl Novel In 19th Cent	TTh	3:00 - 4:15	EL Allen
55300-001-19712	Col & Early Amer Lit with AMST 65000-002-10882	Th	6:00 - 8:50P	CJ Lukasik
56300-001-19713	Historical Linguistics FLL PROF, with FLL 56300-001-20735, LING 54100-001-22459, ANTH 56300-001-11072	TTh	12:00-1:15	R Channon
56500-001-19714	Sociolinguistics COM PROF, with COM 565, FLL 56500-001-20746, ANTH 56500-001-11073, LING 59800-003-22465	TTh	10:30-11:45	FD Roberts
57800-001-19715	Early 20th C Amer Fict with AMST 65000-004-10884	TTh	4:30 - 5:45	RP Lamb
58300-001-19716	Contemp Afr Amer Fict with AMST 65000-009-10889	MWF	9:30 - 10:20	VK Patton
58900-005-19721	Prospectus Writing		Arr 1 Hr	WJ Palmer
58900-IND	Directed Writing		Arr Hrs	
59000-IND	Directed Reading		Arr Hrs	
59100-001-19743	Int Composition Theory	MWF	9:30 - 10:20	SK Rose
59400-001-19744	Contemporary Poetry	TTh	10:30 - 11:45	DC Morris

59600-001-19745	Capstn Creatve Writers with ENGL 40800-001-19610	TTh	12:00 - 1:15	B Nguyen
59600-002-19746	Native American Lang with LING 59800-002-22464, MSU course for CIC students	TTh	4:30 - 5:45	EE Benedicto
59600-003-19747	Struct&Poststructralsm	W	6:30 - 9:20P	S Goodhart
59600-004-19748	WWI & The Home Front	TTh	12:00 - 1:15	MM Rowe
60600-001-19749	Sem In Poetry Writing	M	11:30 - 2:20	MB Leader
60700-001-19750	Craft of Fiction	W	6:30 - 9:20P	PG Shreve
60900-001-19751	Sem In Fiction Writing	T	6:30 - 9:20P	SD Solwitz
61300-001-19752	Middle English Lang	MWF	9:30 - 10:20	RA Malo
61500-001-19753	A Reading Of Beowulf	MWF	1:30 - 2:20	SF Hughes
61800-001-19754	Rsrch Design Lang/Ling	M	4:30 - 7:20P	AJ Ginther
62000-001-19755	Classroom Com ESL TAs	MW	9:30 - 11:20	R Yang
62000-002-19756	Classroom Com ESL TAs	MW	11:30 - 1:20	DA Cunningham
62000-003-19757	Classroom Com ESL TAs	MW	1:30 - 3:20	Y Cheung
62000-004-19758	Classroom Com ESL TAs	MW	3:30 - 5:20	BA Lageveen
62000-005-19759	Classroom Com ESL TAs	MW	5:30 - 7:20P	CK Houston
62000-006-19760	Classroom Com ESL TAs	TTh	9:30 - 11:20	NL Kauper
62000-007-19761	Classroom Com ESL TAs	TTh	11:30 - 1:20	T Saadi
62000-008-19762	Classroom Com ESL TAs	TTh	1:30 - 3:20	JG Iddings
62000-009-19763	Classroom Com ESL TAs	TTh	3:30 - 5:20	JE Haan
62000-010-19764	Classroom Com ESL TAs	TTh	5:30 - 7:20P	LD Reinking
62000-011-19765	Classroom Com ESL TAs		Arr 2 Hrs	R Yang
62000-012-19766	Classroom Com ESL TAs		Arr 2 Hrs	DA Cunningham
62000-013-19767	Classroom Com ESL TAs		Arr 2 Hrs	Y Cheung
62000-014-19768	Classroom Com ESL TAs		Arr 2 Hrs	BA Lageveen
62000-015-19769	Classroom Com ESL TAs		Arr 2 Hrs	CK Houston
62000-016-19770	Classroom Com ESL TAs		Arr 2 Hrs	NL Kauper
62000-017-19771	Classroom Com ESL TAs		Arr 2 Hrs	T Saadi
62000-018-19772	Classroom Com ESL TAs		Arr 2 Hrs	JG Iddings
62000-019-19773	Classroom Com ESL TAs		Arr 2 Hrs	JE Haan
62000-020-19774	Classroom Com ESL TAs		Arr 2 Hrs	LD Reinking
62200-001-19775	Comp St: Classical	W	11:30 - 2:20	RD Johnson-Sheehan
62400-001-19776	Comp St: Modern	F	11:30 - 2:20	PA Sullivan
62800-001-19777	Natrl Language Process with LING 68900-004-22469	TTh	4:30 - 5:45	V Raskin
62900-001-19778	Secnd Lang Acquisition	T	6:30 - 9:20P	DS Atkinson
63000-001-19779	Second Lang Writing	MWF	2:30 - 3:20	AJ Silva
63300-002-19781	Spenser	MWF	2:30 - 3:20	CS Ross
63500-001-19782	Pirates Long 18th Cent	T	4:30 - 7:20P	M Powell
66500-001-19783	Visualizng Temporality FLL PROF, with FLL 63900-001-20750, FR 65900-002-20949, GER 65900-001-21260, SPAN 65900-003-29080	MW	4:30-5:45	BI Allert
66800-001-19784	Film Noir	W	3:30 - 5:20	LA Duerfahrd
66800-002-19785	LAB - Film Noir	M	6:30 - 9:20P	LA Duerfahrd
67300-001-19786	Imprl&Sexualits S Asia	Th	4:30 - 7:20P	A Sagar
68000-001-19787	Sem Writing Assessment	TTh	1:30 - 2:45	IH Weiser
68000-002-19788	Digitl Rhet&Des Studio	M	11:30 - 2:20	DE Blakesley
69600-001-19789	Archival Theory & Prac with S. Curtis, AMST 62000-001-10880, HIST 65200-001-21389	W	3:00-5:50	KK Bross
69600-002-19790	Teaching Bodies with EDCI 61300-001-18599	Th	4:30 - 7:20P	TS Johnson

69800-RES	Rsrch MA/MFA Thesis		Arr Hrs	
69900-RES	Research PhD Thesis		Arr Hrs	
R/Comp	Post Prelim Group	W	3:30-5:20	PA Sullivan
IDIS-59100	Hutton Lecture Series 001-22177	Th	3:00-5:50	JL Bay

Fall 2008 Graduate Course Brochure

English 501 Introduction to English Studies

Professor Palmer *501-0101*

Introduction to graduate studies in English, with special emphasis upon Critical Theory, Close Reading, Research Methods, the Writing of Scholarly Papers, the Strategies of Conference Presenting, Notation and Bibliographic Style, and Professionalization Issues.

English 502 Practicum in Teaching College

For instructors and divisions/sections see the list at the beginning of this document

The courses 502A through 502W, 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.

English 505 Approaches to Teaching College English

For instructors and divisions/sections see the list at the beginning of this document

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

English 506 Introduction to English and General Linguistics

Crosslisted with LING 500

Professor Raskin *506-0101*

This course is an advanced introduction to the linguistics of the English language and to language and modern linguistics, in general. Current methods of phonology, morphology, syntax, semantics, and pragmatics are introduced and applied to English. Basic concepts, problems, and issues are discussed. Problems of linguistic change and linguistic universals, language acquisition and the origins of human language, language typology and language use are discussed in the broad context of the relations of language to human mind, society, culture, and history as well as to the adjacent fields of literature, philosophy, psychology, sociology, and computer science. There are no prerequisites for the course. There are 4 take-home assignments and no exams. The text for the course is V. Raskin, *A Concise Introduction to Linguistics*, Purdue University, 1986 (distributed online).

English 507 Poetry Writing

Prerequisite: ENGL 407 and consent of instructor for undergraduate students; admission by consent of instructor for graduate students

DB Roeser *507-0101*

A workshop for those experienced in the writing of poetry. Criticism by class and instructor. Study of the work of established writers.

English 510 History of the English Language

Prerequisite: ENGL 506 or AUSL 580 or consent of instructor. May be repeated for credit

Professor Niepokuj

510-0101

Introduction to theories of linguistic change and their application to the historical development of English from its beginnings.

English 512 English Syntax and Syntactic Theory

Crosslisted with LING 521

Professor Benedicto

512-0101

This is an introduction to syntactic theory within the general framework of generative grammar. We will focus on the methodology of syntactic analysis and on mastering the basic techniques. The goal of the course is to cover a core set of topics relevant for syntactic theory, including: the projection from the lexicon to structural representations; X'-theory; structural relations (c-command); syntactic operations (Move vs. Merge; A'- and A-movement; movement restrictions). Although a textbook may be used, original sources will also be introduced. Homework exercises will be assigned on a regular basis. Class participation and class presentations will be essential to the proper development of the course; both collaborative learning and individual work will be encouraged. Students will be evaluated on the basis of their participation in class, homework, a class presentation and a final project.

English 515 Advanced Professional Writing

Prerequisite: ENGL 309 or COM 459 or consent of instructor

Professor Salvo

515-0101

Production of documents and coordination of publishing projects for clients and users; application of advanced principles of document design, rhetoric, collaboration, and project management; and team writing in a computer-networked environment. This semester, students participate in ongoing usability testing, analyze existing usability research, and create usability materials in order to investigate and articulate usability as a focus of professional expertise for professional writers. No previous experience with usability required.

English 516 Teaching English as a Second Language: Theoretical Foundations

Prerequisite: ENGL 506 or AUSL 580 or consent of instructor

Professor Atkinson

516-0101

Survey of theories of learning and teaching English as a second/foreign/international language. Focus is on current theories and their implications for practice.

English 528 Medieval English Literature

Prerequisite(s): one 400-level course in English Literature or consent of instructor

Professor Ohlgren

528-0101

A survey of the literature produced in the British Isles from A.D. 700 to 1500. Some of the texts to be read include *Beowulf*, *Sir Gawain and the Green Knight*, Chaucer's *Wife of Bath's Tale*, Thomas Malory's *Le Morte d'Arthur*, and the play, *Everyman*. Through readings, videos, discussion, and reports we will contextualize the historical and cultural backgrounds as well as consider relevant traditional and contemporary critical approaches.

English 578 Early Twentieth-Century American Fiction
Crosslisted with AMST 650F

Professor Lamb

578-0101

In this graduate survey of American fiction from 1900 to 1940, we will study eleven to twelve exemplary novels within a variety of generic, historical, cultural, and aesthetic contexts. Beginning with two inherited nineteenth-century historical genres (represented by Wharton's *The House of Mirth* and Dreiser's *Sister Carrie*), we will explore how realism devolved from a full-blown literary movement—with its own philosophical assumptions about ontology, epistemology, language, and subjectivity—into merely an available set of literary conventions and techniques. At the same time, naturalism would increasingly become a philosophical disposition that could be accommodated by other historical genres like modernism and postmodernism. We will further explore how, as naturalism became generalized and realism attenuated, new sorts of experimental fictions emerged as responses to, and representations of, such larger phenomena as modernization and modernity, as well as to/of more specific events like urbanization, the New Immigration, the First World War, changes in gender roles, the African American migration to northern cities, the Depression, radical politics, proletarian movements, and developments in the literary marketplace. These experimental fictions—which embraced such diverse aesthetics as Stein's linguistic play, the contrasting minimalisms of Cather's expressionism and Hemingway's impressionism, Roth's ethnic heteroglossia, Hurston's signifying structures and representations of oral culture, Faulkner's narrative dislocations and epistemological deconstructions, Dos Passos's use of collage, and Wright's innovative fusion of social realism, naturalism, and modern alienation—were part of a worldwide movement across the arts that would be known as modernism. These experimental fictions will constitute the main material of the course.

Classes will be roughly 60% lecture and 40% focused discussion, and there will be a term paper (about 20 pages) and a final examination. Approaches to the texts will be intentionally eclectic, employing a wide variety of critical methodologies while enslaved by none of them. We will explore these books both as “works” and as “texts,” situating them in biographical, formal, historical, and cultural contexts, and examining as well the multitude of connections between these all-too-often separately analyzed contexts. The main texts will be selected from such authors as Dreiser, Wharton, Stein, Lewis, Toomer, Cather, Yeziarska, Glasgow, Hemingway, Fitzgerald, Henry Roth, Hurston, Faulkner, Dos Passos, and Wright. The first two books we read will be Dreiser's *Sister Carrie* (reconstructed edition, available from Penguin or U of Pennsylvania Press) and Wharton's *The House of Mirth* (use any edition but I'm ordering the Scribner's for the course). Please read *Sister Carrie* for the first week of class, so we can hit the ground running.

There is a lot of reading in this course; for those who would like to get more of a jump on it, I will put copies of the booklist—noting the editions we'll be using and those cases where a specific edition is absolutely necessary—in the manila envelope on my office door several weeks before the end of the previous semester.

English 583C Contemporary African American Fiction
Crosslisted with AMST 650V

Professor Patton

583C-0101

This course surveys contemporary African American Literature (1970s-1990s). We will study various genres, including prose, poetry, and drama. The literature of this period addresses a variety of themes such as: the exploration of selfhood; the concept and construction of memory; and psychic, spiritual, and social healing and restoration. The course will spend time on the Black Arts Movement and the rise of black women writers.

Tentative Reading List: *New Bones: Contemporary Black Writers in America*, *Praisesong for the Widow*, *Mama Day*, *Philadelphia Fire* and possibly 1-2 additional novels.

English 589 Directed Writing

English 589W Prospectus Writing

Prerequisite: Enrollment by consent of instructor

Writing—creative, popularly technical, biographical, historical, philosophical—on subjects of the student’s choice. Individual conferences only; no class meetings.

English 590 Directed Reading

English 590H Directed Reading (Honors)

Prerequisite: Enrollment by consent of instructor

Directs the reading of students with special interests. Guides students in profitable reading in subjects of their own choice. Individual conferences; no class meetings.

English 591 Introduction to Composition Theory

Professor Rose 591-0101

A survey of major contemporary theories of invention and style, including such topics as heuristics; the aims and modes of discourse; stylistics; readability theories; sentence-combining; error analysis; audience; and evaluation. Applications to teaching will be made.

English 594 Contemporary Poetry

Professor Morris 594-0101

Study of poetry of the past two or three decades, both American and foreign, and their interaction. Attention to influence, “schools,” and “little” magazines, as well as to conventional sources.

English 596C Capstone for Creative Writers

Open to Creative Writing majors (447) and minors (354) only. Instructor Approval is required. Crosslisted with ENGL 408

Professor Nguyen 596C-0101

This course will focus on the writing and revision of the honors thesis in Creative Writing, consisting of a substantial portfolio of either fiction or poetry with an introductory essay. Workshop and individual conferences will form the center of the course with readings, lecture, and discussions of various literary topics to be determined by the instructors.

English 596N Native American Languages

Crosslisted with LING 598N

Professor Benedicto 596N-0101

This course will be an overview of the languages native to the American continent. It will view the linguistic connections running North/South through the different linguistic families in the

continent and, though not a historic overview, it will examine the richness and diversity existing pre-contact and the situation of indigenous languages nowadays.

This course is intended for graduate students interested in indigenous issues (e.g., indigenous ecology, indigenous epistemology, indigenous education...) but without a linguistic background. Students with linguistic background are however welcome and special arrangements can be made to make the course relevant to their interests. Students will be able to prepare a class project related to their particular disciplinary interests.

This course will be offered as a CIC course.

English 596S Structuralism and Poststructuralism

Professor Goodhart

596S-0101

In this course, we will examine short selections of a number of writers identified with the intellectual movement in France from about 1960 to about 1980 known as structuralism and poststructuralism. These writers will include principally Claude Lévi-Strauss, Roland Barthes, Jacques Lacan, Jacques Derrida, Michel Foucault, René Girard, and Emmanuel Levinas. We will also explore (to a more limited extent) the intellectual backgrounds from which these writers have come in philosophy, linguistics, anthropology, psychoanalysis, and other disciplines. As such, we will read short selections from Saussure, Kant, Hegel, Freud, Nietzsche, Durkheim, Mauss, and Heidegger. Finally, we will include some discussion of some of the other writers working in France and America whose work was influenced by the structuralists and/or the poststructuralists: Julia Kristeva, Roman Jakobson, Gilles Deleuze, Louis Althusser, Stanley Fish, Harold Bloom, Geoffrey Hartman, Paul de Man, and Jonathan Culler, among others.

English 596W WWI and the Home Front

Professor Rowe

596W-0101

The course will focus on the tensions in the British domestic sphere created by World War I. The emphasis will be on close and careful readings of fiction, history, memoir, and poetry to explore major cultural changes in Great Britain between 1911 and 1929.

English 606 Seminar in Poetry Writing

Prerequisite: Admission to the M.F.A. program in Creative Writing, Ph.D. student taking a secondary area in Creative Writing, or consent of instructor

Professor Leader

606-0101

An advanced course in the writing of poetry. Workshop criticism. Study of the work of established writers.

English 607A The Craft of Fiction

Prerequisites: Enrollment in the MFA Program in Creative Writing or Permission of Instructor

Professor Shreve

607A-0101

In this course we will read one book per week and various craft essays from the writer's perspective, focusing on the elements of fiction—image, environment, point of view, voice, style, language, symbol, metaphor, structure, and especially character. The semester's reading will include themed short story collections, regional story cycles, urban story cycles, bildungsromans, novels of (im)migration, historical fiction and formal experiments by writers

such as James Joyce, Sherwood Anderson, Willa Cather, Evan S. Connell, Angela Carter, Michael Ondaatje, Marilynne Robinson, Lan Samantha Chang and Junot Diaz.

English 609 Seminar in Fiction Writing

Prerequisite: Admission to the Creative Writing Program or consent of instructor

Professor Solwitz 609-0101

An advanced course in the writing of fiction. Workshop critiques.

English 613 Middle English Language

Professor Malo 613-0101

A study of select readings from the literature of about 1100 to about 1500. Emphasis on the language.

English 615 A Reading of *Beowulf*

Prerequisite: ENGL 611

Professor Hughes 615-0101

An intensive reading of *Beowulf* in the original with a consideration of background sources and interpretive theories.

English 618 Research Design In Language And Linguistics: Quantative Research in Second Language Studies

Prerequisite: ENGL 516 or consent of instructor

Professor Ginther 618-0101

The course presents basic concepts of elementary statistics, data collection, data management, sampling, and research design for quantitative analyses. The main purpose of the course is to introduce basic characteristics of quantitative methodologies as applied to questions about language. Practical aspects of design along with ethical considerations that influence research projects will be considered. Class requirements: discussion of assigned readings, a take-home midterm, and a final paper.

English 620 Classroom Communication in ESL for Teaching Assistants

For instructors and divisions/sections see the list at the beginning of this document

Students must be enrolled in the Graduate School and a non-native speaker of English.

English 622 Issues in Composition Studies: Classical Period to the Renaissance

Prerequisite: ENGL 591 or consent of instructor

Professor Johnson-Sheehan 622-0101

This course explores the history of rhetoric from the ancient Greeks to the Renaissance. We read primary texts and discuss themes that still resonate in the fields of Rhetoric and Composition Studies today.

English 624 Issues in Composition Studies: Modern Period

Prerequisite: ENGL 591 or consent of instructor

Professor Sullivan

624-0101

The course historicizes issues in Composition Studies from the eighteenth century to the mid-twentieth century.

English 628 Natural Language Processing

Crosslisted with LING 689N

Professor Raskin

628-0101

The course will focus on both the linguistic and computational systems which "understand" text in a natural language such as English and which perform various intelligent tasks, e.g., machine translation, information retrieval, automatic abstracting, and natural language interfacing for expert systems. The issues range from the formal description of English (primarily syntax and semantics) which would enable the computer to extract meaning from text, to the computational methods which make the procedure possible. The course will begin with a general overview of natural language processing and proceed first to simple formal syntactic descriptions and their computations resulting in syntactic parsers and then to semantic descriptions and computational analysis of meaning. There are no prerequisites for the course but some background in linguistics/semantics and/or computer science would be helpful. There will be a small individual research project/paper at the end and no exams.

English 629S Second Language Acquisition

Prerequisite: ENGL 516 or consent of instructor

Professor Atkinson

629S-0101

In-depth study of variable subjects relating to the nature of English as a second/foreign/international language and its learning and teaching.

English 630 Seminar in Second Language Writing

Prerequisite: ENGL 516 or ENGL 591 or consent of instructor

Professor Silva

630-0101

This seminar will address major issues in ESL writing theory, research, and practice. The topics addressed will include the historical context of ESL writing, characteristics of ESL writers, ESL writers' composing processes, rhetorical and linguistic features of ESL writers' texts, assessment of ESL writing, comparisons of ESL and first language writing, reading/writing connections for ESL writers, and ESL writing pedagogy—approaches, methods, and materials. Class members will be asked to read and discuss assigned texts and to write journals, an article critique, and a term project.

English 633S Spenser

Professor Ross

633S-0101

The seminar will read most of the works of Edmund Spenser, the premier non-dramatic poet of the English Renaissance—*The Shepherdes Calenders*, *The Faerie Queene*, *A Vewe of the Present State of Irelande*, and the minor poems. In addition to highlighting the standard critical works and on Spenser and the Renaissance, the seminar will consider recent work on Spenser's

romance and epic precursors and his thinking about Spain, Ireland, and empire. A special topic this semester will be the problem of visualization (or lack thereof) in terms of Renaissance and modern rhetorical theory.

English 635A Pirates of the Long 18th Century

Professor Powell

635A-0101

Print Culture under the Jolly Roger:

Samuel Johnson, great moralist and Man of Letters of the eighteenth century, famously argued against portrayals of “bad boys” in fiction, explaining that, “There have been men indeed splendidly wicked, whose endowments threw a brightness on their crimes, and whom scarce any villainy made perfectly detestable, because they never could be wholly divested of their excellencies; but such have been in all ages the great corrupters of the world, and their resemblance ought no more to be preserved than the art of murdering without pain.” Johnson was thinking of characters like John Gay’s Captain Macheath, whose sexy piratical exploits on land and sea were rumored to confuse the morals of untold hapless young persons (and positively infuriated the Prime Minister). Yet despite the weight of Johnson’s worries, Macheath has survived, and is indeed hardly the only imaginary member of the brethren of the black flag to cast a cultural shadow. In fact, Joseph Roach concludes his remarkable study of unusually interesting people, */It/*, with a chapter on pirates, since, he says, “‘Pirate’ provides the most vivid instance of a role-icon that charges the nominated incumbents with charismatic appeal prior to and in continuing support of whatever personal charms they bring to the performance.” What */is/* so interesting about pirates? How did they make the move from terrifying outlaws to adored icons?

The gap between historical piracy and the modern romanticized figure of the pirate is widely acknowledged, but that gap is a long-standing one, and we will be looking at both sides of the chasm in an attempt to bridge it, though our focus will tend towards the literary. This course will start in the Golden Age of Piracy—the seventeenth and early eighteenth centuries—and set sail for the late nineteenth and early twentieth centuries, which might be considered the Golden Age of [Fictional] Pirates. We will learn to differentiate and connect the real privateers, corsairs, barbaries, filibusters, Henry Morgans, and John Averages to the likes of Long John Silver and Captain Jack Sparrow. “Real” pirates are a vital part of the pre-novelistic eighteenth-century print culture interested in criminal biography and infamous celebrities, while fantasy pirates are an indispensable device in romances and early orientalist discourse. Pirates also do some serious metaphorical work, however, and we will thus consider the colorful language of print piracy in debates over intellectual property, copyright, and identity. Indeed, the image of the anarchic, semi-democratic, multinational, borderless, homosocial (and potentially homoerotic) crew of a pirate ship has been used as an inspirational device for authors to talk about the shifting issues of personal, racial, national, and sexual identities for three centuries.

Canonical authors will include Daniel Defoe, John Gay, Lord Byron, and Sir Walter Scott; we will also read widely among some lesser-known wielders of the piratical pen, including Exquemelin, Captain Charles Johnson, and Penelope Aubin. Both Caribbean and Barbary pirates will appear, and we will track the pirate through histories, novels, tales, poems, and even on the stage. We will also do a considerable amount of secondary reading, and students will be expected to present several times in class, finally producing a polished, original research project at its conclusion. Eye patches are optional; peg legs a plus. Parrots shall be strictly banned, however.

English 665V Visualizing Temporality

Crosslisted with FLL 639V, FR 659V, GER 659V, SPAN 659V

Professor Allert (FLL)

665V-0101

This comparative literature course explores complex representations and images of time in major narratives, theories, and films. Narratives on the reading list include, for example Proust, Sterne, Diderot, Robbe-Grillet, Beckett, and Kafka. Its theoretical framework is provided by Biemel, Barthes, Eisenstein, LaCapra, Ricoeur, Gadamer, Deleuze, and Spivak. We shall also interrogate specific temporal constellations found in such films as *Last Year in Marienbad* by Alain Resnais, *La Jetée* by Chris Marker, and *Waiting for Godot* by Samuel Beckett. Students bring their own interests and fields of expertise into the classroom thus defining the choice of readings mostly themselves.

Course requirements: The grade will consist of an oral and a written portion. The oral portion counts for 50% and the written portion of 50% of the final grade. The oral portion includes regular active participation in class and individually scheduled presentations. The written portion of the final grade will be based on three short papers 30% (3-5pages) and a Final Paper 70% (15-20 pages). The course will be conducted in English. (Students who want this FLL or ENGL cross-listed course for credit in French, German, or Spanish can request to do so.) The short essays focus on reading and viewing material until that date in class. All papers can include aspects of the required and recommended reading lists below. [P.S. In case of a campus-wide emergency which would mean cancellation of meetings the percentage of the final grades may be based more on the written than oral portions. Regular class attendance is always expected].

English 668A Film Noir

Professor Duerfahrd

668A-0101

This class examines the radical cultural contribution of the most interesting, most imitated, and most violent genre in American cinema, the *film noir* (1936-1956). The course is film intensive: there will be one screening a week plus required viewings of films on reserve. Some of the issues and themes we will consider include the formal experimentation of post war cinema and its contribution to filmic language; the revolutionizing of gender roles and performance; the existential consequences of smoking; *film noir's* literary origins and historical context; the ways in which these films necessitated new types of film criticism and cinephilia; the detective and paranoid intuition; the legacy of post war cinema and 'neo-noir.' Course of study include works by Samuel Fuller, Billy Wilder, Ida Lupino, Joseph Lewis, Robert Aldrich, and John Boorman, plus writings by the French critics who gave *film noir* its name, and literary works by Raymond Chandler and James M. Cain.

English 673A Imperialism and Sexualities in South Asia

Professor Sagar

673A-0101

This course will look at representations of sexuality in selected cultural practices from South Asia. The readings span the 18th century to the present, but center on the 20th and 21st centuries. Some questions the course will address: how has sexuality been coded in the high and low cultural practices of colonizer and colonized in the context of Empire and of decolonization? What must cultures do in order to construct sexuality as an object of knowledge, designating some behaviors and practices as sexual, and other as not? How does the zone demarcated by "sexuality" shift over time, across cultures, and in response to questions of power? What discourses of identity and the body, criminality and law, citizenship and consumerism, gender, class and race, coalesce around the question of sexuality?

Readings include seven to eight cultural texts—literature, film, travel writing—as well as several selections from lesbian, gay, queer, and postcolonial theorists. Requirements are active participation, a class presentation, a short conference-length paper (10-12 pages) and a 20-25 page term paper. The course will satisfy English department requirements in theory and cultural studies and in the secondary area of postcolonial studies.

English 680A Seminar in Writing Assessment

Professor Weiser

680A-0101

In this course, we'll explore theories, practices, and politics of these two related and often conflated topics: writing assessment and responding to writing. In addition to discussing the differences between assessment and response, we'll be examining a variety of approaches to assessing writing, the politics that motivate assessment projects, and the key concepts from measurement that influence how writing is assessed in large-scale assessment programs. We'll also be reading theoretical and practical material on responding to student writing in the instructional setting. Certainly one "tool" of assessment and response we will be exploring is the writing portfolio, which, its proponents argue, not only provides valid and reliable assessment of writing ability, but also is consistent with process pedagogy.

Readings are likely to include Huot's (Re)Articulating Writing Assessment, and selections from Anson's Writing and Response; White, Lutz, and Kamusikiri's Writing Assessment: Politics, Policies, and Practices; Black et al.'s New Directions in Portfolio Assessment; Huot and Williamson's Validating Holistic Scoring, and Cooper and Odell's Evaluating Writing.

English 680S Digital Rhetoric and Design Studio

Professor Blakesley

680S-0101

The focus of this studio-based seminar will be on the composition, production, and presentation of digital and printed content. Students will apply principles of visual rhetoric, graphic design, information architecture, and usability to their own projects, as well as projects with clients, and which may include websites, digital or printed portfolios, ebooks, printed books, academic and literary journals, book covers, multimedia presentations, promotional and display documents, 3-D mapping, the design of virtual environments, and more. The emphasis, again, will be on practice, presentation, feedback, and collaboration. Some attention will be devoted to the skills and tools of project management, development, and consulting. Texts will be practical, hands-on guides to the design and dissemination process.

Although some experience with production can be helpful, students with limited experience with the technologies of digital and print design will learn by practice. Major course projects will be self-selected. A showcase and exhibition will be featured at the end of the semester.

Course Texts:

D.I.Y.: Design It Yourself by Ellen Lupton (2006, Princeton Architectural Press)

Exploring Multimedia for Designers: A Designer-Driven Introduction to the Essential Concepts and Technologies of Multimedia by Ray Villalobos (2008, Thomson Learning/Cengage).

Recommended Resources:

The Pantone Guide to Communicating with Color by Leatrice Eiseman (2000, Graftix Press)

The Big Book of Design Ideas 3 edited by David E. Carter (2008, HarperCollins)

The Chicago Manual of Style (15th edition) (2003, University of Chicago Press)

English 696C Archival Theory and Practice
Crosslisted with AMST 620, HIST 652C

Professors Bross and Curtis (HIST) 696C-0101

In an age of digitization, what's the status of the "real"? How do archival collections, brought together, arranged, and described by fallible human beings come to be seen as a bottomless well of information about what "really happened"? What's the importance of the material object in making history—what happens to us when we hold the 100-year-old letter in our hands, when in the course of our research we breathe in the dust of centuries?

This course will seek answers to these and other questions as it engages innovations in theories and methods of archival research while introducing students to the practice of archivists. Using several archival collections, ranging from the files of *Modern Fiction Studies* to holdings in the community to materials from the Purdue University Archives, as our primary resources, we will discuss both the "how to" and the "how come" of archives: their invention, organization, cultural significance and pragmatic use for humanities and social science research. We will read discussions of archival creation and study by leading scholars and we will work with archival collections to index, create finding aids, make preservation recommendations, or digitize materials in their collections even as we use those materials as the basis for our critical work. Guest speakers and field trips to regional archives are likely. Opportunities for original research, excellent papers and new insights guaranteed. For more information, contact Kristina Bross (kbross@purdue.edu) and Susan Curtis (curtis@purdue.edu).

English 696T Teaching Bodies
Crosslisted with EDCI 613T

Professor Johnson 696T-0101

In a deliberately poststructural double move, the course's title can be understood in two ways: Much of the material is about teaching the students whose bodies populate our classrooms, which is a different approach from most methods courses that emphasize teaching subject-area content. In another sense, the course is about the bodies who teach, with the goals of acknowledging that teachers do in fact have bodies and examining how the patriarchal educational system works to suppress and silence women teachers' materiality.

English 698 Research
M.A. Thesis

English 699 Research
Ph.D. Thesis

English 699A Research
Ph.D. Thesis in absentia

English 699B Research
Ph.D. Thesis in absentia